



# **Crisis and Hope in Contemporary South Asia**

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**Plenary**

*Shortcuts/Thinking about Roads and Rain: Urbanisation and Infrastructure in Kullu and Manali.*  
Diya Mehra

In 2023 and this year as well, Kullu district, like many other areas in the Himalayas, has seen excessive rain, flooding and landslides, which have left behind a great deal of destruction in the landscape in terms of loss of lives, property and livelihoods. In this paper, I examine hope and crises through the lens of Kullu's new urbanisation and infrastructure building, mainly roads and highways, in the context of these climate catastrophes. The paper is centrally concerned with modes of expertise and regulation in putting together the expanding built environment in Kullu, and local responses to both the arrival of a new prosperity that such buildings and roads represent, and their partial collapse, given the endless rain.

**Diya Mehra** is currently Assistant Professor, Senior Grade at the Department of Sociology, South Asian University, New Delhi. A socio-cultural anthropologist by training, she has worked extensively on urbanisation processes in South Asia, including modern and contemporary Delhi, and more recently in the context of small towns and rural areas, particularly in Himachal Pradesh. Her work has appeared in numerous academic journals and edited volumes and she is currently the editor of the journal *Society and Culture in South Asia*.

## **Panel: Negotiating the Crisis of Being and Belonging**

*Unruly Archives: Dalit-Trans Narratives as Sites of Radical Hope in South Asia's Crises*

Hemant Dahayat

In the context of escalating sociopolitical volatility across South Asia, the lives of Dalit and trans\* individuals are often framed solely as sites of trauma and vulnerability. This paper pivots from that conventional framing to interrogate how Dalit-trans subjectivities become powerful epicentres of resistance, meaning-making, and radical hope. Drawing on testimonial literature, life-writings, and community archives, the paper examines how the slow-burning crises of caste and gender-based violence are processed outside the temporal and structural logic of mainstream trauma discourse. The analysis foregrounds how these narratives challenge dominant, Savarna-centric epistemologies of suffering and survival, demanding a re-evaluation of hope not as a passive sentiment but as a politicized act. I argue that practices such as reclaiming language, forging alternative kinship networks, and re-engaging with non-normative spiritual and cultural traditions are not merely coping mechanisms. Instead, they are deliberate, transformative acts of "reworlding" that refuse heteronormative and neoliberal structures of erasure. By engaging with anti-caste feminism and queer theory, the paper demonstrates how Dalit-trans voices do not simply bear witness to crisis but actively construct new frameworks for belonging, justice, and collective healing. This paper seeks to contribute to a deeper understanding of how crisis and hope are co-constitutive forces, unsettling linear notions of progress and offering a robust intellectual and political project for navigating contemporary South Asia's most pressing social ruptures.

**Hemant Dahayat** is a research scholar and writer with a background in English literature, holding degrees from the University of Delhi and IGNOU. He is UGC NET and GATE qualified. His work explores the intersections of anti-caste thought, trans\* studies, and decolonial frameworks. His research focuses on how literary and cultural texts can illuminate pathways to social resistance and radical imagination.

*Posthuman Crises in S.B. Divya's Machinehood*

Crisis, as understood, is an event or series of events that destabilize, disrupt, or threaten the everyday individual, social, or political order, resulting in transitions and transformations that are often difficult to comprehend. Within the framework of posthuman theory, crisis acquires deeper resonance as it is not only the disruption of the systems but also the destabilization of the category of the ‘human’ associated with humanism. Posthuman theorists have long argued for the “death of the man,” as Foucault proclaims, which is not a literal demise but the end of humanism’s universal yet exclusionary figure of the ‘Man.’ This theoretical rupture raises crucial questions: what does it mean to be human now, and where do we stand in relation to machines, AI, bots, and biological/environmental agents?

S.B. Divya’s *Machinehood* dramatizes these questions by situating crisis at the intersections of the human body, technology, and the planetary system. The novel presents a futuristic world where humans depend on performance-enhancing pills, not as a marker of progress, but as a survival strategy amid consumerism and competition with AI and robots. In such a world, shaped by gig labour and the normalisation of bodily enhancers, humans constantly upgrade themselves to remain relevant. Through the perspectives of Welga Ramirez, Nithya Balachandran, and Josephine Lee, the narrative adopts a polyphonic tone that critiques the transhumanist fantasy of bodily perfection by revealing the physical toll of enhancement on Welga’s body in a market-driven society. Simultaneously, the rise of Machinehood—a group demanding equal rights for humans and machines—unleashes violent disruptions against the pill manufacturers, throwing society into paranoia. Bots are abandoned, streets turn into graveyards of discarded machines, and the global order collapses under the fear of technological rebellion.

*Machinehood* portrays this crisis of humanity as a catalyst for reconfiguration. It exposes the corporate greed and centrality of humans without due consideration of the “machine question,” as Gunkel terms it, while also urging ethical coexistence of humans and machines. The eventual sharing of knowledge between the Earth and Eko-yi, a space community, signals the possibility of harmonious coexistence.

**Ashish Kumar Pandey** is a PhD candidate at the School of Liberal Arts (SoLA), IIT Jodhpur. He completed his Master's in English from Jawaharlal Nehru University, New Delhi. His research focuses on posthumanism(s), ecocriticism(s), and Anthropocene. He is interested in exploring how bodies are conceptualised in technologically mediated worlds within futuristic and speculative fiction.

*Counter-Picturesque Care: Feminist Storytelling and Reparative Hope in Northeast India*  
Debasmita Sarkar

The contemporary Northeast of India, long mediated through tropes of scenic remoteness and picturesque violence, exemplifies how crisis is both aestheticized and normalized in South Asian cultural imagination. This paper proposes the idea of 'counter-picturesque care' to describe how women writers and artists from the region unsettle such representational frames by foregrounding lived intimacies, collective memory, and embodied negotiations of peace.

Drawing on *Centrepiece: New Writing and Art from Northeast India* (edited by Parismita Singh) and Singh's *Peace Has Come*, I would like to argue that these works displace 'peace' from the register of official accords to the everyday practices of survival and care enacted by women in post-conflict communities. Their narratives reveal that hope is not a teleological resolution but a fragile, reparative force that emerges in the small acts of sustaining kinship, livelihood, and memory amidst ongoing crisis. The framework of counter-picturesque builds on Pramod K. Nayar's critique of the 'postcolonial picturesque', but redirects it toward feminist agency and storytelling as a reparative practice. In these texts, the focus shifts from aestheticized landscapes to the textures of women's labor and survival. This approach resonates with Åshild Kolås's *Women, Peace and Security in Northeast India* and Uddipana Goswami's *Gendering Peace in Violent Peripheries: Marginality, Masculinity, and Feminist Agency*, which highlight how women in conflict zones act as agents of alternative peace-making. Corollary resonances include Irom Sharmila's *Fragrance of Peace*, where nonviolent protest transforms the body into testimony, and *Drawing the Line: Indian Women Fight Back*, where graphic storytelling functions as feminist pedagogy.

By aligning testimony, fiction, and visual narrative, the paper positions Northeast Indian women's cultural production as a feminist counter-archive of hope. Where crisis may be an enduring condition, and hope is generated through storytelling itself - a reparative act that contests the picturesque gaze, reclaims narrative authority, and redefines peace as everyday survival, solidarity, and care.

**Debasmita Sarkar** is an Assistant Professor of English at Shri Ramasamy Memorial University, Sikkim, who teaches North-Eastern Literature, British Drama, Literature and Popular Media, and Academic Writing. Completing her PhD at Jadavpur University on mythology in Indian graphic narratives. She has published *Candrabidyut-ē Lēkhā* (2022), *Maggots of Misspellings* (2024). Recently presented at ICLA 2025 Seoul on “*Virulents* and the Viral: Rhizomatic Horror in the Digital Age”. Her research interests span postcolonial studies, translation studies, environmental humanities, and the intersections of literature and visual arts.

### **Panel: Ecological Crisis and Resilience**

*The Living Climate: Ecological Portrayals of Imphal in Pacha Meetei's Imphal Amasung Magi Eshing Nungshitki Phibam*

Khaidem Chengleinganbi Devi

*Imphal Amasung Magi Eshing Nungshitki Phibam* (1971), written by Loitongbam Pacha Meitei, is the first Manipuri novel to win the Sahitya Akademi Award. It situates 'climate' both as a corporeal reality as well as a metaphorical framework that warrants reading the novel through an eco-critical lens. Imphal experiences a tropical climate, with significant seasonal variations that influence local agriculture and biodiversity. The narrative presents the intersectionality of eshing (water) and nungshit (air) with the political and social climate of the 1960s–70s in Manipur, which is marked by a period of corruption, instability, and social degeneration. Climate is not merely a passive backdrop in the novel but functions as an active presence influencing human relationships, livelihoods, and cultural rhythms. Through detailed analysis, this study aims to explore how Pacha Meetei integrates climatic realities into the narrative, depicting the interdependence between the environment and the everyday life of Imphal's inhabitants. Seasonal changes, rainfall patterns, and the omnipresent wind serve as thematic devices that mirror cycles of renewal, disruption, and adaptation within the novel's socio-cultural landscape.

By drawing from ecocritical perspectives, the paper demonstrates how the novel reflects local ecological knowledge, cultural resilience, and an acute awareness of environmental forces. It also positions *Imphal Amasung Magi Eshing Nungshitki Phibam* as an important yet overlooked text that enriches the regional canon of Northeast Indian literature. In doing so, the study not only recovers a neglected work for scholarly discussion but also opens new pathways for understanding the intersections of literature, climate, and culture in this underrepresented region.

**Khaidem Chengleinganbi Devi** is a research scholar in the Department of English at Noida International University, Uttar Pradesh. Her research interests focus on gender studies, postcolonial studies, and the diverse literary traditions of Northeast India. She has actively participated in national and international conferences, presenting papers on these areas of interest

*Infrastructural Coloniality and the Co-Production of Crisis and Hope: A Postcolonial Ecofeminist Reading of Sarah Joseph's Budhini*  
Shefali Kohli and Dr. Smita Jha

This paper examines the paradox of progress through an analysis of Sarah Joseph's 2021 novel, *Budhini*, which explores how large-scale infrastructural projects promise a better future for a privileged few while exacerbating the crisis for the marginalised many. The novel highlights how these projects co-produce profound social and ecological crises, as well as a resilient, subaltern hope from the marginalised Other. This paper critiques the 'infrastructural coloniality' through the central symbol of Panchet Dam, focusing on how women and nature, particularly within marginalised Adivasi communities (such as the Santhal community), have been 'twice-dispossessed'. This double dispossession occurs through forced displacement from their land by external state dominance and the stripping of agency (individual or communal) by internal patriarchal power systems. Drawing on postcolonial ecofeminist theories (notably those of Vandana Shiva and Gayatri Spivak) and Kimberley Crenshaw's intersectionality theory, this paper demonstrates this 'twice-dispossession' through the portrayal of Budhini, the novel's protagonist, who embodies this doubly ostracised experience. To present a counter-narrative to this double-dispossession and demonstrate how resilience can emerge from the margins, the paper explores how Budhini's silent protest and the act of writing the novel itself are acts of defiance, presenting a possible portrayal of hope. By re-imagining the figure of the real-life Budhini Mejhan, the novel presents a counter-hegemonic resistance through the act of storytelling, making Budhini's silenced story heard and recognised. Despite the multiplicity of crises (social, personal, and psychological) she endures, Budhini's story of reclaiming her agency and voice transforms crisis into a testimony of hope, rooted not in uncorroborated optimism, but in incremental acts of resistance and resilience co-produced from within the crisis itself.

**Shefali Kohli** is a research scholar in English at the Department of Humanities & Social Sciences, IIT Roorkee. She completed her Post-Graduation in English from Miranda House, University of Delhi, wherein she was awarded the University Gold Medal. Her research interests include ecocriticism, gender studies, indigenous literature, and literary theory. She has presented papers at national and international conferences, including Cardiff University, UK, BITS Pilani and Delhi University.

**Dr Smita Jha** is currently working as a Professor of English at the Department of Humanities & Social Sciences, Indian Institute of Technology Roorkee. She has completed her Ph.D. & PGDTE from CIEFL, Hyderabad. She has authored six books, published 100+ papers in reputed journals, and supervised 15+ Ph.D candidates. Recipient of prestigious global fellowships and the Adelle Mellen Award, her research covers Indian Writing, Postcolonialism, Diaspora, Gender, and Cultural Studies.

*Dual Crisis, Indigenous Resilience: A Postcolonial Ecocritical Reading of Sheela Tommy's Valli*  
Mansea Pandit

As the world enters the era of the Anthropocene and Capitalocene, colonial tendencies are generated and repeated on a planetary level, with the role being taken up by the state and corporations, giving rise to the dichotomies of the self and the other. Postcolonial India faces the dual crisis of social exploitation and environmental degradation as these state-corporate actors view the rest of the population and nature as existing to subserve their profit-driven interests. This discourse necessitates an interdisciplinary critical framework, which is provided by postcolonial ecocriticism, which emerged in the late 1990s. It provides a lens to study the dual subjugation of the natives and nature by the neo-colonizers. However, within the Indian context, vernacular literature hasn't witnessed much recognition. One of the main objectives of postcolonial ecocriticism is to view the local in the context of the global; hence, it is essential to bring out local issues to the forefront. This paper addresses this lacuna by attempting a postcolonial ecocritical reading of acclaimed Malayali author Sheela Tommy's debut novel, *Valli*. Set in the land of Wayanad, the novel bears witness to the plight of the Paniyar tribe grappling with a socio-ecological crisis. Through close textual analysis, the paper attempts to analyze the central conflict between the natives and neo-colonisers over their contrasting perceptions of space, giving rise to the crisis. The research foregrounds how crises often foster Indigenous resilience and resistance against the multilayered exploitation under the guise of development and modernization. The research showcases how the tribal communities draw strength from their traditions to protect their identities and the natural spaces. Ultimately, this study attempts to situate the crisis as a catalyst, which, far from halting development, forces us to rethink beyond Western models of development.

It offers indigenous knowledge bases, which are rooted in ecological balance and cultural continuity, as viable models for sustainable development.

**Mansea Pandit** is a research scholar at NIT Raipur, is a postgraduate gold medalist from Amrita Vishwa Vidyapeetham and SET qualified (2024). Her research interests lie in Environmental Humanities and Medical Humanities, with a focus on exploring intersections of ecology, culture, and human well-being.

## **Panel: Precarious Lives and Public Spaces**

### *Chronicle of a Crisis Untold: Of Puppets, Puppeteers, and Systemic Precarity*

Parthasarathi Dash

Crisis in theatre has a sustained history of scholarship. Even though studies such as Bhatkar (2020) and Prakash (2022) examine the idea of crisis in post-pandemic Indian theatre and the intersectional vulnerabilities among such art forms in the digitized world, there remains limited engagement with the nature, implications, and repercussions of crisis as experienced by folk theatre traditions. In light of this gap in the existing literature, this paper would attempt to explore the idea of crisis among various forms of puppet theatre traditions of Odisha and argue that the precarious status of the art and artists at present is a consequence of policy gaps, institutional negligence, and the lack of state sponsorship, rooted in the broader structures of systemic precarity. In support of the argument, the study would use the recent documentary *Backstage* (2021) directed by Lipika Singh Darai as the primary text for analysis along with reports and debates from contemporary media in an attempt to expose the multifaceted points of crisis surrounding puppetry in Odisha including that of economic, technological, and cultural. For theoretical support the paper would draw discussions from the anthropological and social perception of precarity as a historical category under the aegis of globalization. Furthermore, the paper would also draw from the emerging conceptions of precarity or precariousness as an ontological condition of exposure as expounded by Butler (2004). The findings of this research aim to offer a holistic insight into the diverse foundations of crisis among the puppet theatre traditions of Odisha, as well as contribute to the broader arena of crisis and vulnerability studies by situating the condition of systemic precarity among folk theatres at large for further investigation.

**Parthasarathi Dash** is an independent researcher with an MA in English Literature from EFLU, Hyderabad. He has worked as a Research Assistant documenting the oral histories of the silver filigree artisans of Cuttack, and his research interests lie at the intersection of literature and theatre within performative and comparative contexts.

*Queer Futures Amid Crisis: Queer Student Activism and the Reclaiming of Spaces in the University of Delhi*

Pallavi Pradhan

Public universities in India are not merely sites of knowledge production but they also contribute to socialisation, identity formation and belonging. For queer students, the campus represents a crucial site of escape from the restrictive heteronormative domains of their family and school environments. However, institutional practices reproduce crisis of belonging and recognition by regulating gender and sexuality, turning campuses into spaces where queer students often face harassment, microaggression and administrative neglect, thereby invisibilizing their gender identity. This study examines the struggles for gender-inclusive reforms led by queer collectives in the University of Delhi, focusing on their role in reimagining and reclaiming campus spaces. Their demands for institutional recognition, gender-neutral spaces and preferred gender pronouns are met with resistance from both university authorities and student groups seeking to maintain status-quo. In the absence of any formally recognized support group on campus, these collectives serve as de-facto support networks of solidarity and resistance. Drawing from critical pedagogy and decolonial perspective, this paper interrogates how universities, through formal and informal norms, exclude students belonging to sexual minorities and sustain exclusionary practices which attempt to silence queer voices. Through in-depth interviews with students who are members of these collectives, it analyses how queer student activism challenges this crisis of exclusion, offering possibilities for transforming universities into more 'inclusive' spaces. The queer collectives not only function as essential support systems but also cultivates solidarities of hope and care that challenge institutional inertia and advocate for queer-affirming spaces, thereby paving the way for alternative queer futures.

**Pallavi Pradhan** is a research scholar in the Department of Political Science, University of Delhi. Her research focuses on spatiality, gender and power in public universities in India, with a particular interest in queer politics and gender-inclusive reforms. She has presented her work at various international and national conferences.

*Naming in Crisis: Queer Identity, Family, and Media in Starbucks India's  
#ItStartsWithYourName Campaign*  
Sameeksha Singh

This paper looks at Starbucks India's #ItStartsWithYourName advertisement to think about how queer identities are represented in moments of crisis within Indian society. The ad centres on a transgender woman meeting her parents at a café, and the father's eventual acceptance of her chosen name 'Arpita'. What might appear as a simple act of ordering coffee is in fact a deeply performative moment of recognition, where silence, hesitation, and speech combine to resolve a family conflict. The analysis draws on Critical Discourse Analysis (Fairclough, van Dijk) and Judith Butler's work on gender performativity to explore how language and naming enact identity. Attention is given to code-switching, speech acts, and the semiotic details of the ad—such as pauses, glances, and the neutral Starbucks setting that turn an everyday exchange into a powerful site of negotiation.

Yet, this moment of acceptance does not stand outside wider tensions. In India, queer lives often unfold in the shadow of family authority, social stigma, and political conservatism. At the same time, media representations like this one promise visibility, but they also package inclusion within the logic of corporate branding. The advertisement therefore reflects a double bind: it gestures toward acceptance while also revealing the limits of how queer identities can be made visible in a market-driven culture. By focusing on a single campaign and situating it within broader discourses of crisis, this paper shows how queer identities in South Asia are caught between vulnerability and resilience, and how naming, in particular, becomes a language of survival, recognition, and love.

**Sameeksha Singh** is a research scholar in the Department of Linguistics and Phonetics at The English and Foreign Languages University, Regional Campus Lucknow,. Her research focuses on the critical analysis of queer representation in Indian mass media. She has a keen interest in discourse, feminist stylistics, gender identity and sexuality. In addition to her scholarly pursuits, she is actively involved in various academic and community initiatives that promote gender equality and LGBTQ+ rights.

### **Panel: Reimagining Crisis in Postcolonial South Asian Literature**

#### *A Fractured Mirror: Trauma, Crisis, and the Search for Hope in Select Contemporary South Asian Fiction*

Umesh Kumar C A

The South Asian socio-political landscape has been haunted by intersecting legacies of colonialism, sectarian division, caste hierarchies, gendered violence, and state-sanctioned oppression—conditions that render trauma not merely episodic but systemic, cumulative, and inter-generational. Within such a matrix of precarity and disruption, literature assumes a substantial epistemological role: to excavate silenced histories, bear affective witness, and construct alternate imaginaries of self and community. The present study positions itself as a critical intervention into this discourse, interrogating the representational aesthetics and ethical dimensions of trauma as articulated in Arundhati Roy's *The Ministry of Utmost Happiness* (2017), and Fatima Farheen Mirza's *A Place for Us* (2018). By conceptualizing trauma as an ontological condition rather than a discrete temporal rupture, the study examines how formal strategies—discontinuous narration, polyvocality, and narrative fragmentation—are deployed to encode the affective reverberations of historical violence and psychosocial rupture, in the context of contemporary South Asia. The central objective of the study is to investigate Roy, and Mirza's fictional novels complicating linear models of trauma and healing. They create narrative spaces in their respective novels accommodating ambiguity, ambivalence, and emotional resilience. Methodologically anchored in close textual analysis, the study synthesizes theoretical insights from Cathy Caruth's theorization of trauma as belated and unassimilable, and postcolonial epistemologies advanced by Homi K. Bhabha. Through this intertextual and interdisciplinary framework, it situates the selected texts as dialogic engagements with the broader structures of marginalization, diaspora, and contested belonging. The argument advanced here is that trauma and crisis, as rendered in the select fictional works, are not terminal conditions but generative thresholds. Rather than marking an end, they incite narrative and existential re-configurations that re-orient fractured selves toward tenuous, yet transformative, beginnings. In this sense, trauma becomes not merely a site of loss, but a locus of critical becoming and affective renewal.

**Umesh Kumar** is a research scholar at the department of English, Karnatak University, Dharwad. His areas of academic genres spread across Postcolonial Studies, South- Asian Literature, African

Studies, etc. He has presented research papers at IIT-Madras, IIT-Roorkee, NIT-Karnataka, Delhi University, Central University of Jammu, Banaras Hindu University, Pondicherry University, etc.

*“You can’t unsee it” – Chaos, Crisis and Hope in the Slums: Examining the Spatial Politics and Aesthetics of Grafity’s Wall*

Nihar Vyas

Slums occupy a subaltern position in the urban structure of a city. With no foundation, dilapidated infrastructure and precarious legality of tenements, the spaces that slums inhabit are liminal, uncertain and chaotic. Consequently, so are the lives of the residents of these slums, who constantly attempt to maintain a sense of permanence within the structural and affective uncertainty of their homes. Graphic novels, by virtue of being able to embody space, time, emotions and actions congruently, are perhaps the best medium to express the chaos and crises that are the daily realities of slum spaces. *Grafity’s Wall*, by Ram V and Anand RK, is one such graphic novel that depicts the slums of Mumbai and the lives of four teenagers living in them, in a way that not only conveys the darker social realities, but also highlights the hope, potential and resilience that reside within these spaces. This paper attempts to analyse the distinct aesthetics of the graphic novel’s art style through close reading, and how it delineates the space of the city and the slums as a reflection of the emotional lives of the characters. It also examines the symbolic dimensions of the titular ‘wall’, and its manifestation as a space for hope and change amidst the crisis and chaos. Through this analysis, the paper argues for the significant potential of the comics medium in portraying the phenomenological realities and experiences of a diverse set of characters in a way that not only moves the readers emotionally, but also furthers the discourse on capitalism, mobility, spatial politics and aesthetics within the geographical space of a city.

**Nihar Vyas** is a research scholar at IIT Roorkee, working on the intersection of aesthetics and comics studies. His research interests also include graphic novels and visual culture. A creative writer himself, he is published, and has also presented papers in national and international conferences.

*Who Can Haunt? The Crisis of Nineteenth-Century Colonial Calcutta’s Ghost.*

Himaghna Bandyopadhyay

The absence of clear markers to identify the causes makes a crisis a compelling area of study. Out of the numerous ways in which markers of crisis can be explored and understood, one such critical lens lies in its fictional representation. In this regard, ghost stories of nineteenth century Bengal occupy a critical position. The ghosts in these stories not only lost their homes as the fictional backgrounds shifted from a rural setting to an industrial and urban one, but also their identity as their hierarchical positions, mostly arranged along caste and class lines, became static and frozen in time. This shift in fictional representation reflects the overtones of British re-evaluation of the Indian, and particularly the Bengal, rural space and a rise of industrial urbanism. Indian representations of the British perception of caste identity as something static and frozen through ghosts and apparitions also reveal the complexities of Indian society and the pervasive caste and class disparities prevalent among the colonial elite, particularly the emerging *bhadralok*/*babu* gentry. Additionally, the realm of the uncanny was also marked by notions of morality, civility and obscenity— *bhadra* and *abhadra*.

This paper analyses the crisis witnessed by the ‘ghosts’ of the nineteenth century, focused on their forced displacement and imposition of the notions of *bhadra* and *abhadra*. In this regard the paper analyses the role of fiction, particularly ghost stories, as a crucial lens for understanding the crisis of nineteenth century Bengal. Therefore, to explore the manner in which the crisis in the realm of the uncanny reflect the changes in nineteenth century Bengal remains the primary research aim of the paper. These questions will be explored by a close reading of nineteenth century Bengali short stories and novels, both popular, and obscure.

**Himaghna Bandyopadhyay** is currently pursuing his Masters at the Department of History, Presidency University, Kolkata. His research interests include early medieval, colonial, and postcolonial histories of India, in particular intersections with socio-religious themes. He is also actively involved in several history societies such as, 'Voyages Into the Past', and student platforms. His research interest includes looking at satire, humour and history of identity in colonial Bengal.