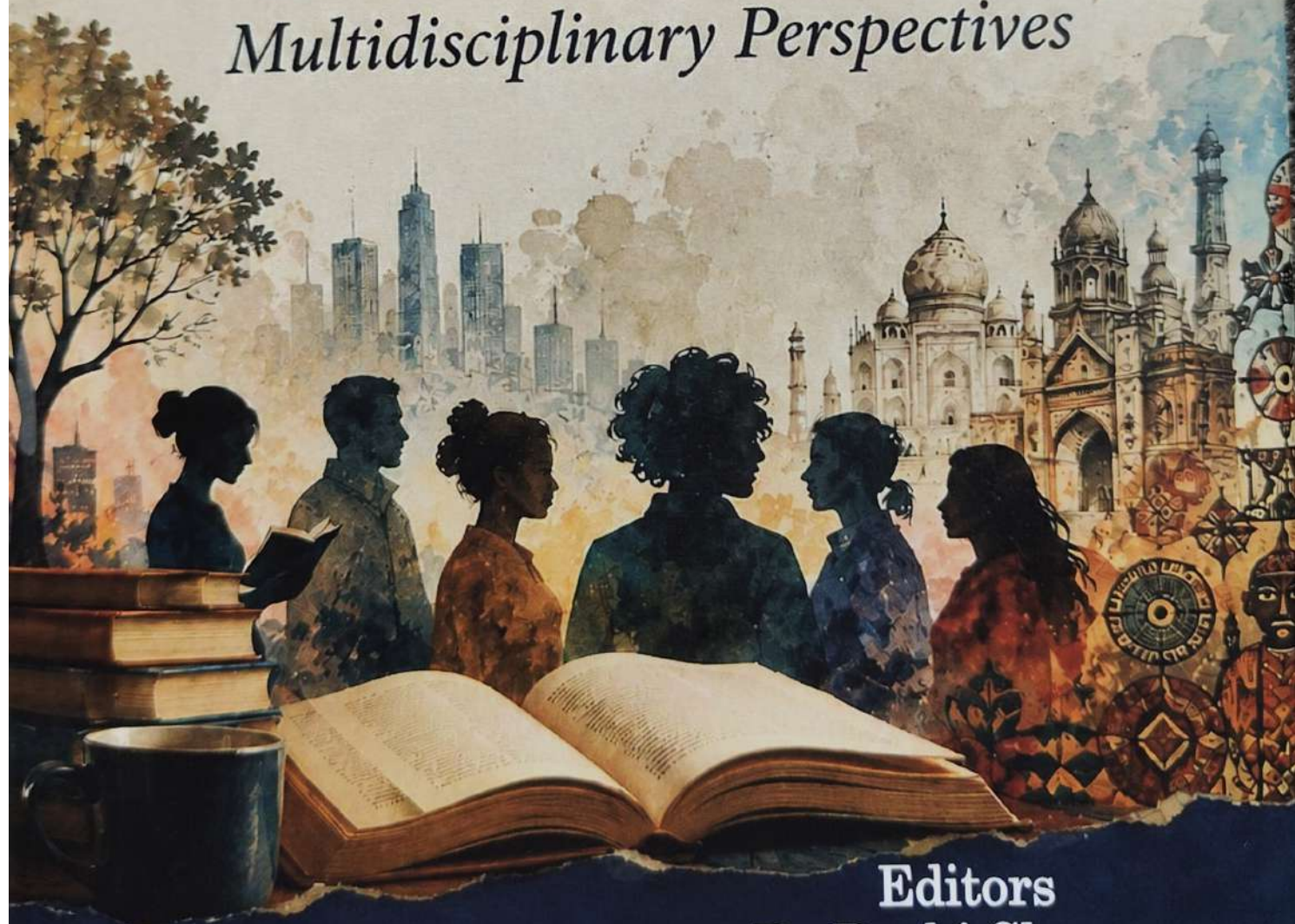


Literature, Society *and* Culture

Multidisciplinary Perspectives



Editors
Dr Ruchi Sharma
Dr Abul Foyes Md Malik

Literature, Society and Culture: Multidisciplinary Perspectives

Editors

Dr Ruchi Sharma
Dr Abul Foyes Md Malik

Literature, Society and Culture: Multidisciplinary Perspectives
Edited by : Dr Ruchi Sharma, Dr Abul Foyes Md Malik

Published by : SUNBEAM, Rupnagar
Guwahati- 32

First Published : July, 2026

Price : 1400/- (Rupees One Thousand
Four Hundred) only

ISBN : 978-81-68104-02-0

Printed at : SUN BEAM
1 Sankardev Path
Rupnagar, Guwahati- 781032
email : sunbeampress.2007@gmail.com

CONTENTS

Chapter – 1	Cultural Diversity and Migration/ Dr Manisha Prasad/ 9
Chapter – 2	Are Parents Ready for Curriculum Reform? Exploring Awareness of Indian Knowledge Systems in Undergraduate Education/ Dr Adrija Chattopadhyay, Dr Sanjoy Dutta, Dr Soma Das Mondal/ 16
Chapter – 3	The Bhagavad Gita: Literature, Ethics, Culture and Global Relevance/ Aishwarya Singh/ 23
Chapter – 4	From Kurukshetra to Cyberspace: The Bhagavad Gita in the Age of Artificial Intelligence/ Ajit Sharma, Pintu Mahato, Purandar Patir/ 31
Chapter – 5	Graphic Novels and Visual Storytelling/ Dr Amit Yograj Kapoor/ 38
Chapter – 6	Custodians of Tradition: Indigenous Knowledge of Assamese Women in Folk Craft/ Dr Amrita Bora/ 45
Chapter – 7	Curriculum Innovation in Teacher Education: Preparing Competent and Reflective Teachers/ Dr Anindita Das/ 52
Chapter – 8	Literature Depicting Violence against Women and Remedies/ Anjali/ 59
Chapter – 9	A Study of Indentured System: Exile and Displacement in Totaram Sanadhya's My Twenty One Years In Fiji Islands (1991) and Brij V. Lal's Chalo Jahaji/ Ankita Das/ 66
Chapter – 10	Culture and Reflective Ethics: Reinterpreting Moral Values in a Pluralistic Society/ Dr Anosh Narzary/ 72
Chapter – 11	Education for Gender Equality: Addressing Gender Stereotypes through School Curriculum/ Arpita Dey/ 79
Chapter – 12	AI and Mother Tongue-Based Education: Preserving Indigenous Languages through Digital Pedagogy in Assam/ Ashraful Alom Sk/86
Chapter – 13	Dismantling the Imperial Archive: A Postcolonial Critique of Identity and Empire in <i>The Glass Palace</i> / Belismita Gogoi/ 94

- Chapter – 14 Race and Ethnicity in North East India: Diversity, Identity and Contemporary Perspectives/ Nayan Mani Bhuyan/ 104
- Chapter – 15 Women and Society: Changing Roles, Contemporary Challenges and Pathways for Inclusive Development/ Bhargab Das/ 112
- Chapter – 16 The Role of Digital Libraries in Preserving Cultural Memory/ Bornali Chutia/ 119
- Chapter – 17 Beyond Words: Graphic Storytelling and the Representation of Women's Resistance in Marjane Satrapi's *Persepolis*/ Chuni Moni Goswami/ 125
- Chapter – 18 Tribal Resistance to Colonial Rule: Zeliangrong Uprising of 1929-1932/ Dr Debangana Nath, Dr Subrata Sarkar/ 133
- Chapter – 19 Between Two Worlds: Navigating Trans-Generational Diasporic Identity in Jhumpa Lahiri's *The Namesake*/ Dewan Farhin Rahman/ 140
- Chapter – 20 AI in Education: The Ethical Concerns of Academic Integrity and Accessibility/ Gayatri Boruah, Dr Shrutidhara Mahanta/ 147
- Chapter – 21 Literature, Society and Culture in Shaping Health-Seeking Behaviour: A Multidisciplinary Perspective from Assam/ Gitangshu Deva Sarma/ 154
- Chapter – 22 Reading Colonial Migration to Assam's Tea Plantations through Postcolonial and Subaltern Literary Theory Represented in Mulk Raj Anand's *Two Leaves and a Bud*/ Gourisikha Borgohain/ 168
- Chapter – 23 Illuminating Young Minds: Peace Education, Literary Consciousness and Global Citizenship at Morning Star High School, Assam/ Hiranya Hazarika/ 174
- Chapter – 24 The Politics of Purity: Food and Caste Hierarchies in Select Indian Narratives/ Ipsita Chakrabarty, Pratick Kumar Mondal, Sagnik Chowdhury, Rishav Mondal, Rahul Das, Rajpriyo Roy/ 184
- Chapter – 25 Impact of Globalization and Glocalization on India's Socio-Culture Aspect in Present Era of 20th Century/ Ishita Rai/ 193
- Chapter – 26 Voicing the Subaltern Women through Mahasweta Devi's Selected Short Stories/ Jayashree Baishya/ 199

Chapter – 27	An Analytical Study on the Impact of Armed Conflict on Children, Addressing Trauma and Reintegration During and after Conflict/ Jharna Senapoti/ 205
Chapter – 28	Strategic Autonomy as Cultural Self-Authorship- Sovereignty Hypersensitivity, Minimum Viable Identity and Narrative Labour in India's Search for Ontological Security/ K C Monnappa/ 212
Chapter – 29	Spiritual Wisdom and Social Transformation: A Study of the Bhagavad Gita/ Krishna Das/ 219
Chapter – 30	The Demographic Dividend: Quantifying Impact of Women/ Krishna K Nath/ 223
Chapter – 31	Echoes of the Hearth: Manipuri Folk Narratives and Their Relevance in Contemporary Society/ Dr M Ningamba Singha/227
Chapter – 32	Role of Constructivist Approach in Contextual Learning/ Abu Hujayfa Laskar/237
Chapter – 33	Innovative Pedagogies in Language Teaching and Research/ Mausumi Sen/248
Chapter – 34	From Survival Tools to Cultural Symbols: A Case Study Based Evaluation of Intangible Heritage Endangerment/ Musfika Rahman/262
Chapter – 35	Graphic Novels and Visual Storytelling: Redefining Knowledge, Culture and Communication/ Darshna P. Choudhury/267
Chapter – 36	From Novel to Cinema: A Cross-Cultural Reading of Thomas Hardy's <i>Tess of the d'Urbervilles</i> and Rajiv Kapoor's <i>Prem Granth</i> / Hupaobou Chawang, Dr Anjan K Behera/276
Chapter – 37	Integrating Indian Knowledge Systems in Contemporary Discourse: An Overview/ Labanya Gogoi Phulkonwar/282
Chapter – 38	Role of Women in Tribal Society with Special Reference to the Tai-Ahom Women in the Sivasagar District of Assam/ Dr Nizara Phukon/289
Chapter – 39	The Bhagavad Gita and Its Global Relevance: A Philosophical, Ethical and Contemporary Perspective/ Rana Borah/298
Chapter – 40	Women and Society: Identifying the Issues and Challenges Related to Gender Inequality in Women of Assam/ Pritom Doley/308

**From Novel to Cinema: A Cross-Cultural
Reading of Thomas Hardy's
Tess of the d'Urbervilles and Rajiv
Kapoor's *Prem Granth***

Hupaobou Chawang
Dr Anjan K Behera

Introduction

The changes that come from text to cinema often transform the meaning of the original book in order to satisfy different audiences and their cultural backgrounds. Thomas Hardy's *Tess of the d'Urbervilles* (1891) is a Victorian novel that expresses critiques of social morality, gender oppression, and inequality of different classes. When such stories are adapted into cinema, particularly across different cultures, its themes and characters undergo special changes. Rajiv Kapoor's Hindi film *Prem Granth* (1996) transforms and reassesses Hardy's story within the norms of popular Indian cinema, transforming the settings of the play, along with its cultural norms, from rural England to a North Indian village and reimagining the heroine's experience to suit the audience's expectations.

This chapter examines the transformation of Hardy's novel through its adaptation into Indian cinema. By analysing the novel's themes, narrative structure, and representation of female liberation alongside the Bollywood adaptation *Prem Granth*, it explores how localization, audience reception, and cinematic techniques shape the adaptation process. The chapter also draws on comparable cross-cultural adaptations, such as the Filipino adaptation of Emily Bronte's *Wuthering Heights*, *The Promise* (*Pangako Sa 'Yo*), directed by Rory B. Quintos, to demonstrate how narratives are reconfigured to engage diverse cultural audiences.

Social Criticism in Hardy's Novel

Hardy's *Tess of the d'Urbervilles* highlights several powerful criticisms of the Victorian era, especially its high expectations and double standard towards women and the corrupted morality they secretly hide through the cover of deceitful glamour and personality. Tess is shown as a fallen target of fate and circumstances due to her being born in a poor family, especially in a society that has deep division among classes and the strict adherence to patriarchal morality. Hardy portrays Tess as "a pure woman faithfully presented," a phrase that caused a huge controversy among the people, especially the aristocrats within Victorian society, as it represented a woman defiled by sexual exploitation, which went against the society's idealization of women. The novel portrays how such expectations and social forces pushed Tess beyond her limits, and there was nothing she could do to change her fate. When she met with Alec d'Urberville, it resulted in her being sexually exploited, which permanently pushed her towards the outskirts of society, labelling her as a symbol of shame and sin. It is later known that, when Angel Clare comes to know about Tess's past, he flees and leaves her, unable to accept her flaws even though he knew that it wasn't her fault, a hypocritical situation as he had already confessed his own moral mistakes to Tess, that he had multiple affairs with several different women. This moment highlights the hypocrisy of Victorian morality. Hardy writes that through this experience Tess felt the injustice that prevailed within this society, a world where she cannot escape, realizing that the "social law had no relation to the intrinsic rightness or wrongness of things" (Hardy 265).

Several critics have expressed that Hardy's novel exposes the patriarchal morality mentally funded by a society that puts women on a high social pedestal, putting forward unrealistic expectations which reveal how society condemns the victim rather than the perpetrator, as shown in the case with Tess. Feminist criticism argues that Tess becomes a symbol of social condemnation and is subjected to morality, both within the story and by readers themselves. As Therese Gordeladze explains, the narrative gaze continually positions Tess as a figure observed and judged by others, reflecting broader patterns of female objectification in literature (Gordeladze).

Even so, Hardy also portrays Tess as a brave heroine and creates a moment of justice in her own way. As the novel ends, she determinedly kills Alec when she could no longer bear his abuse and realizes that his manipulation and deceit will go on forever if she doesn't act on it. This act represents her reclaiming her independence and individuality even though it ultimately leads to her demise through execution. In Hardy's

narrative, Tess is not a woman who gets rescued by a man; rather, she is a woman who confronts her own oppressor with her own strength and determination.

Cultural Localization in *Prem Granth*

In *Prem Granth*, when Hardy's novel *Tess Of the D'Urberville* is taken as an inspiration and is adapted into its cinematic film, the narration of the story undergoes a series of changes so that it can fit into the cultural perception of the Indian audiences. In the film, the setting is changed and jumps into the story of an Indian village where the female lead character Kajri is introduced, a lower-caste woman who suffers sexual violence and social stigma. The male protagonist, Somen, belongs to an upper-caste family, which exposes the issue of the caste system within the society.

This shift from Victorian class hierarchy to the Indian caste system represents an important example of localization. The central idea of social discrimination and oppression from the original text still exists within the movie, but the settings, dialogues, characters and so on are transformed to suit the audience's perception and their cultural background.

Narrative resolution is yet another significant change. In contrast to Tess, who is finally put to death, Kajri is shielded and supported by Somen. Somen challenges the village elders in a crucial moment (about 2:18:30–2:20:10 in the movie) and contends that Kajri shouldn't be held accountable for the brutality she endured. The conversation highlights that society, not Kajri, is to blame for her misery. This change illustrates a significant distinction between the book and the movie. While the Bollywood adaptation focuses on moral restoration and love closure, Hardy's story highlights tragedy and societal injustice.

Bollywood Traditions and Musical Storyline

The use of music and spectacle in the movie is another important distinction. Bollywood films often use dance and song segments as a plot mechanism. Numerous musical sequences in *Prem Granth* convey emotions like love, hopelessness, and despair. In the movie, we can witness this when Somen and Kajri's developing connection is displayed in the song "Dil Dene Ki Rut." In contrast to Hardy's more subdued and psychologically nuanced portrayal of Tess and Angel's love, the musical segment vividly romanticizes their connection. In Indian cinema, these songs are used for both amusement and emotional narrative. Hardy's melancholy realism is thus transformed into a Bollywood-style melodramatic story in the adaptation.

The Theory of Audience Reception and Adaptation

Scholars of adaptation contend that texts alter when they travel across media and cultural boundaries. According to Linda Hutcheon, adaptations serve as reinterpretations of the original work rather than exact replicas (4). Every adaptation reacts to the ideals and expectations of a certain audience. The way Tess's story has changed in Prem Granth is a reflection of what mainstream Indian viewers expected in the 1990s. Instead of focusing on tragic fatalism, Bollywood stories frequently highlight moral justice and emotional closure. As a result, rather than being executed, Kajri's story ends with marriage and social acceptance. Audience reception theory also helps explain these changes. Readers of Hardy's novel may interpret Tess as a tragic symbol of social injustice, whereas film audiences may prefer narratives that restore moral balance. By providing Kajri with a supportive partner and a hopeful ending, the film aligns with these expectations.

Comparison of a Cross-Cultural Adaptation

The process of localization can also be found in several cross-cultural adaptations. For example, Emily Bronte's *Wuthering Heights* has been reinterpreted in the Filipino television drama *The Promise (Pangako Sa 'Yo)*. In this adaptation, the themes of love, revenge, and class conflict are transformed within Filipino society.

Like *Prem Granth*, this cross-cultural adaptation shows how different cultural backgrounds change literary texts as it goes through different communities around the world.

Social Awareness and Gender Politics

Though they may not be exactly the same, both the narration holds the same idea: resistance against social discrimination and gender inequality. In a later scene (2:28:40–2:30:00), the female lead Kajri confronts the man responsible for her downfall and the societal judgment that she had to endure all her life; she does this in the eyes of the public, displaying the truth in front of society instead of suffering in individual tragedy. The man then faces the consequences of his actions during the Dussehra festival, symbolically representing the triumph of good over evil.

Hardy's novel reveals the inevitable downfall of an individual through societal judgement. *Prem Granth* displays a different ending where truth and perseverance can lead to actual freedom and victory over social morals and expectations.

Should Adaptations Change the Plot?

This is likely the most debated topic in the literary scene, where critics argue whether the plot and scenes from the text should change and adapt to the local community while altering the textual stories. Many argue that this undermines the author's legitimacy while others say that to be

able to do this one requires creativity and may also have a bigger impact upon the target audiences. In the case of *Prem Granth*, the changes reflect the necessity of cultural translation. If Hardy's tragic ending had been reproduced without modification, it might not have resonated with the expectations of Indian popular cinema audiences. Therefore, the film illustrates how adaptation can preserve thematic concerns while altering narrative structure.

Brian McFarlane argues that adaptation involves both "transfer" and "transformation," meaning that certain elements of a narrative are preserved while others are reshaped for cinematic storytelling. In this sense, *Prem Granth* should not be seen simply as a reinterpretation of Hardy's novel but as a culturally specific narrative inspired by it.

Conclusion

The comparison between Thomas Hardy's *Tess of the d'Urbervilles* and Rajiv Kapoor's *Prem Granth* demonstrates that literary adaptation is not a process of simple reproduction but one of cultural reinterpretation. As narratives move across languages, media, and societies, they inevitably undergo transformation in order to engage with new cultural values, audience expectations, and artistic conventions. While *Prem Granth* draws inspiration from Hardy's novel, it does not attempt to replicate the original narrative in its entirety. Instead, it reimagines the story within the social, cultural, and cinematic framework of India, allowing Hardy's concerns with gender oppression, social injustice, and moral hypocrisy to acquire renewed significance in a different context. The study illustrates that the adaptation preserves the thematic core of Hardy's novel while modifying its narrative structure and character trajectories.

In *Tess of the d'Urbervilles*, Tess's tragic fate reflects the rigid moral codes and patriarchal values of Victorian England, exposing a society that condemns the victim rather than the perpetrator. *Prem Granth* retains this critique of social discrimination but relocates it within the realities of caste, honour, and communal judgment in rural India. Through this process of localization, the film demonstrates that although the forms of oppression may differ across cultures, the marginalisation of women continues to be a significant social concern. Equally significant is the difference in narrative resolution. Hardy concludes his novel with Tess's execution, reinforcing the tragic consequences of an unjust social order. In contrast, *Prem Granth* offers reconciliation, justice, and social acceptance for Kajri. This shift reflects the conventions of mainstream Hindi cinema, where narratives frequently emphasise emotional closure and moral restoration. Rather than diminishing the seriousness of the

issues addressed, the altered ending reveals how adaptation negotiates between fidelity to the source text and the expectations of a new audience. The film therefore demonstrates that meaningful adaptation involves selective transformation rather than strict adherence to the original. The comparison also highlights the importance of cinematic techniques in reshaping literary narratives. Music, visual symbolism, melodrama, and performance enable the film to communicate emotional experiences differently from the novel's descriptive and psychological narration. These elements are not merely decorative but function as cultural storytelling devices that make the narrative accessible and emotionally resonant for Indian audiences. Consequently, adaptation becomes both an act of translation and creative interpretation, where meaning is reconstructed through the expressive possibilities of cinema. Ultimately, the relationship between *Tess of the d'Urbervilles* and *Prem Granth* demonstrates that literary texts remain dynamic rather than fixed. Their ability to travel across cultural boundaries ensures that they continue to generate new meanings while remaining connected to the concerns of the original work. Cross-cultural adaptations therefore serve not only as creative reinterpretations but also as reflections of the societies that produce them.

By examining how Hardy's Victorian narrative is transformed within the conventions of Bollywood cinema, this study underscores the value of adaptation as a space where literature, culture, and film engage in an ongoing dialogue, revealing both the universality of human experience and the distinctive ways different cultures choose to represent it.

Works Cited

- Donovan, Josephine, editor. *Feminist Literary Criticism: Explorations in Theory*. University Press of Kentucky, 1989. JSTOR.
- Gordeladze, Therese Ruud. "Scopophilia in *Tess of the d'Urbervilles*." *Journal of Victorian Culture*.
- Hardy, Thomas. *Tess of the d'Urbervilles*. Penguin Classics, 2003.
- Hutcheon, Linda, with Siobhan O'Flynn. *A Theory of Adaptation*. 2nd ed., Routledge, 2013.
- Kapoor, Rajiv, director. *Prem Granth*. R.K. Films, 1996.
- Novy, Marianne L. *Engaging with Shakespeare: Responses of George Eliot and Other Women Novelists*. University of Iowa Press, 1998. JSTOR.<https://www.jstor.org/stable/j.ctt20q1xj2>

List of Contributors

1. **Dr Manisha Prasad**, Assistant Professor, Department of Home Science & Hindi, Fatima Degree College, Patna
2. **Dr Adrija Chattopadhyay**, Assistant Professor (Grade I), Amity Institute of Education, Amity University, Kolkata
3. **Dr Sanjoy Dutta**, Assistant Professor (Grade I), Amity Institute of Education, Amity University, Kolkata
4. **Dr Soma Das Mondal**, Faculty, Calcutta University, Kolkata
5. **Aishwarya Singh**, Research Scholar: Maharaja Agrasen Himalayan Garhwal University, Pauri Garhwal Uttarakhand
6. **Ajit Sharma**, M.Ed Student, Dibrugarh University, Dibrugarh
7. **Pintu Mahato**, M.A, Department of Political Science, Dibrugarh University, Dibrugarh
8. **Purandar Patir**, M.A, Department of Political Science, Dibrugarh University, Dibrugarh
9. **Dr Amit Yograj Kapoor**, Head, Department of English, Shri Jayendrapuri Arts & Science College, Bharuch, Gujarat
10. **Dr Amrita Bora**, Assistant Professor, Department of History, K.R.B Mahavidyalaya
11. **Dr Anindita Das**, Assistant Professor, Department of Education, Chhaygaon College
12. **Anjali**, PGT Teacher
13. **Ankita Das**, M.A, Department of English, Tezpur University, Tezpur
14. **Dr Anosh Narzary**, Assistant Professor, Department of Philosophy, *Bengtol College*
15. **Arpita Dey**, M.A, LL. B, B.Ed., Faculty, Tinsukia Commerce College (Autonomous)
16. **Ashraful Alom Sk**, Subject Teacher (Education), Chakla H.S School
17. **Belismita Gogoi**, PhD Research Scholar, Mahapurusha Srimanta Sankaradeva Viswavidyalaya, Nagaon
18. **Nayan Mani Bhuyan**, Assistant Professor, Department of Geography, T.H.B College
19. **Bhargab Das**, M.A, Department of Economics, Cotton University, Guwahati

36. **Ishita Rai**, PhD Research Scholar, Department of Sociology, University of Allahabad
37. **Jayashree Baishya**, Assistant Professor, Department of English, Duliajan Girls' College, Duliajan
38. **Jharna Senapoti**, Advocate
39. **K C Monnappa**, PhD Research Scholar, Department of Political Science, North-Eastern Hill University (NEHU)
40. **Krishna Das**, Assistant Professor, Department of Sociology, Ledo College, Ledo
41. **Krishna K Nath**, M.A, Department of Economics, Dibrugarh University, Dibrugarh
42. **Dr M Ningamba Singha**, Assistant Professor, Department of History, Patharkandi College, Patharkandi
43. **Abu Hujayfa Laskar**, Research Scholar, Department of Education, Assam University, Silchar
44. **Mausumi Sen**, Assistant Professor, Department of English, The Neotia University (Ambuja Group), West Bengal
45. **Musfika Rahman**, M.A, Department of Economics, Cotton University, Guwahati
46. **Darshna P Choudhury**, State Talent Acquisition Lead, Reliance Jio Infocomm Ltd., Assam
47. **Hupaobou Chawang**, M.A, Department of English, Tetso College, Nagaland
48. **Dr Anjan K Behera**, Associate Professor, Department of English, Tetso College, Nagaland
49. **Labanya Gogoi Phulkonwar**, Assistant Professor, Department of Education, Pithubar College, Khowang
50. **Dr Nizara Phukon**, Assistant Professor, Department of Political Science, GMDC, Baghbar
51. **Rana Borah**, M.A (Double), B. Ed, Land Record Assistant, Narayanpur Rev. Circle, Lakhimpur
52. **Pritom Doley**, Assistant Professor, Department of Political Science, Jagiroad College (A), Jagiroad



Dr Ruchi Sharma with over 25 years of experience in higher education, Dr. Ruchi Sharma is a distinguished academic known for her unwavering commitment to teaching excellence, research innovation, and academic leadership. She is presently working as a Professor, in Jagran Lakecity University, Bhopal where she continues to inspire students and colleagues alike through her dynamic teaching style and dedication to academic growth. Dr Ruchi Sharma holds a Doctorate in Sociology and she is a Post graduate in Sociology, Psychology and Social Work with PGDHRD and PGDBM (AIMA). She is UGC NET qualified in Sociology and also in Social Work. She has taught a wide range of undergraduate and postgraduate courses across disciplines. Her teaching philosophy emphasizes innovative pedagogy, critical thinking, and a student-centric approach, fostering an engaging and inclusive learning environment. In recognition of her exceptional domain expertise, strategic insight, and leadership acumen, she was also invited to deliver training sessions for Civil Services Administrative Officers. Her training sessions were particularly valued for bridging the gap between theoretical frameworks and the practical demands of administrative service. A prolific and seasoned researcher, Dr Ruchi Sharma has published research papers in leading journals indexed in SCOPUS, Web of Science (WOS), and ABDC, demonstrating her commitment to scholarly excellence and interdisciplinary inquiry. In addition to her journal publications, she has contributed chapters to internationally acclaimed edited volumes published by Springer and Routledge, addressing contemporary social issues. She has held key academic and administrative positions, with notable contributions to curriculum development and the formulation of strategic institutional policies.



Dr Abul Foyes Md Malik is currently working as an Associate Professor in the Department of Bengali, Digboi Mahila Mahavidyalaya, Digboi since March, 2010. He has completed his Ph.D. on the topic, "The Novels of Samaresh Basu: A Study on their Social Perspectives" from Gauhati University in December, 2009. He has so far authored two books titled "Samaresh Basu Upponyase Nagarik Jiban" and "Samaresh Basu Upponyase Gramin Jiban". He has also edited sixty two books, namely, "Sankaradeva's Neo-Vaishnavism and the Bhakti Movement in North East India", "Culture, Ethnicity and the Nation", "Revisiting Abusive Relationship and Domestic Violence", "Human Rights, Gender and Environment", "Ethnic Diversity in Indian Art and Culture", "Sustainable Development: Education, Society and Culture", "Revisiting Socio-Political Challenges against Women", "Indian Freedom Struggle in North East India: Acknowledging Unsung Heroes", "Human Rights and Subaltern Groups", "National Education Policy, 2020 & Reinvigorating Early Childhood Care and Education (ECCE)", "Gender and Society", "NEP 2020: Implementations and Challenges", "Bhakti Movement: Love, Devotion and Socio-Political Implications", "Gender and Culture", "Human Rights and Gender Justice", "Power, Politics & the Issue of Gender Based Violence", "Crisis, Inequalities and Poverty", "Preventing Violence against Women & Children", "Ethnicity, Identity, Cultural Diversity", "Artificial Intelligence (AI) and Human Rights", "Literature, Language and Culture: A Shared Dialogue", "Artificial Intelligence (AI): Opportunities and Challenges", "Margins to Centre: Towards an Inclusive Society", "Literary Landscapes of Society: A Cross-Disciplinary Discourse", "Narratives of Society: A Cross-Disciplinary Literary Inquiry", "Society, Education and Culture", "Transforming Indian Education: The National Education Policy 2020", "Reform through Faith and Devotion: The Story of Bhakti Movement", "Human Rights and Environmental Justice: A Gendered Approach", "Sustainability Roots: Reconnecting Culture and Nature through IKS", "Sustainable Development: Society, Education and Culture", "Introduction to Women's and Gender Studies: Interdisciplinary Approaches and Perspectives", "Cultures of Inclusion and Equity: An Anthology" and "Violence against Women and Children".

