

**International Conference on Advances in
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Conference Abstract

**University of Engineering
and Management Jaipur**

15th -16th - November-2024

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- 90.Emotional and Material Conflicts in SudhaMurty's *Gently Falls the Bakula*
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Introspecting the "Other" in Kalki Subramanian's *We are not the Others*: Charting the Trajectory of Identity

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Kalki Subramanian's *We are not the Others* is a powerful collection of poetry exploring the themes of identity, gender, sexuality, social justice and mental health—all introspected to foreground the concept of "othering" in her transgender community. The title *We are not the Others* is a daring and a bold statement challenging the notion of "othering" that has marginalized her community since time immemorial.

This paper will explore, especially the themes of identity and gender in a society that is infested with social categories and divisions that has marginalized women and the transgender community. The paper will also chart the trajectory of identity through Kalki's experience as a queerwoman enmeshed within the boundaries of love, desire, and self-discovery. Her unique voice which is both personal and political advocates for the LGBTQ+ rights, gender equality and social justice awareness.

This paper will introspect on the themes of 'silence' and 'voicelessness.' It will project how Kalki shatters silences around marginalized experiences and reclaims language, and challenges societal norms and expectations that ultimately offers voice to the voiceless. This paper will reconnect with the theory of intersectionality and focus on the concept of "othering" that conveniently intersects with other identity categories of gender and sexuality. Kalki continues to remain a vital voice in Indian literature and social discourse.

Keywords: Identity, Gender, Sexuality, Social justice, Mental health.

Shifting Shadows in Will Eisner's *Fagin de Jood*: A Postmodern Lens

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We live in times that are saturated with stories – narratives – of all forms, ranging from folk legends to oratures, spiel to digital scoop; in fact, the sweep and extent of what qualifies as a narrative is ambiguous and astounding. Narratives are a fundamental part of how humans understand the world. They help us organize and interpret information, and give structure to our thoughts, memories, and perceptions. Narratives also provide a framework for understanding the passage of time. Our current world is full of many different types of narratives. However, the perception of comprehending and picturing ideas has seen a paradigm shift in the world of literature. Since the early twenty-first century, there has been a significant global rise in the creation of graphic narratives. While the U.S. remains influential in both the practice and study of comics, driving innovation and impact, the medium has expanded worldwide. Writers and artists from various countries now use graphic narratives as a powerful tool to share stories that cross-cultural, national, linguistic, and other boundaries. Therefore, this article explores Will Eisner's graphic novel *Fagin de Jood* offers a postmodern reinterpretation of the infamous character from Charles Dickens's *Oliver Twist*. Eisner critiques Dickens's stereotypical portrayal of Fagin, which perpetuates harmful anti-Semitic tropes and presents a more nuanced and humanized understanding of Fagin's character. The graphic novel reframes Fagin as a product of his social and historical context, exploring the complexities of Jewish identity in 19th-century England.

Keywords: Graphic Narratives, Anti-semantics, Reinterpretation and critiques.