Thematizations of the Goddess in South Asian Cinema

Collection Editors: Dr Anway Mukhopadhyay and Shouvik Narayan Hore

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Description:

The figure of the Goddess has often featured as a central theme in various genres of South Asian cinema. While religious films depict her mythological exploits, she has found, in "art cinema", nuanced portrayals highlighting the complex relations between gender and religion in South Asia. This edited volume will explore the thematization of the Goddess in South Asian cinema, focusing on how such portrayals vary from one geo-cultural zone to another, and from one genre to another. The key characteristic of the volume is the compilation and archiving of the critical literature built around South Asian cinema, presenting portrayals of the Goddess/Devi as an emblematic spirit across diverse cultures. Such critical essays will be collected and edited, keeping in mind both cultural ambience and cultural transitions, upholding the 'Devi' figure across genres, both in a historical and an analytical sense.

What Should the Submitted Chapters Consider?

Each potential chapter should address the role of the Devi across two or three broad areas, including its cultural, political, aesthetic and spiritual significance within the immediate limits of the movie or the historical literature within which each portrayal of the Devi can be situated. Essays charting the thematic development of complex interrelationships between gender and religion and the movement from popular religious films to secular art films are also welcome.

We are interested in considering any field of research that productively contributes to the critical debate on the Devi theme. However, we would like to eschew any submission that is outrageous in its opinion, written without sensitiveness towards the different socio-cultural contexts in which the sacred figurations of the Devi are grounded, or based on one's tendentiously cultivated bias that might undermine the ethical imperative of sympathetically understanding the "other's" notions and representations of sacrality.

About the Editors:

Anway Mukhopadhyay is an Assistant Professor in the Department of Humanities and Social Sciences at the Indian Institute of Technology, Kharagpur. Educated at Jadavpur University, Kolkata, and Banaras Hindu University, Varanasi (from where he obtained his PhD), he has authored six academic books and two books of creative writing. His recent publications include *The Authority of Female Speech in Indian Goddess Traditions: Devi and Womansplaining* (2020), *The Goddess in Hindu Tantric Traditions: Devi as Corpse* (2020), and *Literary and Cultural Readings of Goddess Spirituality: The Red Shadow of the Mother* (2017). His documentary film, *Saarasvati: The Daughter of Sarasvati*, was

screened at the Centre of Women Studies at Banaras Hindu University, and is available on YouTube. In addition, he has received a number of awards, including the Indira Gandhi Priyadarshini Award, conferred by the International Business Council, New Delhi, in 2016 and the Bharat Vikas Award from the Institute of Self-Reliance, Bhubaneswar, in December 2019.

Shouvik Narayan Hore is pursuing doctoral research on Romanticism and the Age of Enlightenment at the Department of English of Vidyasagar University, India. He guest-edited a special issue on the Sublime for the *Journal of Comparative Literature and Aesthetics*, and is interested in the exegetical literatures of India and the West. He was also the winner of a national poetry competition organized by the Poona College of Arts, Science and Commerce in 2017.

Submission Requirements:

An abstract not exceeding 400 words must be sent to the email addresses provided at the top of the page. Upon acceptance, chapters not exceeding 4000 words must be submitted to the Editors, after which they will be reviewed for intellectual consistency and plagiarism. Revisions suggested must be punctually submitted; delays are strongly discouraged. All referencing must follow the MLA style (8th edition), and chapters must provide a distinct introduction and a precise commentary on the author's findings in the conclusion.

All chapters submitted should conform to the grammar and formatting guidelines provided by Cambridge Scholars Publishing, which can be viewed here: https://www.cambridgescholars.com/pages/forms-guidelines.

Any work submitted for publication should be free of copyright restrictions, and a statement should be submitted in support of this.

Contributions should be scholarly based, rather than anecdotal or unverifiable.

Contributions must be wholly in English, excluding footnotes, appendices, and short extracts for translation.

While we will perform pre-press evaluations on the collection, we do not provide full copyediting services, so we ask that works are submitted to us in their final, 'ready-to-go' form.

How to Submit?

You should submit to the Editors a completed proposal form, alongside a copy of your work for their review. This submission should be made directly to the address at the top of this page.

If you have any questions about the collection, prior to your submission, please contact the Editors.

Timeline:

September 30th 2021: Full chapters must be submitted to the Editors.
January/February 2022: Contributors will receive full and detailed feedback on their submissions.

Please note that the dates above may be subject to change due to the trajectory of the COVID-19 crisis and other related problems in India.

All works should be submitted to the Editors, at the address provided at the top of this document.

The Editors will review these personally to consider their inclusion in the work. Should the Editors approve the chapters, you will then be asked to complete an agreement for the publication of these chapters. **It is essential that this agreement is completed in order for your work to be printed.**

Once the Editors have approved the chapter, and has received your contributor agreement, these will then be sent to Cambridge Scholars as a complete collection for pre-press reviews and publication. **As such, it is essential that the work you submit to the Editors is finalized and has been thoroughly proofread.**

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