

CALL FOR PAPERS

Indian Cinema and New Paradigms of the Contemporary World

Deadline of Submission

30th April 2023

- Email your entries directly to editor@adlitteramjournal.com or submit at the Website through the following link:
https://www.adlitteramjournal.com/submit_manuscript.php
- For details, visit the official website: www.adlitteramjournal.com
- **NO PROCESSING FEE FOR PUBLICATION**
- All kinds of academic as well as creative writings other than research articles (*Poems, Short Stories, Reviews, Interviews, Monographs, Plays etc.*) may be submitted for publication.
- Contact on +91 9717908289
(*Make a call only if it is very necessary; an email is always preferable*).

Indian Cinema and New Paradigms of the Contemporary World

Concept Note

Today's world is very different from the one that our ancestors lived. The course of the present world has significantly changed, and has thus opened up hitherto unseen arenas for fresh exploration and experimentation. This new world is creating new paradigms, sometimes by dismantling or demolishing the beliefs, ideals, and lifestyles of the past, and other times by embracing them while giving a fresh spin. It goes without saying that what we see has a much greater impact on how we think and perceive things in our lives. Visual impressions undoubtedly render more power to a text or a movie or a work of arts and literature in order to let one go into the depths of the psyche of the spectator than the verbal impressions are ever able to do possibly. This is the reason why people are drawn towards movies more than anything else. Although words have their own impact and charm, when they are combined with music, visual aids, and all the technical equipments which are rapidly progressing with every passing day, they are able to leave an unforgettable impression in everyone's memory and indelible stamp on everyone's mind. This explains how Cinema impacts and heavily influences the social, political, cultural and material contexts of an era and its people.

Beginning in 1896-97, the Indian Film Industry has existed for (about) as long as the world Cinema has existed. The World Cinema today, through the best use of technology, has been able to succeed in offering innovative and comprehensive critique of the widely accepted worldview, and opened new possibilities of experimentation and exploration. Indian Cinema has also its own unique styles of presentation and profusion. It has also been attempting to address a number of clichéd and overused facets of society and human existence that have never been addressed before. Although they can appear to be iconoclastic enough to undermine the generally accepted ethics and values, there are instances when they are able to genuinely address these problems by removing the undesirable and unwanted or by grinding the superfluous stones from the yet-to-be-carved-out-statute.

It has rightly been said that all that glitters is not gold, but all that is gold does not glitter either. Indian Cinema has been constantly pushing its own boundaries in terms of techniques, subject matter, artefacts and craftsmanship. S.S. Rajamouli's blockbuster movie, *Bāhubalī*, for example, re-defined the age old theory of Dharma but with a new

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flavour. The story seems to have been based on the great Indian epic, The Mahābhārata, but this movie appears to move one step ahead when Bāhubalī, the protagonist, tied with the wisdom of Dharma taught by his mother Śivagāmī, unlike the Pāṇḍava-s of the Mahābhārata, who divided Draupadī among themselves as their wife on a seemingly random statement of their mother Kuṃtī, stands with his wife Devasenā rather than standing with his mother. This step seems to be more in consonance with the philosophy of Truth and Dharma, for on one hand, he stands on the side of love with his open eyes and on the other, he does not reel back at all from taking step against anything when it came to be following the learnings of the Dharma. In other example, the movie, Baghban, is based on the parent-child relationship set up in the present society where time and space both have been captured by money making mind-sets and heartlessness. The movie goes beyond the traditional norms of parents bending before their offspring whatsoever conditions may come out in their lives. Recently, Ayushmaan Khurana starrer, Doctor G, also challenged the stereotype of gendered medical practices and brought to fore an issue which was not extensively explored. 3 Idiots was another such movie that, while being based on the teachings of Osho Rajneesh, emphasized on the inner longing and interest of different characters than showing their parents' wishes blindly to be followed and fulfilled by these characters under societal pressures which might finally lead their lives to utter futility despite whatever success they may achieve in their lives. Indian Cinema not just challenges the acceptor's norms but also the parameters of the Power, Politics and Religion. Movies like PK, Drishyam, KGF etc. are another many examples that justify the aforesaid thrust areas of discussion. The examples are innumerable and instances are ample. A movie has a potential to open one's eyes, to make them see the world with an unbiased mind, and come to terms with one's own sensibility, and sense the world directly with Wisdom whatsoever it may cost.

Indian Cinema has always been addressing new facets of life and refashioning the old. It has also been providing us new vistas to unlearn and rethink, and go beyond the norm and make sense of the contemporary world.

The **Current 8th edition** of the **Ad Litteram Journal** for its upcoming **December 2023** issue invites research articles/monographs/poems/stories/plays etc. on the new paradigms that the Contemporary World (which is the result of technology, media and the like) is setting through the Indian Cinema today. The focal axis of the edition is the "newness" at all levels - *diction, technology, plot, concepts, crafts* etc., but along with keeping in mind that the discussions conceptualized must be originally "new", and, more than that, towards making not only the present world a little better and a little more accommodating and cordial, but also the society that is in making and that, which we are building for the next many generations.

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The possible areas of discussion shall include the following (the list is suggestive not prescriptive):

1. Gender and Indian Cinema
2. Representation of Marginalized identities in Indian Cinema
3. Breaking barriers and Disability Representation in Films
4. Using New Techniques and Experimenting with the form
5. Redefining the human in Indian Cinema
6. Retelling of the classics through Indian Cinema
7. Environment, Ecology and Sustainability in Indian Cinema
8. Politics, Crime and Justice in Indian Cinema
9. Indian Cinema as a mirror for the society
10. Cinema in Changing Times
11. Religion and Dharma and Indian Cinema
12. Ethics and Values in Ancient Indian Traditions
13. Dichotomy of Hindi and English Language
14. OTT and its Future
15. The Future of Indian Theatre
16. The local flavours in Indian Cinema
17. Censorship: Need or Restriction
18. Cinema as a piece of literary exercise
19. India Cinema and the hope of future world

The General Guidelines for framing out the research paper:

1. Manuscripts not adhering to the **guidelines for referencing** would be outrightly rejected.
2. Research Articles should be about 3,000-4,000 words.
3. Book reviews/poems/short fiction should not exceed 1500 words.
4. Articles should be submitted in MS Word format along with Abstract and the Keywords.
5. Please provide 4 to 6 keywords which can be used for indexing purposes
6. The article must start with the title in bold, 14 pt, aligned in the centre. Use one paragraph break and then write the author(s)' name(s), affiliation and e-mail address(es). Font size: 10 pt, aligned on the right.
7. Kindly place 'Notes' at the bottom of the page, numbered consecutively in Arabic numbers. Do not use notes for bibliographical references.
8. Diagrams and/or figures must be included within the main body of the text.
9. At the end of the Bibliography/References leave a double paragraph break and write a short bio-sketch of about 50 words.
10. Author (s) should follow the latest edition of APA style for in-text citation and referencing. Kindly visit www.apastyle.org to know more about the APA style.
11. Copyright permission to quote from or reproduce copyright material must be obtained in advance by the author. Where photographs or figures are reproduced, acknowledgement of source and copyright should be given in the caption.

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