



**GOVERNMENT VIDARBHA
INSTITUTE OF SCIENCE &
HUMANITIES, AMRAVATI**

AN AUTONOMOUS INSTITUTE OF THE GOVERNMENT OF MAHARASHTRA

DEPARTMENT OF ENGLISH



ORGANISES AN INTERNATIONAL CONFERENCE ON

WAR LITERATURE

26–27 October 2026



VENUE

ONLINE / GVISH

FORMAT

HYBRID

ACCEPTED PAPERS PUBLISHED IN AN ISSN JOURNAL

warliteraturegvish2026@gmail.com

01 CONCEPT NOTE

War is older than civilization itself — and literature has been bearing witness to it since the beginning.

Long before nations acquired names or borders were etched onto maps, conflict was the primal language through which power first asserted itself; whoever prevailed on the battlefield laid claim to dominance, and warfare became, quite literally, the engine of history. It is a phenomenon that predates literature, and yet, paradoxically, it remains one of literature's earliest and most enduring preoccupations. From the *Iliad* and the *Mahabharata* to *Beowulf*, the epic tradition itself was forged in the crucible of war: literature's very origins are inextricably bound to the chronicle of human conflict.

As human societies advanced, so too did the machinery of their violence. Every leap in civilization was shadowed by a corresponding leap in the instruments of destruction — sharper weapons, more calculated strategies, more systematically organised campaigns of conquest and colonization. Bloodshed and brutality were never incidental to this progress; they were its constant, inescapable by-product. With each technological advance, war grew not merely more lethal but more impersonal, more mechanised and, in profound ways, more dehumanising — a trajectory culminating in the atrocities, trauma and large-scale devastation that came to define the character of modern warfare.

It is precisely this transformation that literature has been compelled to bear witness to. Where early narratives often exalted the warrior and celebrated valour upon the battlefield, a slow but unmistakable descent began to reveal itself: from bravery to psychological anguish, from triumph to torment. The romanticism once attached to war came under increasing scrutiny, its glorification interrogated rather than uncritically celebrated. Writers turned their gaze inward, toward the soldier's fractured psyche, the civilian's forced displacement, and the silences that history so often leaves unspoken.

Alongside this shift, the very idea of the nation — its geographical boundaries, its claims to sovereignty, the human toll exacted in its name — became a site of searching literary and philosophical inquiry. Imaginative and creative literature, in particular, gave shape to these unarticulated effects, allowing readers to inhabit the interior devastation that official histories so frequently omit. In doing so, literature became an active participant in a changing discourse on war — no longer merely a chronicle of heroism, but an unflinching witness to loss and its long afterlife.

The very nature of war, too, has undergone a profound metamorphosis. It ceased to be waged solely over land and territory, and increasingly came to be fought over ideologies, belief systems, identities and abstractions for which human lives continue to be offered up as sacrifice. Today the face of war has been altered so drastically that it often appears to have shed its human dimension entirely, reduced instead to strategy, data and calculated distance. And yet the oldest questions persist, more urgently than ever: Why war? What necessity does it truly serve?

From Jerusalem to Kashmir, from the shifting and volatile alliances entangling America, Iran and Israel, contemporary conflicts continue to raise the same unresolved dilemmas that literature has grappled with across millennia. It is within this charged and pressing context that the present conference finds both its urgency and its relevance. Violence, death, displacement, trauma and demolition are not distant abstractions confined to the page; they are lived, ongoing realities that continue to shape our present moment.

This conference asks whether such violence has become an unquestioned necessity of a world increasingly governed by capital, power and ideology — or whether it is, in fact, perpetual and self-perpetuating, resistant to any lasting resolution. In bringing together diverse literary and scholarly perspectives, it

seeks not merely to document war's atrocities, but to interrogate why, after millennia of literature bearing witness to its costs, humanity continues, still, to wage it.

In classical Indian literature — most enduringly in the *Ramayana* and the *Mahabharata* — war is never rendered as mere spectacle of material ruin or political ambition. It is, instead, woven inextricably into the fabric of Dharma: cosmic order, ethical duty and moral discernment. Where Western war literature has tended to dwell on physical violence, psychological trauma and existential despair, the Indian paradigm approaches conflict as an option of last resort, one inseparable from questions of righteous conduct (Dharmayuddha), post-war reconciliation and the wider welfare of humankind (Lokasangraha).

India's literary and historical inheritance offers a remarkably sophisticated meditation on conflict and its aftermath. The Shantiparva of the *Mahabharata* and the *Bhagavad Gita* stand among humanity's earliest philosophical treatises on the trauma of combat, the anguish of moral choice and the long labour of healing that follows war. By setting contemporary theories of war alongside these classical Indian perspectives, this conference seeks to open a genuine dialogue between Eastern and Western paradigms — one that yields a more

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SUB-THEMES

Unpublished and original papers are invited on the following areas, and on any related theme within the field. Abstracts of no more than 300 words should reach the department on or before 20 October 2026.

- War and Memory

Commemoration, Monument and Forgetting

■

War and Trauma

Testimony, Silence and the Unspeakable

■

War and Violence

Aesthetics, Ethics and Representation

■

War and Resistance

Dissent, Insurgency and Refusal

■

War and Nationalism

Sacrifice, Belonging and the Border

■

War and Power

Sovereignty, Bureaucracy and the State

■

War and Empire

Conquest, Colony and the Imperial Archive

■

War and Human Rights

Atrocity, Law and Accountability

■

War and Gender

Masculinity, Women's Writing and the Body

■

War and Displacement

Exile, Partition and the Refugee

■

War and Propaganda

Censorship, Rhetoric and the Press

■

War and the Poetic Imagination

Elegy, Lyric and the Trench

■

War and the Novel

Realism, Fragmentation and Narrative Form

■

War and Cinema

Spectacle, Adaptation and the Moving Image

■

War and Theatre

Performance, Ritual and Public Mourning
- War and the Postcolonial Condition

Nation, Language and Aftermath

■

War and Dharma

Righteous Conduct in the Indian Epics

■

War and Statecraft

Kautilyan Realism and the Just War

■

War and the Bhagavad Gita

Moral Crisis and Ethical Choice

■

War and Mourning

Sorrow, Lament and the Labour of Healing

■

War and the Oral Tradition

Folk, Ballad and Regional Memory

■

War and Childhood

Innocence, Recruitment and Lost Generations

■

War and the Soldier

Comradeship, Duty and the Fractured Self

■

War and the Veteran

Return, Estrangement and the Afterlife of Combat

■

War and the Civilian

Occupation, Siege and Everyday Endurance

■

War and Technology

Mechanisation, Distance and the Drone

■

War and Ecology

Landscape, Ruin and Environmental Devastation

■

War and Religion

Faith, Martyrdom and Sectarian Conflict

■

War and Translation

Circulation, Reception and World Literature

■

War and Peace

Reconciliation, Justice and the Possibility of Repair

03 OUR PATRONS



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04

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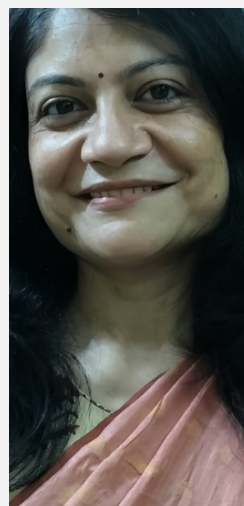
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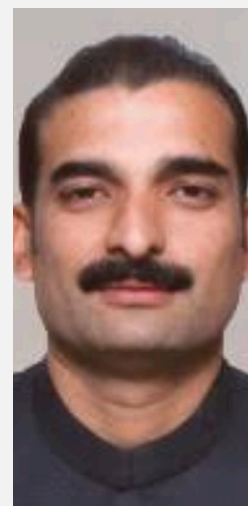
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05

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06 ABOUT THE INSTITUTE

1923

FOUNDED

A/3.51

NAAC GRADE & CGPA

21/19

SUBJECTS, UG & PG

168

ACRE CAMPUS

Founded in 1923, the Government Vidarbha Institute of Science and Humanities is among the oldest academic institutions in India and the premier centre for teaching and research in the Vidarbha region. A century of collaborative effort has recently been recognised with the grant of autonomy by the UGC, and the institute holds an 'A' grade from NAAC with a CGPA of 3.51.

It is a genuinely multidisciplinary institution, teaching from the eleventh standard through to the doctorate: 21 subjects at undergraduate level, 19 at postgraduate level, and recognised research centres for the Ph.D. in 20 subjects. Faculty are recruited through the Maharashtra Public Service Commission, and since 2021–22 all programmes have followed the CBCS pattern, giving students real freedom in choosing what they study.

Across ten decades the institute has shaped figures of standing in politics, letters, science, law, medicine and the arts. Its presence recurs in the region's literature — Vishram Bedekar wrote his student years here into *Ek Zaad Don Pakshi* — and among those who passed through are Suresh Bhat, Ram Shewalkar, Madhukar Keche, Vitthal Wagh, former Chief Minister Sudhakar Rao Naik and Dr Vijay Bhatkar, architect of the PARAM supercomputer.

The 168-acre campus is quiet, wooded and remarkably clean-aided, with departmental buildings of their own, laboratories and classrooms to UG norms, three auditoriums and a separate Majlis hall for music, a botanical garden, a large sports complex and a career counselling cell — an environment as suited to reflection as to research.

07 ABOUT THE DEPARTMENT

English has been taught at GVISH since the institute first opened, but the Department of English proper dates from 1957, when English was introduced as a special subject at the graduate level. The postgraduate programme followed in 1962, and the department has since been recognised as a premier postgraduate centre for English Studies in Vidarbha.

It teaches today across B.A. (Compulsory English and English Literature), B.Sc. Compulsory English, M.A., M.Phil. and Ph.D., serving in particular a student body drawn from the region's mofussil towns, and works towards academic excellence, professional expertise and contextually grounded research in English Studies.

08 REGISTER

REGISTRATION FORM

forms.gle/52QxQDLZDD7aGPAC6

LINK EXPIRES 20 OCTOBER 2026



REGISTRATION FEE

Faculty ₹1,000

Students / Research Scholars ₹500

FEE PAYMENT — BANK DETAILS

A/C NAME

Director, Government Vidarbha Institute of Science & Humanities, Amravati

BANK

Canara Bank

BRANCH

Navsari, Amravati (Maharashtra)

ACCOUNT NO.

110181853730

IFSC

CNRB0003570

MICR

444015102

SWIFT / FOREX CODE

CNRBINBBBFD

SEND YOUR ABSTRACT TO

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ON OR BEFORE 20 OCTOBER 2026

PUBLICATION

Accepted papers will be published in a journal with ISSN.

CONFERENCE WHATSAPP GROUP

Scan to follow announcements, session links and updates.



PLEASE NOTE

No TA/DA will be given to paper presenters.

Offline paper presenters must arrange their own accommodation.

Lunch will be provided to offline participants.

GUIDELINES FOR ABSTRACT & RESEARCH PAPER

STYLE SHEET

MLA 9th edition, with Works Cited

MANUSCRIPT

Times New Roman 12 pt, double-spaced, .docx

ABSTRACT

300–500 words, 5 keywords, bio-note

FULL PAPER

Approximately 3,000 words, after acceptance

ORIGINALITY & PLAGIARISM

Unpublished, original work only, not under review elsewhere. All papers are screened; similarity above 10% is rejected.

USE OF GENERATIVE AI

AI-written abstracts and papers are not accepted. Language editing with AI must be declared; authors stay accountable for argument and citations.

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