FINDINGS:

The study examines this social vision as shaped by the interface between modernity and Indian science fiction, and also as intersecting, being impinged on, as refracted by, and as being informed by the narratives of science and technology. In focusing on how the interlinking of science, technology, modernity, and Indian science fiction is read and translated in everyday life, and how it impacts and transforms our quotidian socio-political world, a postcolonial framework is deployed in conjunction with other approaches like feminist interventions, Marxist understanding, queer and affective politics, environmental discourses, and the discourse of decoloniality. The primary texts undertaken in this research includes works written since the 1960s to the present-day times. These primary texts comprise select works of Indian English science fiction and also fictions originally written in the regional languages of Bangla, Hindi, and Assamese, and subsequently translated into English. In trying to document the relationship between modernity, science, technology, and science fiction, this research challenges western order of thinking.

The outline of the thesis follows the paradigmatic model of modernity and its four major vectors—nation-state, gender, urban imaginaries and techno-subjectivities, environmental crisis and defining the idea of human—as the underlying crux for structuring the research. The first chapter offers an overview of the history of Indian science fiction. This is drawn by identifying Indian science fiction narratives cross-connection with different forms of modernity—colonial, postcolonial, and global. The second chapter inaugurates the workings of the postcolonial state. This chapter discusses Satyajit Ray's Bangla short story "The Diary of the Space Traveller" (1961 [2004]), Harishankar Parsai's Hindi short story "Inspector Matadeen on the Moon" (1968 [2019]), Dinesh Chandra Goswami's Assamese short story "The Hair Timer" (2011), Tarun Saint's short story "A Visit to the Partition World" (2018), and Indrapramit Das' short story "Kali_Na" (2019). Dealing with the configurations of gender, third chapter includes the study of Manjula Padmanabhan's novels, *Escape* (2008) and its sequel, *The Island of Lost Girls* (2015), Swapna Kishore's "Regressions" (2012), Shweta Taneja's short story "Bhaisaab Bespoke Brides Boutique" (2021), and Vandana Singh's short story "Tetrahedron" (2009).

The fourth chapter situates us amidst the increasing technologization of our urban imaginary and subjectivities. This chapter includes the study of Vandana Singh's "Delhi" (2008), Samit Basu's *Chosen Spirits* (2020), Lavanya Lakshminarayan's *Analog/Virtual: And Other Simulations of your Future* (2020), Manjula Padmanabhan's play *Harvest* (1998), and Samit Basu's *Turbulence* (2010).

The fifth chapter deals with ecological devastation and how the anthropogenic tendencies of modernity involve a re-assessment of human-ness. This final chapter includes the study of Vandana Singh's short stories "With Fate Conspire" (2018), "Indra's Web" "Requiem" (2018). "Sailing the Antarsa" (2018), Arula Ratnakar's novella, *Submergence* (2021), and Priya Sarrukai Chhabria's novel, *Clone* (2018). The concluding chapter offers an overall summative assessment of the idea of social vision in modern Indian science fiction and offers to read social vision in terms of political commitment and encased in the modality of entanglement, exposure, using the gestures of telling a story and reading strategies to re-world the world in colours of ethical care and social justice.