

LAPORAN PERSENTASI VIRTUAL
The Art of Storytelling: Archetypes in Focus
A Transdisciplinary Conference

May 27-29, 2024

The Scottish Storytelling Centre, Edinburgh (and online)
London Art-Based Research Center



Laporan dibuat oleh:

Ketua: Nama: Karna Mustaqim, Ph.D.
NIDN: 0325127605

Anggota:

FAKULTAS DESAIN DAN INDUSTRI KREATIF
PROGRAM STUDI DESAIN KOMUNIKASI VISUAL
UNIVERSITAS ESA UNGGUL
2024

KATA PENGANTAR

Dengan Rahmat Allah SWT , Kami dapat mempresentasikan makalah ilmiah hasil penelitian mandiri pada bidang seni gambar bercerita (*storytelling*) yang berbasis penelitian artistik. Kami mengucapkan banyak terima kasih kepada pihak Universitas Esa Unggul dan Yayasan Kemala Bangsa dan personil dari unit biro terkait atas terlaksananya presentasi virtual ini. Semoga hasil Laporan Presentasi Daring kami dapat berguna untuk kepentingan ragam disiplin keilmuan umumnya dan khususnya disiplin senirupa dan desain.

Hormat Saya,



Karna Mustaqim, Ph.D.
218080760

BAB I

LATAR BELAKANG

London Art-Based Research Center (LABRC) adalah organisasi penelitian berbasis seni pertama di London yang menawarkan berbagai proyek inspiratif, konferensi, kursus, lokakarya, serta peluang penelitian kreatif untuk penulis, cendekiawan, akademisi, dan seniman di seluruh dunia. Kami juga menyediakan retreat menulis, konferensi, dan acara sastra dan seni lainnya (seperti open mic, diskusi meja bundar penulis/seniman), festival, dan operasi penulisan/pembacaan puisi secara langsung. Kegiatan kami diselenggarakan secara online dan langsung di beberapa tempat seperti perpustakaan, universitas, dan museum. LABRC juga menerbitkan *Indelible*, jurnal sastra dan seni yang sangat populer (dua kali setahun), yang menampilkan karya-karya kreatif internasional (penulis, penyair, fotografer, seniman visual, dan pengulas), baik yang sudah mapan maupun yang baru muncul. Selain *Indelible*, LABRC juga menyelenggarakan salon penelitian berbasis seni digital *Psychreative*, seri acara sastra online *Indelible Evenings*, dan *Festival Sastra Indelible* yang diselenggarakan setiap tahun.

Penelitian Berbasis Seni:

Penelitian berbasis seni telah didefinisikan oleh Jones dan Leavy sebagai "penelitian sosial atau penyelidikan manusia yang mengadaptasi prinsip-prinsip seni kreatif sebagai bagian dari metodologi ... seni dapat digunakan selama pengumpulan, analisis, interpretasi, dan/atau penyebaran data".

Menghasilkan wawasan yang mendalam dengan menggali lebih dalam dari cara-cara pengetahuan dan pemahaman rasional dan kognitif yang konvensional; memperluas cakupan dan membuka saluran-saluran baru untuk memahami pengalaman, ide, dan pendapat masyarakat.

Kualitas multi-dimensi dari penelitian berbasis seni mencakup berbagai genre dan disiplin kreatif (seperti menulis, puisi, lukisan, musik, patung, fotografi, dan drama).

Memberikan kembali kepada masyarakat yang lebih luas-para peneliti secara langsung memberikan manfaat kepada khalayak yang lebih luas dan non-akademis dengan temuan penelitian mereka. Penelitian ini menjangkau melampaui batas-batas metode tradisional untuk mengeksplorasi dunia di sekitar kita.

Kami tidak hanya meneliti seni, namun kami juga menampilkan seni sebagai bagian dan produk dari perjalanan penelitian kami.

Penelitian berbasis seni tidak hanya tentang seni, tetapi juga dapat dilakukan melalui seni.

Kami percaya akan hal seperti ini:

Penting untuk mendekonstruksi pemisahan antara penelitian seni dan akademis, dan melihat penelitian dari sudut pandang yang berbeda.

Transdisiplinaritas adalah sebuah kerangka kerja baru untuk pengetahuan. Susan Rowland, "penelitian berbasis seni dapat mengarah pada transformasi pembelajaran secara transdisipliner."

Penelitian berbasis seni menawarkan kesempatan unik untuk memperbaiki perpecahan yang terjadi di dunia penelitian antara seni dan penciptaan pengetahuan-yaitu integrasi

keaktivitas ke dalam metode penelitian tradisional.

Kita telah melihat bahwa penelitian adalah bagian yang tak terpisahkan dari kreativitas dan sebaliknya.

Peluang di LABRC: menjadi bagian dari komunitas yang berpikiran sama dan temui para cendekiawan dan kreatif yang luar biasa melalui konferensi, kursus, lokakarya, dan kegiatan lainnya di LABRC. Banyak kegiatan kami juga akan diadakan secara online, menawarkan kesempatan untuk belajar dan berinteraksi dengan peserta lain di seluruh dunia dari rumah Anda.

Kesempatan untuk mempresentasikan di konferensi internasional (dengan format hybrid online / langsung) di banyak tempat di London yang inspiratif seperti Museum Freud, Kew Gardens, ruang Asosiasi Analisis Jungian, The Court House di Somerset, Universitas Cambridge, dan Universitas London. Hal ini menawarkan pengalaman pribadi dan profesional yang unik, sambil menikmati kekayaan budaya Inggris-kami juga akan mengunjungi situs-situs bersejarah yang menarik dan relevan dengan tema konferensi kami!

Kesempatan untuk mempublikasikan karya Anda di Indelible, serta antologi dan prosiding konferensi yang akan menampilkan beberapa karya terbaik yang dibagikan kepada LABRC.

Kesempatan menarik untuk bertemu, belajar, dan berinteraksi dengan para pelaku industri kreatif dan cendekiawan terkenal di dunia (untuk daftar tamu "selebriti" sebelumnya, klik di sini). Untuk melihat kursus dan lokakarya yang akan datang yang akan diberikan oleh tokoh-tokoh terkemuka.

Sertifikat kelulusan (untuk kursus dan konferensi) dari LABRC, banyak pengetahuan dan keterampilan baru dari narasumber, diskusi, dan praktik, yang dapat Anda kembangkan menjadi makalah konferensi, diintegrasikan ke dalam penelitian Anda (mis.: tesis, buku, dll.), atau diterbitkan sebagai artikel/bab buku.

Menjadi bagian dari komunitas penulisan baru dengan bertemu sesama penyair dari berbagai tingkat keterampilan menulis puisi. Dengan kata lain, teman-teman yang berpikiran sama yang dapat berkolaborasi dengan Anda dalam proyek penelitian/penulisan di masa depan.

Kesempatan untuk berpartisipasi dalam penyelenggaraan bersama konferensi dan festival, penyuntingan bersama publikasi, dan penyelenggaraan bersama acara online. Mengasah keterampilan kreatif dan penelitian Anda dengan menerima dukungan dan inspirasi untuk mengeksplorasi dan mengembangkan keahlian Anda.

Untuk siapa ini?

Para pekerja kreatif dari semua bidang seni, seperti (namun tidak terbatas pada): puisi, tulisan (fiksi dan nonfiksi), fotografi, musik, drama, dan seni visual. Cendekiawan dan peneliti dari berbagai tingkat akademis-mulai dari peneliti awal dan mahasiswa pascasarjana hingga cendekiawan profesional dan mapan. Siapa pun yang tertarik dengan penelitian berbasis seni. Penulis yang ingin mengembangkan kemampuan mereka dan menerima umpan balik. Siapa pun yang ingin menjadi bagian dari komunitas yang penuh inspirasi dan inspirasi!

Batas waktu proposal: 21 April 2024

"Kekuatan cerita terletak pada kemampuannya untuk mengakses lapisan jiwa yang

paling dalam, menyediakan cermin bagi dunia batin kita." - Marie-Louise Von Franz

Seperti yang dikatakan dengan tepat oleh Jimmy Neil Smith, "Kita semua adalah pendongeng. Kita semua hidup dalam sebuah jaringan cerita. Tidak ada hubungan yang lebih kuat di antara manusia selain bercerita." Yang membedakan manusia bukan hanya kesadaran kita, tapi juga kapasitas bawaan kita untuk membuat narasi-mitos adalah manifestasi awal dari sifat unik ini, seperti yang dicatat oleh Margaret Atwood, "dibangun dalam rencana manusia. Kita ikut serta dengannya."

Format presentasi dari konferensi ini terdiri dari:

The Art of Storytelling: Archetypes in Focus

Please fill out this proposal form by April 21, 2024

karnamustaqim@gmail.com Ganti akun 🔄 Draft disimpan

* Menunjukkan pertanyaan yang wajib diisi

Email *

karna.mustaqim@esaunggul.ac.id

Full Name *

Karna Mustaqim

Institutional Affiliation (write N/A if none) *

Universitas Esa Unggul

Type of presentation *

Academic

Creative (poetry, painting, sculpture, performance, etc.)

A blend of both academic and creative

Konferensi ini bertujuan untuk mempertemukan para penulis skenario, pendongengpertunjukan, pendongeng digital, penulis, pendidik, praktisi, jurnalis, cendekiawan, peneliti, psikolog, seniman visual, dan pekerja kreatif lainnya untuk mengeksplorasi berbagai jenis, fungsi, dan pentingnya bercerita. Selain menyelidiki pertanyaan mendasar, "apa yang sebenarnya membentuk sebuah cerita?", kami berusaha untuk menyelidiki mengapa mendongeng tetap penting, bagaimana hal itu terus beresonansi dalam masyarakat kontemporer, dan dampak mendalam yang

dimiliki oleh narasi dalam membentuk persepsi dan identitas kita. Dengan lensa komparatif, kami akan memeriksa berbagai bentuk narasi, menelusuri akarnya dalam mitologi hingga inovasi terbaru dalam mendongeng (storytelling).

Dalam kesempatan ini, sebagai perwakilan dari Desain dan Industri Kreatif (FDIK) Universitas Esa Unggul (UEU) Kami mengambil inisiatif untuk mengikuti presentasi daring di ajang konferensi internasional ini bersama pendidik, praktisi, mahasiswa, profesional terkait lainnya di skala internasional. Keikutsertaan ini dalam konteks menempatkan UEU umumnya, dan FDIK khususnya dalam partisipasi skala global. Tipe presentasi yang menjadi pilihan adalah *'a blend of both academic and creative'* - perpaduan antara akademis dan kreatif, dimana presenter menampilkan karya-karya kreatif personal dan menceritakan teoretik dari praktik penciptaan berkesenian.

BAB II

PELAKSANAAN SEMINAR KONFERENSI

Salah satu topik seminar konferensi yang diangkat dalam program kerja London Art-Based Research Center (LABRC) adalah The Art of Storytelling: Archetype in Focus. Dilaksanakan secara hybrid pada tanggal 27 Mei 2024, dan secara daring penuh pada tanggal 28 dan 29 Mei 2024.

Pembukaan seminar dimoderatori oleh Roula-Maria Dib, dengan pembicara kunci Catriona Miller membawakan makalah berjudul: *“For the Dead Travel Fast: the Resilience of Vampire Narratives”*.

Session 1B- Exploring Diverse Narratives: Typographic Innovation, Visual Literacy, and Digital Storytelling. Moderator: Chloe Campbell

Karna Mustaqim, Universitas Esa Unggul, Indonesia

karna.mustaqim@esaunggul.ac.id

“Typoeisis: Disjunctive Dissonance”

Abstract: Typoeisis is an exploration of an asemics intertwined of writing and drawing, words and pictures. The type blend with non-semantic meaning, drawing with the sense of designing typographic glyph characters. It is an explication of the things that true to itself and at the same moment hiding the truthfulness. Cognitive dissonance theory suggests that people do not like to be in a state of dissonance because it causes discomfort. This leads to motivation, so people try to reduce dissonance and seek consistency. This asemics writing/drawing adventure rejects the consistency of form and meaning of formally standardised language. It moves between working practically and seeking theoretical and philosophical conversations about the presence and loss of form and meaning from words to letters, letters to images, images to strokes, before vanishing into meaninglessness.

Biography: Karna Mustaqim, graduated in visual communication design, then continued his studies in the field of art. Played with typography, graphic design, digital painting and continued to study musical visuality and ended up studying comics. Interested in comic art, asemic writings, and line drawing. Works as a lecturer at Esa Unggul University and continues academic life by researching through artistic practice and currently learning about the phenomenon of aesthetic experience.

Social Media: Instagram: Asemics Qim (@karnamustaqim)

Pelaksanaan Konferensi secara garis besarnya dapat dilihat pada lampiran *Brochure Schedule Art of Storytelling*.

BAB III
HASIL KEGIATAN
PRESENTASI DARING
LABRC THE ART OF
STORYTELLING
27-29 MEI 2024

Universitas Esa Unggul bercita-cita menjadi perguruan tinggi kelas dunia berbasis intelektualitas, kreatifitas dan kewirausahaan, yang berarti mengarahkan diri menjadi perguruan tinggi kelas dunia mengadopsi standar-standar internasional dalam pengelolaan perguruan tinggi, dan menjalankan praktek-praktek terbaik sebagaimana institusi pendidikan tinggi kelas dunia. Visi dan Misi Fakultas Desain dan Industri Kreatif adalah menjadi fakultas yang unggul di bidang disiplin keilmuan desain dan industri kreatif dengan memiliki kemampuan intelektual yang tinggi dan jiwa kewirausahaan yang tangguh serta siap bersaing secara global. Dalam rangka mendukung upaya Universitas Esa Unggul mencapai peringkat tinggi dalam akreditasi internasional dan menjadi universitas berwawasan global, maka melalui studi atas praktik studio berkesenian yang disebut artistic practice-based research ini, kami menyumbangkan pikiran dan pengetahuan disiplin keilmuan desain visual. (<https://labrc.co.uk/2024/02/11/storytelling/>).

LABRC selain menyelenggarakan seminar The Art of Storytelling juga menyelenggarakan banyak topik-topik seminar konferensi secara rutin setiap bulannya. LABRC adalah organisasi penelitian berbasis seni pertama di London yang menawarkan berbagai proyek inspiratif, konferensi, kursus, lokakarya, serta peluang penelitian kreatif bagi penulis, cendekiawan, akademisi, dan seniman di seluruh dunia. LABRC juga menerbitkan Indelible, jurnal sastra dan seni populer, yang menampilkan karya-karya kreatif internasional (penulis, penyair, fotografer, seniman visual, dan pengulas), baik yang sudah mapan maupun yang baru muncul. (<https://labrc.co.uk>).


Lampiran-lampiran.

1. Sertifikat.
2. Buku program
3. Screenshot.

Serifikat.



Buku Program.




The poster is a dark green rectangle with ornate, light green floral corner decorations. At the top center is the LABRC logo, which includes a small icon of a building and the text 'LABRC London Arts-Based Research Centre'. Below the logo, the title 'THE ART OF STORYTELLING: ARCHETYPES IN FOCUS' is written in a light green, serif font. Underneath the title, the subtitle 'A TRANSDISCIPLINARY CONFERENCE, MAY 27-29, 2024' is written in a smaller, light green, sans-serif font. The central image is a framed illustration of a castle with a flag on top, set against a sunset sky, with two green dragons with yellow wings flanking it. Below the illustration, the text 'ORGANISED BY: LONDON ARTS-BASED RESEARCH CENTRE' is written in light green. A QR code is positioned below the text. Further down, the text 'WHERE: SCOTTISH STORYTELLING CENTRE EDINBURGH AND ONLINE (MAY 27)' is written in light green. At the bottom, 'ONLINE ONLY (MAY 28-29)' is written in light green. The bottom center features the circular logo of the Scottish Storytelling Centre, which contains a thistle and the text 'SCOTTISH STORYTELLING CENTRE'.

LABRC
London Arts-Based
Research Centre


THE ART OF STORYTELLING:
ARCHETYPES IN FOCUS
A TRANSDISCIPLINARY CONFERENCE, MAY 27-29, 2024

ORGANISED BY:
LONDON ARTS-BASED RESEARCH CENTRE



WHERE: SCOTTISH STORYTELLING CENTRE
EDINBURGH AND ONLINE (MAY 27)

ONLINE ONLY (MAY 28-29)



The Art of Storytelling: Archetypes in Focus
Conference Schedule

Monday, May 27, 2024

**Location: Hybrid-both at The Scottish Storytelling Centre, Edinburgh (May 27)
and Online (May 28-29)**

Zoom links for virtual access:

For all "A" Sessions and the Keynote:

<https://us06web.zoom.us/j/81111877814?pwd=af33lTlqeLkpPbtxwbXa6lhWan5ulv.1>

For all "B" Sessions:

<https://us02web.zoom.us/j/83014829130?pwd=emtWQWFvSWVOVHNLMTNMQ3lwaW53QT09>

****Please note that all timings in this schedule are according to the London Time Zone**

9:45 Doors Open
10:00-10:15 *Opening Words*

10:15- 11:15 Keynote Session:

Moderator: Roula-Maria Dib

Catriona Miller, "For the Dead Travel Fast: the Resilience of Vampire Narratives"

11:15-11:30 Break

11:30-12:45 Session 1

Session 1A- Unveiling Cultural Constructs: Exploring Motherhood, Archetypes, and Hauntology in Audio-Visual Narratives:

Moderator: Katia Hage

Aysun Akan, Izmir University of Economics

aysunguneybalim@gmail.com

"Depiction of "Motherhood" the Turkish Television Series"

Vicky Spyropoulou, Independent Researcher

vspiropoulou2003@yahoo.gr

“The Evolution of Archetypes from Myth into Literature and Audio-Visual Narrative: Displacement, Subtraction, Reverse Influence”

Salamis Aysegul Sentug-Tugyan, Near East University, Cyprus

asentug137@gmail.com

“The Hauntology of Varosha’ or ‘Room Number 137 of the Argo Hotel”

Session 1B- Exploring Diverse Narratives: Typographic Innovation, Visual Literacy, and Digital Storytelling:

Moderator: Chloe Campbell

Karna Mustaqim, Universitas Esa Unggul, Indonesia

karna.mustaqim@esaunggul.ac.id

“Typoeisis: Disjunctive Dissonance”

Madhulika Saxena, Great Lakes Institute of Management, Gurgaon, India

madhulika.s@greatlakes.edu.in

“The Effect of Graphic Novels on ESL learners’ Reading Comprehension: An Exploratory Study on Visual Storytelling”

Subitha Sudhakaran, National Institute of Technology, Tiruchirapalli, Tamil Nadu, India

subiksha15dd@gmail.com

“From Rice Flour to Pixels: The Digital Evolution of Kolam Storytelling”

12:45-13:45 Lunch

13:45-15:15 Session 2:

Session 2A- Narrative Dimensions: Exploring Structure, Illumination, and Fabrication in Creative Expression:

Moderator: Roula-Maria Dib

Iris Guske, Kempten School of Translation & Interpreting Studies

iguske@ifb-kempten.de

“Astrid Lindgren’s Story World – How the writer’s famous characters are lifted from the page and come alive in a total work of art”

Derek Davidson, Appalachian State University

davidson.derek34@gmail.com

“Sonata Dramatique: The Intersection of Sonata Form, Dramatic Structure, and the Hero’s Journey”

Abstract: Varosha means neighborhood in Greek. Before 1974, Varosha, a small Greek-Cypriot neighbourhood of Famagusta, was one of the most famous seaside resorts in Europe. In 1974, the year of Turkey's military intervention, the inhabitants of Varosha fled, hoping to return one day. This "return home" never happened. The decaying urban space of Varosha resonates with the sublime not only because of its tangible materiality but also because of what Yael Navaro-Yashin calls the "fantasy element" it evokes: it triggers the fear of life on earth without humans. A ghost town is a space in between, and its dialectical relationships with present and past, place and placelessness, presence and absence reflect Derrida's concept of hauntology. Especially in Varosha, which is a forbidden zone, the notion of a ghost town fluctuates between these binary oppositions — life and death, past and present, presence and absence — due to its status as a "suspended space." "Room Number 137 of the Argo Hotel" is a hybrid piece; it is both a story and a prose poem in the form of a letter. The protagonist is a forgotten citizen of a forbidden land. He was a ten-year-old orphan hiding in a cupboard during the intervention at Varosha. On the day of the imagined reunification of the island of Cyprus, in 2024, he is found dead in a cupboard with a letter beside him. In this letter, he tells us his own story, believing he is the guard of memories who holds the essence of stories belonging to the displaced. His letter invites us to think about redefining place and placelessness through the spatial exhaustion of a ghost town and explores the fantasy of being identity-less through a life on the verge — a liminal existence — examining how the concept of "place" relates to memory and not an actual sense of the world. At the same time, the piece serves as a creative representation of the guard archetype who embraces life in limbo.

Biography: Dr. Salamis Aysegul Sentug-Tugyan is an award-winning writer, poet and academic from Cyprus. Salamis has been awarded PhD degree from the University of Kent on Contemporary Novel and she holds master degrees in Philosophy (University of Dundee) and in Philosophy of Art and Literature (University of York). She regularly crosses disciplinary boundaries as her academic background spans the fields of metafiction studies, colonial history of Cyprus, woman travelers of Cyprus, contemporary novel, boredom studies, philosophical theories of meta-fiction, philosophy of film, philosophy of literature and performance philosophy. Salamis' published work includes scholarly articles, short stories, poetry, and travelogues in English and Turkish, with some works also translated into other languages. She has written a meta-play called 'Null' for the National Theatre of North Cyprus, and another meta-play 'And Then' for So Kolektif Theatre Company. Salamis is the co-screenwriter of the feature length meta-film 'A Shameful Sham' which is due to be shot in 2024 by Nefes' Films. Her recent metafiction book 'the Journal of Small Hearted Things' is recently published trilingual in English, Greek and Turkish by Phaneromenis70 Culture Center in Nicosia where she also held a postcard exhibition. Salamis has broadcasted a podcast series called 'Let's Get Bored' for the Paris Institute for Critical Thinking. Her debut novel that is set in 19th century Cyprus is in the process of being published. She is currently teaching at the English Language and Literature and Film Making departments of Near East University in Nicosia.

Social Media: Instagram: @salamis.cacta Facebook: <https://www.facebook.com/salamis>

Session 1B- Exploring Diverse Narratives: Typographic Innovation, Visual Literacy, and Digital Storytelling:

Moderator: Chloe Campbell

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Madhulika Saxena, Great Lakes Institute of Management, Gurgaon, India

madhulika.s@greatlakes.edu.in

“The Effect of Graphic Novels on ESL learners’ Reading Comprehension: An Exploratory Study on Visual Storytelling”

Abstract: This mixed-methods study investigates the effectiveness of graphic novels as tools of visual storytelling in enhancing ESL learners’ achievement and their interest and motivation in reading comprehension in the Indian context. Seventy-four, sixth-grade (12 yr. old) students from two sections of a Kendriya Vidyalaya school situated in Mumbai participated in this three-month study. One section was exposed to the graphic novel while the other was to the textbook version of the same story ‘*Oliver Twist*’. A one-way ANOVA was conducted to examine whether the two groups differed in their reading comprehension skills on each of the four tests and to examine whether there was a significant difference within each of the two sections across the four testing sessions. The quantitative analysis helped us observe several positive trends, even though it did not indicate statistically significant inter-group and intra-group differences. The findings of the interview responses of 30 students from each group indicated that the graphic novel enhanced their attitude toward reading, retention, recall, and reading comprehension skills. It also had a positive effect on students’ interest, motivation, and stress level, and clarified their understanding of the comic/graphic novel genre. The study, therefore, makes a strong case in favor of using graphic novels in teaching English in ESL classrooms. Nevertheless, the issues of teacher training and orientation of other stakeholders are crucial for the success of comics/graphic novels in regular classrooms.

Biography: Dr. Madhulika Saxena is an educator, executive coach, language trainer, and storyteller with more than 15 years of experience in the academia and the corporate sector. She holds a Ph.D. in ELT (English Language Teaching) from IIT Bombay. She has been working as a Professor of Business Communication at India’s premiere Business schools and is currently teaching MBA students at the Great Lakes Institute of Business Management in Gurgaon. As part of her corporate Journey, she headed the learning and development team (people development pillar) at IBM India Pvt. Ltd. Hyderabad and has imparted training on leadership, capacity building, emotional intelligence, behavioral skills, intercultural awareness, soft skills, and business etiquette. She profusely expresses her views in mainstream press articles about employee well-being and monitoring, Emotional intelligence, and leadership. Her research interest lies in Innovative pedagogy, visual storytelling, the use of emojis as a tool of communication, and employee wellbeing and leadership. She is a reviewer for the British Journal of Educational Technology an ‘A’ Grade International journal (ABDC Listed). Along with being a member, she is also the faculty mentor of the Toastmasters International Club for her college for the last ten years.

Social Media: [linkedin.com/in/dr-madhulika-saxena-46158413](https://www.linkedin.com/in/dr-madhulika-saxena-46158413)

