

The Department of English organizes an annual UGC Sponsored International/National Conference on various themes attracting huge participation and paper presentation by academicians from all over the country.

### 1. 13 September 2019: “Eco-Pasts and Un/Sustainable Futures: The Literatures of Climate Change”

**Control+Click on link to view photographs of the Conference.**

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**Concept Note:** While the last two decades have seen a sharp increase in climate fiction, or “cli-fi,” these concerns draw on longstanding cultural traditions and ideological frameworks engaging with fields such as geology, geography, environmentalism, postcolonialism, disability theory, socio-political contexts, and economics. These span fiction and non-fiction, such as Amitav Ghosh’s *The Great Derangement: Climate Change and the Unthinkable*, a collection of essays that he introduces by recounting his family’s history as “ecological refugees” fleeing the overflowing shores of the Patna River in 1850.

With the melting of the polar ice caps, rising sea levels, heat waves, natural disasters, deforestation and dehumanisation of forest inhabitants, pollution, losses of entire species of plant and animal life, and growing calls for sustainable solutions, the looming spectre of climate crisis is already embedded in our modern consciousness. For example, in Prayaag Akbar’s 2017 novel *Leila* (adapted as a Netflix series in 2019), air pollution and a water crisis exacerbate existing caste and religious tensions, leading to segregated housing and resource hoarding by the privileged, while N. K. Jemisin’s award-winning *Broken Earth* science fiction trilogy (2015-2017) examines love, community, and trauma as apocalyptic earthquakes, pollution, scarce resources, and mass migration herald the end of the world.

Given the emphasis Child and Young Adult media places on the power of co-operation and caring, as well as their own experiences of growing up in a world where the extinction of animal species and resource scarcity are commonplace, there has been a rapid proliferation in approachable media on these subjects. Many of these works offer critiques of climate change’s effects on plant and animal life, and are intended to inspire

eco-conscious behaviour. For example, Maria-Pilar Landver's *Giddy Godspeed and the Felicity Flower* (2017) has a young protagonist struggle to save a flower wilting in an unrelenting heat-wave, while Jan Thornhill's picture book *The Tragic Tale of the Great Auk* (2016) talks about the species extinction of the auk birds due to climate change. Children's films also feature apocalyptic fears of climate change within the context of mass migration, such as the animated dinosaurs seeking refuge in *The Land Before Time* (1988) and the prehistoric mammals of the *Ice Age* media franchise (2002 – 2016). This media also offers teaching moments wherein eco-conscious behaviour and the needs of sustainability can be discussed, with examples ranging from 1990s animated television series *Captain Planet and the Planeteers* to Meghan Herbert and Michael E. Mann's 2018 children's picture book *The Tantrum That Saved the World*.

The urgency of environmental activism is a key factor in eco-conscious fiction, with writers, actors, and poets often drawing from or representing their activism in their work. For example, Lakota Sioux poet Layli Long Soldier's 2017 collection *Whereas* features poems that protest the Dakota Access Pipeline Project, drawing on interviews she conducted with Standing Rock activist Waniya Lock, and the larger social movement of #NoDAPL by the Standing Rock Sioux of the Dakota and Lakota Nations. Closer to home, Adivasi Mumbaikar Sheetal Bhorade depicts the ongoing deforestation and destruction of Adivasi padas in the Aarey Colony through her Warli artworks. Local water activists, such as Greedlander Aka Niviana and Marshall Islander Kathy Jetnil-Kijiner collaborate to write poetry deeply inflected by their activism as the cultures and landscapes around them are irretrievably changed by the thawing of ice caps and rising sea levels.

Considerations of apocalyptic futures and autocratic presents also emphasise the necessity for global human rights, and position the issue of climate change itself as a human rights issue, touching on the refugee crisis as in Julie Bertagna's 2002 speculative fiction novel *Exodus* (re-issued in 2017) which considers what it means to be an asylum-seeker in a technocratic future where access to land is increasingly policed. Moreover, Janet Fisko (2012) notes that ideologies of eugenics and ableism are strongly embedded in the art, literature, and protest constructions of climate change survival, and this must be interrogated and challenged if we are truly to speak to "the future of humanity".

However, not all depictions of global futures are bleak. With a focus on sustainable solutions to environmental disasters and resisting despair, the 21<sup>st</sup> century short story

genre of Solarpunk envisions a future of green, sustainable energy used by societies that value inclusiveness, cooperation, and personal freedom while grapple with real world issues. With collections like *Ecotopia* (1997), *Sunvault* (2017) and *Glass and Gardens* (2018), solarpunk constructs an imaginative terrain to consider inclusive solutions to the climate crisis. Mixing science with literature, physicist Vandana Singh's *Ambiguity Machines* (2018) offers short stories like "Indra's Web" that considers a solar-powered utopia, while mainstream films such as 2016's *The Flying Jatt* builds comedy around community efforts to combat supervillains powered by corporate greed and growing industrial pollution.

Given the vast scope of the question at hand, we invite engagement with literature and media that consider the realities and effects of climate change.

Topics that were suggested, but were not limited to:

1. Monsters of the Future: Eco-Horror and Eco-Gothic
2. Histories of Ecofeminism
3. Communities at the End of the World
4. The Poetry of Climate Change
5. Queer Ecologies and In/Animate Actors
6. Solar-punk, Radical Reforms, and Eco-speculative Fiction
7. Utopias, Dystopias, and Access to Ecological Resources
8. Climate Change and the Anthropocene
9. Apocalyptic Fiction and Fantasy
10. Climate Fiction and Activism
11. Eco-Apocalypse Ableism and Biopolitical Aesthetics
12. Future Speculations: Climate Change as Disability Rights Issue
13. Seeing is Believing: Media Representations of Climate Change
14. Scarcities and Techno-fiction
15. Terraforming and Geoengineering: Altered Geographies and Reassessed Realities
16. Speculative Futures of Trauma and Sustainability
17. Climate Change and Posthumanism
18. Petro-fictions and Post-Fossil Economies
19. Caste, Religion, Segregation and Resource Policing
20. Childhood Fictions of Responsibility and Sustainability

## 21. Corporate Corruption and Radical Revolution.

**Keynote Speaker: Rajat Chaudhuri, bestselling author, *The Butterfly Effect* (2019) hailed as one of the major works of fiction on climate change, on par with Amitav Ghosh.**



Keynote Speaker: **Rajat Chaudhuri** speaks to the UN as a representative on sustainability and climate change. More information is available on his website:

<https://www.rajatchaudhuri.net/p/bio.html>

### **The Papers presented included:**

1. **Sharmila Jajodia:** “Eco-Critical and Humanitarian Concerns in Mahesh Dattani’s “The Tale of a Mother Feeding Her Child” And “Clearing the Rubble”
2. **Shibashish Purkayas:** “Narrativizing Climate Change and Precarious Lives: A Reading of Amitav Ghosh’s *Gun Island*”
3. **Dr. Lakshmi Muthukumar:** “Eco-fiction as Fiction with a Conscience”
4. **Dr. Manisha Patil:** “Eternal Ecology V/S Economic Inequity: A Tribal Perspective Expressed in Jacinta Kerketta’s Poetry”
5. **Samira Nadkarni:** Sikhs, Superheroes, and Excessive Smoke: Reading *The Flying Jatt* (2016) as Bollywood response to Climate Change.

### **Student Presentations:**

6. **Diya Rajput:** Degrees of Victimization by Climate Change in Literary Fiction: *Leila*
7. **Lavanya:** The Adaptation of Disaster: Representation of Environmental Crisis in James Wan's *Aquaman*
8. **Ashmi Sheth:** Not comical! How comics and graphic novels are changing our perception towards climate change

## 2. 22 September 2018: International Conference on 'The Theory and Practice of Contemporary Theatre'.

### Control+Click on link to view photographs of the Conference

[https://photos.google.com/share/AF1QipON-P\\_GCwq85Ni53Sgd59PU8iqEEuuIVYe7CO\\_wmciP1eEtCGy\\_-ixf45Z-oDxP3A?key=QTBVeWk0bIVOM2ViYU1jSlliVFBwdIZPR1FpdUIB](https://photos.google.com/share/AF1QipON-P_GCwq85Ni53Sgd59PU8iqEEuuIVYe7CO_wmciP1eEtCGy_-ixf45Z-oDxP3A?key=QTBVeWk0bIVOM2ViYU1jSlliVFBwdIZPR1FpdUIB)

**Concept Note:** From its days in classical Greece to the globalized world of today, theatre has traversed a terrain wide and eclectic, adapting to the trajectory of the history of the human race itself. Never content with restricting itself to the confines of the stage in a theatre hall, theatre has created its own spaces, invading more local and intimate spheres such as the village grounds, and the street. In keeping with the spirit in which Oscar Wilde said, "I regard the theatre as the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being", we hope to take a closer look at what theatre has to offer us today. In her essay, "Text and Performance", Olga Taxidou explains that it is the interdependent relationship between the text, the stage and performance that makes for the distinctiveness of the theatrical event. The conference hopes to explore and engage with all these elements to arrive at a complex and composite picture of theatre as it exists today.

Bertolt Brecht claimed that what we need is "a type of theatre which not only releases the feelings, insights and impulses possible within the particular historical field of human

relations in which the action takes place, but employs and encourages those thoughts and feelings which help transform the field itself”. But has the field of theatre indeed been transformed in the world as we know it today? This conference offers an invaluable opportunity to find out. It aims to explore theatre in all the forms it survives and flourishes in today. It will consider the social, political, and aesthetic contexts that frame the play, as also the manner in which it represents its subjects through the particular codes and signs that mark it as performative medium adaptable as much for the purpose of entertainment as for engendering social change. It will also probe behind the scenes to take a closer look at the construction of the theatrical universe. For a more holistic appraisal of the theatrical spectacle, the conference will also consider the affective aspect of theatre, and examine the impact of the spectacle on the audience that consumes it.

Papers were invited on the following themes:

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|------------------------|--|
| 1. Street Theatre      | 9. Behind the Scenes: Writing, Producing and Directing a Play.                         |
| 2. Folk Theatre        | 10. Innovations in Set Design, Sound, Lighting and other Technical Aspects of Theatre. |
| 3. Puppetry            | 11. Theatre and the Performative Aspect  |
| 4. Dance Drama         | 12. The Role of the Audience in Theatre  |
| 5. Musicals            | 13. The Role and Significance of Theatre Today   |
| 6. Postmodern theatre  | 14. Representation in Classical Theatre  |
| 7. Black Comedy        | 15. Transmedia Adaptations of Theatre  |
| <b>8. LGBT Theatre</b> | 16. Contemporary Theatre Movements   |

**Keynote Speaker: Monica Santos, Clown Therapist from Spain.**



Monica Santos presented an interactive keynote address on “Discovering the Clown” where she discussed clown therapy for children. The following 19 papers were presented by participants who came from all over the country.

1. **Anvi Sawant:** “Examining and Comparing Certain Aspects of Socialist Feminism, Toxic Masculinity and the Trauma Faced by the Characters in the Marathi Cinematic Adaptation of Manjula Padmanaban’s, *Lights Out*”
2. **Sucharita Sarkar:** “Performing Gendered Violence: A Study of Two Contemporary Indian Plays by Women”
3. **Dr. Lakshmi Muthukumar:** “Wendy Wasserstein’s Plays as Fem-enactment”.
4. **Sheena M Soman:** “Revisiting ‘Sita’ through Ambai’s Poetic Drama *Crossing the River*”.
5. **Isha Tyagi:** “Embracing the Woman Within: Understanding Theatrical Transvestism in Western Urban Indian Theatres”.
6. **Dr. Hemangi Bhagwat (Resource Person):** “Theatre and Social Change”
7. **Shweta D. Salian:** “Exploring Postmodern Performance through Subjugation and Denial in Angela Carter’s *The Magic Toyshop*”
8. **Prakriti Vashishtha:** "Social Space and Performativity in Soyinka's *The Lion and the Jewel*".

9. **Samira Nadkarni:** “ ‘We got to sing up this story for youse’: *Black Medea*, Settler Colonialism, and Aboriginal Communities”.
10. **Khushali Jariwalla (Resource Person) – Actor:** “Third Bell: ‘*Ek Phoolgulabi Avismarniya, Adbhut Natak!*’”
11. **Dr. Manisha Patil:** “Dark Clouds of Love: Theatrical Explorations of Speculative Love Affairs of Kalidasa and Shakespeare”.
12. **Dr. Kalplata:** “The Mythic Fiction of the Legend of Harischandra in K. Madavane’s, *Véritierou le Mensonge des Dieux (Falsehood of the Gods)*”.
13. **Sharmila Jajodia:** “Interrogating Social Perceptions in Mahesh Dattani’s *Dance Like a Man*”.
14. **Olivia Lobo and Dalvina Ferreira:** “‘My Will is My Own’: Examining the Feminisms in Vijay Tendulkar’s, *Silence! The Court is in Session*”.
15. **Dr. Anupama Chowdhury:** “Of Queer Spaces and LGBT Rights: Performing Deferrals in Select Contemporary Indian Plays”
16. **Mahesh Deshmukh and Dr. Ambreen Kharbe:** “*Tamasha*: Folk Theatre of Maharashtra”.
17. **Iswarya V. :** “Spectators Onstage: Metatheatrical Experiments in Early Tom Stoppard”
18. **Carren Lopes and Valentina Gonsalves:** “This is all straight out of a school composition book”: Performativity in Vijay Tendulkar’s *Silence! The Court is in Session*”
19. **Aaron Lanong:** “Hope Behind a Frowning Mask: Contextualizing Select Contemporary Dramas through Meta-modernism”

### 3. 17-18 November 2017: “Re-working, Re-imagining, Re-inventing: The Changing Faces of Adaptation Studies”

**Control+Click on link to view photographs of the Conference.**

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**Concept Note:** Adaptation studies was originally established with the intent to study the manner in which cinematic texts altered their literary sources. However, this concept has since expanded to engage with broader ideas of how adaptation functions and the manner in which it has come to interface with not only specific genres of literature, film, theatre, media, and the digital, but also the narratives that underlie these in a broader social, political, and historical sense (Raw and Gurr, 2013). In fact, it is now maintained that the field is now broad enough to be conceptualized as an active determining process that affects almost every aspect of our lives as we engage with the world around us.

As a field of enquiry, adaptation studies has had a sustained interest in how transcultural, intracultural and postcolonial contexts have interfaced with, interrogated and sometimes destabilized their canonical ‘origin’ texts. In India, theatre and film productions have historically been deeply involved in this dialogue by re-imagining literary narratives. Famous examples include the multiple adaptations of *Devdas* (1917), including its most recent and disruptive modern retelling by Anurag Kashyap as *Dev D* (2009).

Indian directors have also taken up canonical Western texts to update them to include local cultural issues such as caste, class, region, religion, languages etc. Vishal Bharadwaj’s trilogy – *Maqbool* (2003), *Omkara* (2006), and *Haider* (2014) – are perhaps the most notable recent examples of this trend. As Poonam Trivedi notes, while Shakespeare may have been brought to India as a colonial import within narratives of cultural hierarchies, such productions of Shakespeare’s works have engaged with and

adapted this historicity to produce localised versions of these texts, indigenous and postcolonial productions in a space of intercultural exchange. The updating of these texts to allow for modernised retellings, or the creation and contextualisation of spaces for those traditionally under-represented in media, suggests that adaptation, far from simply repetitive fidelity to a source text is also a space of transgression, of ethics, and of new engagement.

Adaptation has also expanded the scope of scholarly engagement with different mediums including not just literary narrative and film but also the digital realm including new media, and transmedia adaptations have increasingly begun to take centre stage with films leading to television series or vice versa, merchandise ranging from novel or comic expansions, games for consoles or mobiles, websites with additional in-world context and information, amusement parks based around popular narratives, and more.

Additionally, consumption of such narratives is no longer viewed as simply passive response, with audience participation in narratives increasingly coming to the fore with hypertexts, game theory, fan productions, and social media in the form of memes and clips. Within these re-imaginings, these narratives shift between conceptions of high and low art, the universal and the specific—an example being the growing market for revisions of Indian mythologies as fantasy or young adult novels, as well as big and small screen adaptations of the same. These shifts of power, location, and context urge re-evaluations and discussion.

Finally, adaptation studies has also made an impact on teaching practices in undergraduate and postgraduate classrooms as teachers increasingly bring new media into their course structures, requiring an engagement with the manner in which these texts are now navigated, working from source text to images on screen, and the approaches we use to examine these effects.

It is in within these very broadly defined areas that we invite engagement with literature and media on a wide range of issues encompassed by adaptation studies.

### **Suggested Topics**

1. Ethics, Fidelity, and Betrayal of Source Text 7.
2. Linguistic Adaptations and Translation Theory
3. Fan Productions as Consumer Adaptations
4. Adaptation Studies and Pedagogy
5. Adaptation in the Age of Transmedia
6. Social Networking and Adaptation Memes
7. Myth, Mythology, and their Adaptations
8. Race, Gender, Caste, and Class in Adaptations
9. Colonial and Post-Colonial Remixes
10. Adaptations and Controversy
11. Exporting Culture/ Importing Culture

### ***Invited Speakers***

#### **Keynote Speaker** Dr. Pramod Nayar

Dr. Nayar teaches at the Dept. of English, University of Hyderabad, India. Among his most recent books are *The Extreme in Contemporary Culture* (Rowman and Littlefield, 2017), *The British Raj: Keywords* (Routledge 2017), *Human Rights and Literature* (Palgrave-Macmillan, 2016), *The Indian Graphic Novel* (Routledge 2016), besides the edited *English Siege and Prison Writings* (Routledge 2017) and the five volume set, *Indian Travel Writing* (Routledge 2017). His essays on posthumanism, colonial discourse, celebrity studies and the graphic novel have appeared in *Celebrity Studies*, *a/b: autobiography studies*, *Biography*, *Journal of Postcolonial Writing*, *South Asia*, *South Asian Review*, *Orbis Litterarum* and *Modern Fiction Studies*. His book, *Bhopal's Ecological Gothic: Disaster, Precarity and the Biopolitical Uncanny*, is due from Lexington later in 2017, and he is currently working on an Open Access book from de Gruyter, tentatively titled *The Postcolonial Aura*. He reads comics regularly.

#### **Invited Speaker: Dr. Rukmini Pande**

Dr. Pande presented a paper entitled, "Filling in the Blanks: Fandom as Adaptation". She has completed her PhD on "Intersections of Identity in Media Fandom Communities" at

the University of Western Australia, and currently is an Assistant Professor at O.P. Jindal Global University. She serves on the editorial board of the *Journal of Fandom Studies* and has been published in multiple edited collections on race in media fandom, including *Seeing Fans* (edited by Paul Booth and Lucy Bennett) and in *Fic: Why Fanfiction Is Taking Over the World* (edited by Anne Jamison). Additionally, she has co-authored an article, "'Yes, the Evil Queen is Latina!': Racial dynamics of Online Femslash Fandoms" in a special issue of the journal *Transformative Works and Cultures* (June 2017). Her dissertation is also under contract to be published as a monograph with the University of Iowa Press.



**Keynote Speaker: Dr. Pramod K. Nayar, Department of English, University of Hyderabad**

Our Keynote speaker, **Dr. Pramod Nayar**, Professor of English, University of Hyderabad, delivered his address on “Literature (Now) Contains Graphic Language.” **Dr. Rukmini Pande** was our special speaker the next day. Her paper was on “Filling in the Blanks: Fandom as Adaptation”. In all the following 24 papers presented by scholars from all over India over two days.

1. **Elloit Cardozo**: ‘Maybe You and Me Could Pool Our Resources’: Adaptation, Dudeism and *The Big Lebowski*
2. **Dr. Rimika Singhvi**: “De-centering Adaptation Studies within the Space of Digital Humanities”.

3. **Vinita Mathews:** “The Framing of the Verbal and the Visual: The Adaptive History of Comics as a Sign of the Times.”
4. **Dr. Asma Ladha:** “Retelling and Reshowing- Graphic Adaptations”
5. **Emelia Noronha:** “Social Networking and Adaptation Memes in the Indian Context.”
6. **Aldish Edroos:** “An Exploration of Class And Power in J.K. Rowling’s Magical Institutions of Education”
7. **Dr. Rajiv Ranjan Dwivedi:** “Revisiting Myths: A Study of Select Indian Mythical Characters.”
8. **Heman Oza and Chirag Trivedi:** “Offensive in Cultural Counter-Offensive: A Study of Symbolic Interactionism in Cinematic or Literary Retelling of Select Mythological Episodes with Body Politics as its Core Theme”.
9. **Jayant Dasgupta:** “Embodying the Past: Adaptation as History”
10. **Parvathy Gopinathan:** “*Wuthering Heights* and its Screen Progenies; Reworking the Heritage and Genre-Bending”.
11. **Snigdha Roy:** “Space and Gender in Adaptations of Margaret Atwood’s *The Handmaid’s Tale*.”
12. **Dr. Kalpata:** “Claude Chabrol’s *Madame Bovary*: An Inflected Re-writing or a Textual Infidelity”.
13. **Dr. Anil Ashok Sonawane:** “Chekhov’s *Vanka* to *Nana Parit, Pangri*”
14. **Dr. Rukmini Pande: Invited Speaker,** “Filling in the Blanks: Fandom as Adaptation”
15. **Priyanjali Pathak:** “Borders, Nation and Religion: Framing the Identity in *Pinjar* and *The Skeleton*”
16. **Dr Naresh K Vats:** “*In Custody* to *Muhafiz*: A View on Adaptation.”

17. **Twinkle Dasari:** “The Semiotic Approach of Translation Theory: A Comparative Narratology of R.K.Narayan’s Short Stories with their Television Adaptation *Malgudi Days*”
18. **Kavita Patil:** “Retelling of *a Passage to India*: Mimicry from Word to Image”
19. **Kajori Sen:** “True Crimes, False Myths: Gender Representation and The Failure of Film in Adapting the Nanavati Case.”
20. **Jayant Dasgupta:** “What's in a Colour?”
21. **Dr. Shalini R Sinha, Foram Joshi, Afreen Khan:** “A Critical Study of Indigenized Screen Adaptations of Shakespeare’s Plays by Film-maker Vishal Bharadwaj”
22. **Hemchandra Nameirakpam:** “Manipuri *Macbeth*: Understanding the Tragic Past and Present Socio-Cultural Landscapes of Manipur”
23. **Soni Wadhwa:** “Reading *Hamlet* in Sindhi”
24. **Samira Nadkarni:** “O trespass sweetly urged”: Exploring Local and Online Contexts in ALT Balaji’s *Romil and Jugal*.

#### 4. 2 September 2016: ‘Literature of War, Conflict and Trauma: Post-Colonial Perspectives and Approaches’

**Concept Note:** There is something counterintuitive about “the literature of war.” How can war, a phenomenon of destruction, give rise to literature, an act of creation? What sort of fiction, poetry, or drama might thrive on mass death, injury, and loss, other than the voyeuristic, the exploitative, or the simply sadistic? Might war writing even perpetuate war, glorify violence, and obscure suffering? War literature does all of these things. It also warns against pursuing armed conflict, exposes its atrocities, and argues

for peace. It records the acts of war with as much accuracy as is possible, and it memorializes the dead. It is voyeuristic, exploitative, and sadistic; it is also tender, selfless and comforting. It is gleeful and angry; inflammatory and cathartic; propagandist, passionate, and clinical. It is funny and sad. The literature of war is a literature of paradoxes, the greatest of which is the fact that it comments continuously on its own failure. War writers often lament their incapacity to describe the realities of armed combat, the inexpressible nature of the subject matter, the inadequacy of language, and the inability of their audiences to understand.

The traumas of conflict and war in the postcolonial world have been widely documented, but less well known are their literary and artistic representations. A number of recent films, novels and other art forms have sought to engage with and overcome postcolonial atrocities and to explore the attempts of reconciliation commissions towards peace, justice and forgiveness. This creativity reflects the memories and social identities of the writers and artists, whilst offering a mirror to the world wide audiences coming to terms with a collective memory that is often traumatic in itself.

The seeming paradox between creative representation and the reality of horrific events such as genocide presents challenges for the relationship between ethics, poetics and politics. Literature and art bring together multiple ways of analyzing such controversial and painful subjects. Also, to study trauma, conflict and reconciliation through literature offers new perspectives on conflict ridden areas and regions that are often misrepresented by the global media.

The conflict and trauma literature demonstrates how a traumatic event disrupts attachments between self and others by challenging fundamental assumptions about moral laws and social relationships that are themselves connected to specific environments. Literature represents this disruption between the self and others by carefully describing the place of trauma because the physical environment offers the

opportunity to examine both the personal and cultural histories imbedded in landscapes that define the character's identity and the meaning of the traumatic experience. The primacy of place in the representations of trauma anchors the individual experience within a larger cultural context, and, in fact, organizes the memory and meaning of trauma.

The evolution of trauma theory in literary criticism might best be understood in terms of the changing psychological definitions of trauma as well as the semiotic, rhetorical, and social concerns that are part of the study of trauma in literature and society. The field of trauma studies in literary criticism gained significant attention in 1996 with the publication of Cathy Caruth's *Unclaimed Experience: Trauma, Narrative and History*.

**Major Themes for the seminar:**

1. World War I and II
2. Vietnam war
3. Narratives Middle east and Gulf war
4. Soviet- Afghan war
5. Terrorism
6. India –Pakistan- Bangladesh
7. Sino- India war
8. Israel – Palestine conflict
9. Kashmir conflict



**Keynote Speaker: Dr. E.V. Ramakrishnan, Professor Emeritus, School of Language, Literature and Culture Studies, Central University of Gujarat.**

**Dr. E.V. Ramakrishnan** is Professor Emeritus, School of Language, Literature and Culture Studies, Central University of Gujarat. His address was on, “Poet as Witness: Images of Traumatic Suffering from Zones of Conflict in Asia”. Scholars presented papers on a range of conflicts that has plagued the world – Naxalite violence, the Kashmir conflict, the World Wars and literature that dealt with the partition of India and Pakistan. The following were the papers presented:

1. **Dr. Premal Yagnik:** “Partition: From Page to Screen- with reference to Sidhwa’s *Ice-Candy Man*”.
2. **Shailee Dhamsania:** “Trauma of Partition Faced by Female Characters in Amrita Pritam’s *Pinjar* and its Filmic Version”
3. **Sreevidya Surendran:** “Conflicting Realities: Trauma and Art”.
4. **Dr. Savitha Kumar:** “Trauma of War in Rohinton Mistry’s *Such a Long Journey*”
5. **Dr. Jaylaxmi Jadeja:** “Varsha Adalja’s *Atash: A Cloud of Darkness*.”
6. **Dr. Mohini Gurav:** “Reflections of War, Conflict and Trauma in Select Indian English Poetry.”
7. **Dr. Bhasker A. Shukla:** “The Military in Tolstoy’s *War and Peace*”
8. **Dr. Anita Luther Bhasin:** David Fraser’s *Blitz: A Study of Civilians Under Siege*
9. **Shruti Dabbi:** “*The Wasteland* as Post War Literature”.
10. **Hardeepsinh Gohil:** An American Attachment with Aleppos: An Analytical Study of the *Confessions of an Economic Hit Man* (Mr.)
11. **Dr. Ashok Chandravadia:** “Mahashweta Devi’s *Mother of 1084: A Naxalite Shot and Upshot*.”

12. **Sujit R. Chandak:** “Reading Kashmir Conflict of 1989 as a State of Exception: Mirza Waheed’s *The Collaborator* and Siddharth Gigoo’s *The Garden of Solitude*”
13. **Dr. Ambreen Kharbe and Mr. Mahesh M. Deshmukh:** “The Never-ending Kashmir Conflict, Politics, and its Trauma on the Human Psyche in Basharat Peer’s *Curfewed Night*”

**5. 11 September 2015: UGC-Sponsored National Conference ‘Routing the Rootless: Explorations into the Literatures of Indigenous Cultures’**

**Control+Click on link to view photographs of the Conference.**

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The conference highlighted the trials and tribulations of indigenous people all over the world, and focused on their representation in literature. Renowned nativist and theoretician, Dr. Ganesh Devy, sent us a paper we could read out in absentia. The paper, ‘Sita in the Kunkna Ramakatha’ enlightened us about a little-known account of Sita from an alternative perspective. Our other paper presenters, comprising faculty members from different colleges in the city, threw light on indigenous literature from India, Australia and the Caribbean.

**Keynote Speaker Dr. Jumiyr Basar, Associate Professor, Department of Tribal Studies, Rajiv Gandhi University, Arunachal Pradesh.**



## 6. 12-13 September 2014: UGC Sponsored National Conference on “Pulitzer Prize Winning Women Writers”

**Control+Click on link to view photographs of the Conference.**

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The Conference saw participation from various universities all over India. Papers presentations ranged from Pulitzer Prize Winning African American writers, Confessional Poetry, Journalism and Indian Diasporic Writings.

**Keynote Speaker: Dr. Soonu Kapadia, Former Head, Department of English, Elphinstone College.**



7. **30 – 31 August 2013 UGC Sponsored National Conference on  
'Faith and Ideology in Literature'**

[https://photos.google.com/share/AF1QipOvHOWUy3wox8HRVVR\\_qLD5zk8oJucRiEhFwZXdyau3zN4m-Q46ENKpd8DjHp07Q?key=OXhvaWUxcHhMamgzT1c2R2E4cjdBu0p1WVh6SF93](https://photos.google.com/share/AF1QipOvHOWUy3wox8HRVVR_qLD5zk8oJucRiEhFwZXdyau3zN4m-Q46ENKpd8DjHp07Q?key=OXhvaWUxcHhMamgzT1c2R2E4cjdBu0p1WVh6SF93)

**Keynote Speaker:** Kiran Nagarkar, reputed novelist, addressed and mesmerized his audience on this subject, particularly in relation to his novel *God's Little Soldier*.

**Chief Guest:** Fr. Albert Menezes s.j



Dr. Shireen Vakil and Prin. Dr. Sr. Ananda Amritmahal made a Comparative Study of Some Indian and European Mystic Poets  
The Conference attracted a range of interesting papers on related subjects  
– Bhakti and Mystic Poetry, Negro Spirituals and Fundamentalism in Literature.

### **8. 27-28 September 2012 - UGC Sponsored International Conference on “Myth and Cult in Literature”**

**Control+Click on link to view photographs of the Conference.**

<https://photos.app.goo.gl/ixH5AAYQWivhMzTC6>

**Key note Speaker:** Mr. Amish Tripathi famous Indian author, known for his novels: *The Immortals of Meluha*, *The Secret of the Nagas* and *The Oath of the Vayuputras*. The three books collectively comprise *The Shiva Trilogy*.



**Chief Guest:** Dr. Dorothy Figueira, Honorary President, International Comparative Literature Association; Editor: *Recherche Littéraire / Literary Research*; Professor, Comparative Literature at University of Georgia, USA.

85 papers were presented by delegates participating from 3 Countries, 39 Universities and 58 Colleges.

### **9. 9-10 September 2011 - UGC Sponsored National Seminar: Literature: From Script to Screen.**

**Control+Click on link to view photographs of the Conference.**

<https://photos.app.goo.gl/beHkMZYDKcTjT1w36>

**Keynote Speakers:** Dr. Zankar, Director of Whistling Woods and Former Professor FTII Pune, Dr. Indraniyl Chakrovarty, Script Writer, FTII.



Scholars presented papers on a variety of subjects. They discussed how literary texts were altered and interpreted differently by film producers, for the medium of film is very different from the written word.

“Perfume – In Search of the Fifth Sense” by Pooja Sudhir and “The Gentle Art Of On-Screen Murder: Investigating The Screen Adaptations Of Agatha Christie’s Detective Fiction” by Sucharita Sarkar were some of the very interesting papers that were presented.

**10. 18 September 2010 - UGC Sponsored International Seminar: Contemporary Criticism: Theory and Practice.**

**Keynote Speaker: Prof. Prafulla Kar – Retd. Head, Department of English, M.S. University, Baroda. Director, Centre for Contemporary Theory, and Balvant Parekh Centre for General Semantics and Other Human Sciences. Editor of *Journal of Contemporary Thought*.**



Guest of Honour: Dr. Roberto Bertilaccio, Cultural Attaché, Consulate General of Italy in Mumbai. Visiting Lecturer, Department of French, University of Mumbai.

### **11. 21 November 2009 - International Conference: Gay and Lesbian Literature**

**Keynote Speaker:** Beth Milton, Vice Consul General – American Consulate.  
**Guest of Honour:** Adv. Flavia Agnes



**12. 16 September 2008 - International Conference:  
Reality and Fantasy in Children's Literature**

**Keynote Speaker: Dr. Clare Bradford, Deakin University, Australia.**

