

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. 10 September 2022- Online National Conference on: “Once upon a Time’... Storytelling as Research and More”

Control+Click on link to view website for the conference 2022-23

<https://nicoledsouza043.wixsite.com/englitlang>

Control+Click on link to view You Tube livestream and upload for the conference

<https://www.youtube.com/watch?v=S-eAtv03Ixo>

Number of Participants

23 participants as per Feedback Forms for presenters

39 participants as per Feedback Forms for participants.

19 views on YouTube as of 7 October 2022

Link to the Feedback form:

For paper presenters:

<https://docs.google.com/forms/d/e/1FAIpQLSdxW8srm7OdIDJJWH0jnCvA5AriZxrOLb3VzHtUqN9WqxOSiQ/viewform>

For participants:

https://docs.google.com/forms/d/e/1FAIpQLSeqvQ_r0UUqzkxSRULIX0oMWoPL3i_6QDrceg6g-UFVuTVTmg/viewform

Link to the Excel sheet containing all the Feedback responses:

For paper presenters:

https://docs.google.com/spreadsheets/d/1_yCiu_lykN2qvq_Lae7yK14ItHzU26sltWqP_qA_WzA/edit#gid=2067352709

For participants:

<https://docs.google.com/spreadsheets/d/1oMlyUyrXtAp0TKpJTn5uuap7LVYnWmcBpMqWeWBYCGc/edit#gid=24944093>

Concept Note:

On a somber wintry afternoon, between the Castle Yard and Palace of Holyrood House, the painter was walking without a hurry. The sandstone buildings with its detailed architecture loomed large above the lane that spread on both sides as far as the eyes could see. As the sun set on this street and the people rushed home, the painter now blended with the crowd...

Stories have the power to get your attention, just as this one surely did. Stories have existed for as long as people have existed. The human impulse to share stories is strong and inevitable. Stories, or oral narratives, have been passed on through word of mouth through forms like song, poetry, dance, and folk tales. We were all fascinated with stories as children, but we grew up, and forgot how storytelling was always a part of our lives. Right from raising a toast at a friend's wedding to making a presentation for an important project, we all rely on the art of storytelling. This includes creating stories, developing narrative skills, and figuring out how best to share these stories.

Before stories were written on paper, the stone age population wrote on their cave walls. Spoken words, epic poems, and a plethora of oral narratives continued the tradition of storytelling until the written word made its appearance around 5th Century BC. The advent of the printing press gave an impetus to the sharing of stories. In the 19th and 20th centuries, the advent of motion pictures and radio broadcasting gave the art of storytelling a whole new platform. Today, in the age of Internet, the worldwide web offers many more sub-platforms for sharing stories. Storytelling has made a resurgence today, and the world is finding its way back to its stories, exploring anew the rich nuances of the interaction between the storyteller and the listener, and what storytelling can do for them and the larger community that contains those stories.

The conference aims to examine the theory and practice of storytelling in academia and wherever else stories breathe their life into us - across genres, genders, and cultures.

Papers were invited on the following themes:

- Digital and Transmedia Storytelling
- Visual Storytelling
- Storytelling as a Genre of Creative Writing
- Native Storytelling Traditions
- Storytelling to understand Human Behaviour
- Bridging the Gap between Storytelling and Storywriting
- Storytelling as Pedagogy
- Academic Storytelling
- Shaping Childhood through Storytelling
- Corporate Storytelling
- Storytelling as Therapy
- Storytelling through the Performing Arts
- History as Storytelling



Keynote Address by Dr Coomi S Vevaina

Title of the Talk- "Stories for Survival"

In October 2016, Dr. Vevaina retired as Professor and Head of the Department of English, University of Mumbai, India and is now Professor Emeritus, Christ University, Pune. She has published 11 books and 58 papers that have appeared in peer-reviewed national and international journals and critical anthologies. In 2013, her book on Education, Source-full Intelligence: Understanding Uniqueness and Oneness through Education was selected as among the eighteen best books published in the U.S.A. in 2013 and her most recent book, What Children Really Want, has received critical acclaim from educators, psychologists, parents, writers from all over the world and even the Dalai Lama.

In August-September 2015, she was selected by the World Leaders in Education (WLE) as one of the thirty-five women from across the world changing educational paradigms.

Dr. Vevaina has her own storytelling organization called 'Wordfully Yours' which hosts storytelling programmes and conducts training workshops on storytelling for enhancing Eco- literacy, Socio-literacy and Psycho-literacy.

List of invited speakers:

- Dr Uma Rele- "The Art of Storytelling in Art as Performance Art"

- Ms Vandana Sengupta – “Story in a Voice”

List of paper presenters:

Technical Session I: Native Storytelling Traditions

- Dr Klinsa Kurien - Ikigai- The Japanese Art of Story-Telling as a Way of Life
- Ms Chandra Ghosh- Analysing Storytelling as Indigenous Research
- Methodology with Specific Reference to Two Stories from the Aboriginal Dreamtime of Australia
- Nadeem Rather - Grandmother as a Narrator in Kanthapura – A Critique
- Preethu Kailas - Native Storytelling Stories told by “kadalakkadalas”
- Nicole Rose Norman-Retelling of Indian epics

Technical Session II: Storytelling as Therapy / History as Storytelling

- Garima Singh - Storytelling as Therapy
- Sangeetha Balakrishnan - How Stories in the Family Shape Us: When Literature meets Neuroscience
- Aleena Maria Dsouza - Fairy Tales as Escapism
- Agnidh Barua - Role of Historical Fictions in Narrating Personal Life Stories of the Past: An Analysis of Rita Chowdhury’s Makam
- Aswathy KB - Denouement of the Mahabharata War

Technical Session III: Shaping Childhood through Storytelling (MAIN ROOM)

- Tinu Peter -Shaping Childhood through Storytelling
- Dr Seema Banta - Shaping Childhood through Storytelling: Digital versus Traditional Storytelling
- Dr Geeta Sahu - Shaping Childhood through Storytelling: A Comparative Study of the Experiences of Madhur Jaffrey & Thrithy Umrigar’s Memoirs
- Sherly Hephzibah -An analysis of Aesop’s fables to ponder if moral stories are shaping childhood in a disruptive pattern.
- Anjali James - Psychoanalysis in Storytelling and Shaping Childhood through Indian Folklore

Technical Session III: Storytelling as Pedagogy/ Corporate Storytelling (BREAKOUT ROOM)

- Naresh Naidu - Storytelling as Pedagogy in Shaping the Personality of Students
- Hridya Joly - Storytelling as Pedagogy: A Study Analyzing Teacher-Student Perceptions on the Language Value of Stories and Its Effectiveness as a Teaching-Learning Resource of the English Language

Technical Session IV: Digital and Transmedia Narratives (MAIN ROOM)

- Kirti Nakhare- Stories as Conscience Keepers and Road Maps for a Green Future
- Aasha John J- Once upon a time... on Instagram: A study of the Instagram handle “Green_Humour” as a digital eco-narrative
- Kevin Joji - Assassin’s Creed, A Transmedia Narrative Across Historical Timelines through Soft Science Fiction.
- Antony - Development of region-specific narratives and films having local settings in Malayalam cinema.

Technical Session IV: Storytelling as a Genre of Creative Writing (BREAKOUT ROOM)

- Suman Shanker - Field and Story-Telling: Writing an Ethnography
- Parwinder Kaur and Amandeep Kaur - The Aesthetics of Storytelling in Ryusuke Hamaguchi’s Film Drive My Car
- Bhavika G Nath - The Art of Storytelling

REPORT ON THE NATIONAL CONFERENCE

**Organized by the
Department of English**

The Department of English, St Andrew’s College of Arts, Science and Commerce hosted an online national conference titled “Once Upon a Time: Storytelling as Research and More” on 10 September 2022 from 9 am to 4.45 pm. We had 152 registrations for the conference.

The conference began with a brief welcome address by our Principal and Head, Department of English, Dr. Marie Fernandes. We had as our keynote speaker, Dr. Coomi Vevaina, who retired as Head, Department of English, University of Mumbai. Dr. Vevaina is also an author and storyteller. Moreover, she has her own storytelling organization, Wordfully Yours. Her keynote speech, “Stories for Survival,” emphasized the role that storytelling can play in developing different types of literacies such as Eco-literacy, Socio-literacy and Psycho-literacy.

She also stressed the need to adopt a critical approach to the stories we consume, whether of an evolutionary or devolutionary nature.

In addition to our keynote speaker, we had two invited speakers – Ms. Vandana Sengupta, a Professional voice coach and Dr. Uma Rele Principal Nalanda Nritya Kala Mahavidyalaya, Juhu Mumbai. While Ms. Sengupta focused on techniques that could help enhance the art of storytelling, in her talk “Story in a Voice,” Dr. Rele’s talk, titled “The Art of Storytelling in Dance as a Performance Art,” highlighted how abhinaya and Indian classical dance can operate as a powerful storytelling mode amongst the performative arts.

There were 23 research papers presented by scholars and faculty from all over the country. The papers addressed a wide range of topics in keeping with the themes that had been outlined in our call for papers, namely Native Storytelling Traditions, Storytelling as Therapy, History as Storytelling, Shaping Childhood through Storytelling, Storytelling as Pedagogy, Corporate Storytelling, Digital and Transmedia Narratives, and Storytelling as a Genre of Creative Writing. In view of the large number of papers, some of the papers were presented as parallel sessions in breakout rooms while some were presented in the main room. The sessions were moderated by the members of the department, Dr. Susan Lobo, Dr. Preeti Oza and Ms. Shruti Warriar. The conference ended with a Vote of Thanks proposed by the convenor of the conference, Dr. Susan Lobo.

2. 18 September 2021: “Discovering the Nuances in English Language and Linguistics”

Control+Click on link to view You Tube livestream and upload for the conference

<https://youtu.be/bXKQ7g2Zjes>

Number of Participants

113 participants as per Feedback Forms

440 views on YouTube as of 5 November 2021

Link to the Feedback form:

<https://docs.google.com/forms/d/15V2K4VH64BphNO6ny7pN4WZ89in9Hb0AP0xSyaSj2oc/edit?usp=sharing>

Link to the Excel sheet containing all the Feedback responses

https://docs.google.com/spreadsheets/d/1OI_K97cj5_ZeJTwzVnCCJLxnn8MdpYmd7OKBFRD0QYo/edit?usp=sharing

Concept Note: Human beings are called as *homo sapiens* ‘thinking human’ when it should be *homo loquens* ‘speaking human’. Language exists in every functioning of our life. Right from telling a joke to expressing oneself or even using voice recognition software. Language helps in formulating an exchange of ideas and culture to form a bond of shared community and experience. The systematic study of language is called as Linguistics. This study includes every aspect of language and finding strategies to analyse them. Researching the change that language has undergone since test of time (Historical linguistics), grammatical constructions of the language (syntax), effects of socio-political and cultural influence on language, sound of language (phonology), formation of words and the way the words are pronounced (morphology), correlation between the linguistic factors and psychology (psycholinguistics), finding the meaning of the language (semantics), understanding how context provides meaning (pragmatics) and much more. This complex web of knowledge that enables human beings to communicate with one another can be better understood through the structuring, acquisition and cognizance of language.

Language change is a real phenomenon, a fact of life that cannot be avoided. English language, too has gone through changes in the past 1400 years and it continues to change. Noam Chomsky came up with the theory of *Universal Grammar* which

explains that all human beings are born with a set of rules in our minds about language acquisition. This *Universal Grammar* helps to build the basis for all human languages. Therefore, the largest language by number of speakers and the third most native language spoken in the world, English language, is a fascinating topic to explore within the field that studies languages. The journey that English language has taken travelling from Proto-Germanic to Old English to Middle English to Early Modern English while finally reach Modern English with its various changes and better understanding of the shift in the language and the society it is used in is an interesting one.

Edward Sapir, a well-known linguist defines language as “a purely human and noninstinctive method of communicating ideas, emotions, and desires by means of a system of voluntarily produced symbols”. While the study of language is to understand the basic skill necessary to survive, the place of linguistics has managed to accommodate newer and fresher perspectives to the study. Linguistics helps in opening up the doors to other varied fields of study like communication, computer science, psychology, philosophy, neuroscience, anthropology, education etc. The goal of studying language is to gain deeper awareness of the world around us and to bring the world closer to one another. While there are more than 6500 languages all around the world, English language has managed to retain its influence over the world as a global language. The exalted nature of study of English Language is continuously evolving and while there have been spectacular contributions to this field, the ever-changing nature of human minds and their lives and its corresponding effect that Language holds over them makes the process of discovering English language, timeless.

Papers were invited on the following themes:

1. Language Acquisition
2. Historical Linguistics
3. Re-reading Literature through the lens of Sociolinguistics
4. Discourse analysis of Linguistics
5. Change and evolution of English language
6. Computational Linguistics
7. English language acquisition in bilingual speakers and its challenges
8. English as a foreign language (EFL)
9. Global status of the English language
10. Speech processing and speech recognition
11. Indian English research contributions on Indian English literature
12. Dialectology through Indian English literature, World Literature

13. Ethnolinguistics through English literature
14. Existence of English language in the post colonized world
15. Use of English language in classrooms
16. Pronunciations of English from a global perspective
17. Language and censorship
18. Correlation between language and gender
19. The Ethics of Language used to understand Politics and Society
20. Effect of nonverbal communications

Keynote Address by Dr Claire Cowie - University of Edinburgh

“Where do Ideas about Correct Speech Come from? From Eighteenth Century England to Present-day India”

Dr. Claire Cowie has been teaching and researching English as a global language for more than 20 years, the last 15 of them based at the University of Edinburgh. Originally a historian of Early Modern English, her recent work is more focused on the present day, in postcolonial contexts such as India, where English has come into contact with many languages, and multilingualism is strong. Her teaching and research on India covers code-switching between English and other languages, the presentation of English in Bollywood films and popular literature, ideologies of English in the workplace, and the socio-phonetics of English accents. Prior to moving to Edinburgh, she studied and taught in South Africa, the UK, Germany and the US.



List of Speakers and their Institutional Affiliations

1. Special Invited Speaker: Dr. A Giridhar Rao - Azim Premji University "Esperanto: Seeing Afresh the Word and the World"
2. Special Invited Speaker: Dr. Avinash Pandey - University of Mumbai "Why Linguistics? Why English?"
3. Ms. Shilpa Joshi Borkar - Garware Institute of Career Education and Development, University of Mumbai.
“The Importance of English Acquisition (L2) for Enhanced Performance in the Service Industry by a Multilingual Workforce.”
4. Ms. June Dias - Jai Hind College
“The Ethics of Teaching Phonology to Multi-lingual Students”

5. Special Invited Speaker: Dr Shireen Irani
Visiting faculty member at University of Mumbai and Ali Yawar Jung
National Institute of Speech and Hearing Disabilities,
“Meaning-Creation in English: A Cognitive Perspective.”
6. Dr. Nisha Irene Vaanmathi – English and Foreign Languages University,
Hyderabad
“Sign Language of English: Introduction, Grammar and Acquisition”
7. Dr. Sucharita Sarkar – DTSS College, Dr. Anusha Ramanathan - TISS and Dr.
Lakshmi Muthukumar – SIES College, “Back to School”

3. 11-12 September 2020: Online International Conference
“The Possible and Impossible Worlds of Science Fiction”
Special Feature: Indian Sign Language Interpreter invited
Tincy Makson Benjamin

Control+Click on link to view and listen to Zoom recording

Day 1

<https://drive.google.com/file/d/1gq6fWDsqeT9y6GWCzYi5b23RpjpezLwo/view?usp=sharing>

Number of Participants on Day One:

77 participants on Zoom

146 views on YouTube

Day 2

<https://drive.google.com/file/d/1rsxnqiJ5lyQCBuJ0IBna2tFqOrKrJJAt/view?usp=sharing>

Number of Participants on Day Two:

76 participants on Zoom

338 views on YouTube

Concept Note: Science fiction has long offered spaces to conceive of and challenge our existing worlds and circumstances. Engaging with futuristic and imaginative elements, contemporary Science Fiction has a long and complex history. Seen to have originated through literary reactions to historical events such as the European Enlightenment, the scientific revolution, modernism, and eventually postmodernism, the genre of science fiction and fantasy often took on elements of existing trends—such as the epistolary novel, the gothic novel, and more—and made them their own. These are evident in examples that range as broadly as Mary Shelley’s *Frankenstein* (1818), Muhammadu Bello Kagara’s *Gandoki* (1934), Satyajit Ray’s *The Diary Of A Space Traveller & Other Stories* (1965), Octavia Butler’s *Kindred* (1979), etc. Moreover, science fiction itself travelled widely, as can be seen from Liang Qichao and Lu Xun translating works by Jules Verne into Chinese in the early 20th Century to advocate for the writing of local science fiction.

Popularly known today as sci-fi or SF, science fiction remains in conversation with increasingly sophisticated scientific and communications technologies that have come to define the modern world since then, lauding or critiquing them at different times. It continues to reinvent itself to adapt to modern and postmodern contexts across cultures in a world continually treading the fine line between present and future, progress and stasis, illusion and reality, dream and nightmare. Notably, it offers spaces in which to extrapolate from and talk back to historical or contemporary events. For example, Cherie Dimaline’s *The Marrow Thieves* (2017) examines the processes of scientific racism to discuss the effects on indigenous populations. In contrast, Samit Basu’s *Chosen Spirits* (2020) is a chilling dystopian reading of contemporary Indian anxieties.

The cataclysmic events of the 20th and 21st centuries have seen the genre shift from its more traditional focus of time travel or alternate worlds to postwar globalised realities such as extraterrestrial invasions, biological mutations, ecological catastrophes, the aftermath of nuclear war, interplanetary warfare, altered states of consciousness, surveillance cultures, and artificial intelligence. As a futuristic genre, it provides a perceptive commentary on social, political, ecological, and technological realities of our times. Science fiction offers a sharp critique, repeatedly puncturing the illusion of scientific progress as a triumph of rationality. The sublime spectacles science fiction offers cannot mask or detract from its transformative potential: particularly in the time of a global pandemic, we need the possibilities uniquely afforded by this genre, and it



would be a fallacy to trivialize it or dismiss it as scientific mumbo-jumbo or a collection of escapist fantasies.

Papers were invited on the following themes:

- Established or Alternate Histories of Science Fiction
- The Gothic Novel and Science Fiction
- The Evolution of Time Travel in Science Fiction
- Cognitive and Affective Elements of Science Fiction
- Problematising the ‘Science’ in Science Fiction
- Representation of Animals in Science Fiction
- Examining Race/ Caste/ Class/ Gender and Sexuality in Science Fiction
- Indian Science fiction
- Children’s Sci-fi
- Early Science Fiction
- The Golden Age of Science Fiction
- Science Fiction Genres – Cyberpunk/Space Opera/ Space Western
- Spatiality in Science Fiction
- Social Justice and Science Fiction
- The Graphic Novel and Science Fiction
- Sci-Fi Cinema/ Television Series

Keynote Speaker: Mr. Isiah Lavender III isiah.lavender@uga.edu

“Black and Blue: Racism and Policing in Science Fictional America”

Isiah Lavender III is a Sterling Goodman Professor of English at the University of Georgia, USA, where he researches and teaches courses in African American literature and Science Fiction. In addition to his books *Race in American Science Fiction* (Indiana UP, 2011), *Black and Brown Planets: The Politics of Race in Science Fiction* (UP of Mississippi, 2014). He has written several other books. He also edits for *Extrapolation*—the oldest science fiction journal—as one of its six editors.

Ms. Mimi Mondal (Featured Speaker) Day 2

What happens when we don't have a canon for Indian Science Fiction?

Mimi Mondal is a speculative fiction writer and editor. Her novelette *His Footsteps, Through Darkness and Light*, was nominated for a Nebula Award in 2020, and her anthology *Luminescent Threads: Connections to Octavia E. Butler*, co-edited with Alexandra Pierce, received the Locus Award and was nominated for the Hugo and British Science Fiction Awards in 2018. She did a Creative Writing from Rutgers University, and Publishing Studies from the University of Stirling, where she was a Commonwealth Scholar. She currently lives and works in New York City.

List of Presenters on Day One and Their Institutional Affiliations:

1. Ankit Prasad (Junior Research Fellow at the School of Literary Studies, The English and Foreign Languages University, Hyderabad)
2. Vishnu Vijaykumar (Research scholar in the Department of Film Studies at The English and Foreign Languages University, Hyderabad)
3. Uddipana Borah (M.Phil Research Scholar at the University of Delhi)
4. Mavis Rodrigues (Rodrigues graduated from the English and Foreign Languages University, Hyderabad in July 2020, with a Masters of Arts in Literatures in English)
5. Suma M. S. (PhD scholar at English and Foreign Languages University, Hyderabad)
6. Dr. Aparna Mukherjee Chatterjee (Assistant Professor, Department of English, St. Aloysius' (Autonomous) College, Jabalpur, Madhya Pradesh, India) and Neha Mahawar (Student, MA (English Literature) - IV Semester (2018-20 Batch) with a Bachelor's Degree in Industrial and Production Engineering)



List of Presenters on Day Two and Their Institutional Affiliations:

7. Atul (Guest Faculty, NCWEB, University of Delhi)

8. Jaya Sarkar (Pursuing her Ph.D. in Cultural Studies at BITS Pilani, Hyderabad Campus, India)
9. Amanda D'souza (Assistant Professor from the Department of English, St. Joseph's College (Autonomous), Bengaluru)
10. Ishika Saxena (BA Liberal Arts in Political Science & Public Policy from Symbiosis School for Liberal Arts with minors in English, Psychology and Philosophy)
11. Diya Rajput (Third Year B.A. Student at St. Andrew's College of Arts, Science and Commerce, Mumbai)
12. Carol Cautinho (Second-year postgraduate student at Mithibai College of Arts, Mumbai) and Aditi Khandelwal (Second-year postgraduate student at Mithibai College of Arts, Mumbai)
13. Diksha Samantarai (PhD Research Scholar from the Department of English, School of Humanities, IGNOU, New Delhi and a Guest Faculty in the Department of English, School of Open Learning, DU)
14. Indrani Das Gupta (Assistant Professor in the Department of English, Maharaja Agrasen College, University of Delhi. Currently pursuing her Ph.D. from Department of English, Jamia Millia Islamia, New Delhi)

4. 13 September 2019: "Eco-Pasts and Un/Sustainable Futures: The Literatures of Climate Change"

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

<https://photos.app.goo.gl/beVYpfhkxz5sXYwc8>

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 dehumanization 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 21st 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

5 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.app.goo.gl/V9LZVQPrbgpdykdNA>

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:

- | | |
|-----------------------|--|
| 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 |
| 8. LGBT Theatre | 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”

6 17-18 November 2017: “Re-working, Re-imagining, Re-inventing: The Changing Faces of Adaptation Studies”

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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*
11. *Heights* and its Screen Progenies; Reworking the Heritage and Genre-Bending”.
12. Snigdha Roy: “Space and Gender in Adaptations of Margaret Atwood’s *The Handmaid’s Tale*. ”
13. Dr. Kalpata: “Claude Chabrol’s *Madame Bovary*: An Inflected Re-writing or a Textual Infidelity”.
14. Dr. Anil Ashok Sonawane: “Chekhov’s *Vanka* to *Nana Parit*, *Pangri* ”
15. Dr. Rukmini Pande: Invited Speaker, “Filling in the Blanks: Fandom as Adaptation”
16. Priyanjali Pathak: “Borders, Nation and Religion: Framing the Identity in *Pinjar* and *The Skeleton*”
17. Dr Naresh K Vats: “*In Custody* to *Muhafiz*: A View on Adaptation.”

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

7 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.

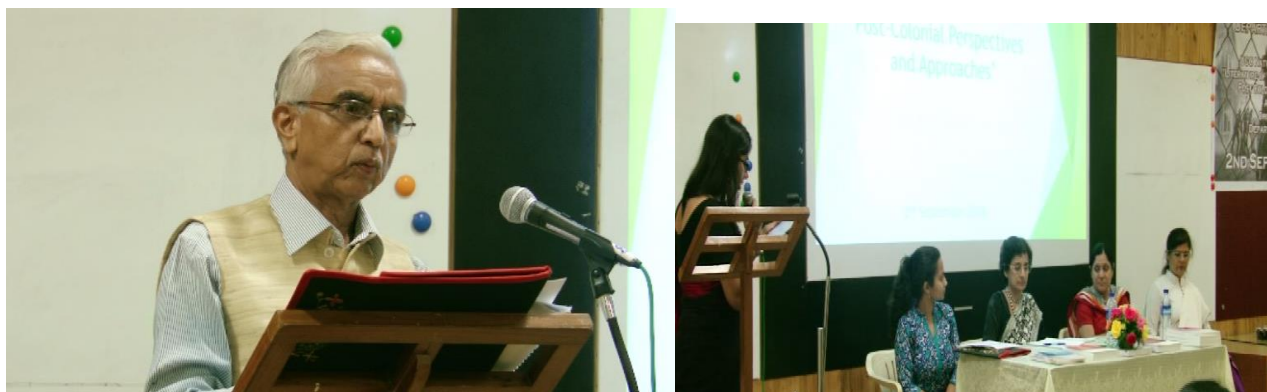
The conflict and trauma literature demonstrates how a traumatic event disrupts attachments between self and others by challenging fundamental assumptions about moral laws and social relationships that are themselves connected to specific environments. Literature represents this disruption between the 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*”

8 11 September 2015: UGC-Sponsored National Conference ‘Routing the Rootless: Explorations into the Literatures of Indigenous Cultures’

[Click on link to view photographs of the Conference.](#)

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.



9 12-13 September 2014: UGC Sponsored National Conference on “Pulitzer Prize Winning Women Writers”

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.



10 30 – 31 August 2013 UGC Sponsored National Conference on 'Faith and Ideology in Literature'

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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.

11. 27-28 September 2012 - UGC Sponsored International Conference on “Myth and Cult in Literature”

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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.

12. 9-10 September 2011 - UGC Sponsored National Seminar: Literature: From Script to Screen.

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



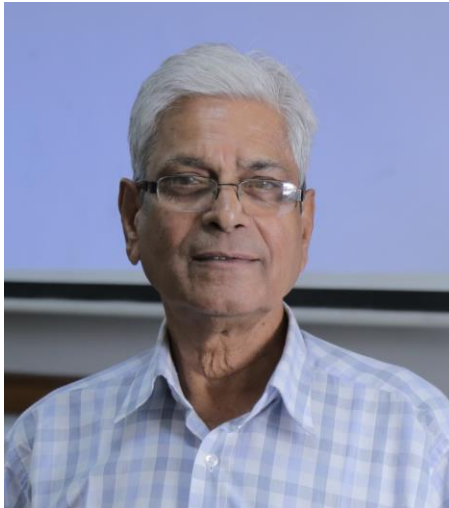
Scholars presented papers on a variety of subjects. They discussed how literary texts were altered and interpreted differently by film producers, for the medium of film is very different from the written word.

“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.

13. 18 September 2010 - UGC Sponsored International Seminar: Contemporary Criticism: Theory and Practice.

Keynote Speaker: Prof. Prafulla Kar – Retd. Head, Department of English, M.S. Unuversity, 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.

14. 21 November 2009 - International Conference: Gay and Lesbian Literature

Keynote Speaker: Beth Milton, Vice Consul General – American Consulate.

Guest of Honour: Adv. Flavia Agnes



15. 16 September 2008 - International Conference:

Reality and Fantasy in Children's Literature

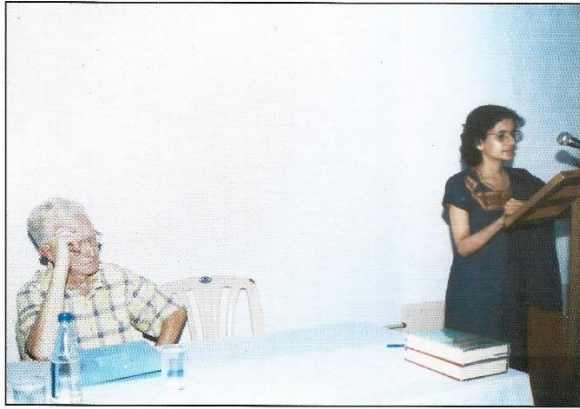
Keynote Speaker: Dr. Clare Bradford, Deakin University, Australia.



15. 19 November 2004 - International Conference organized with The Bombay English Association

Divergent Voices: Themes and Trends in American Literature (1900 to 1950's)

Guest of Honour: Dr. Norman Page, Retd. HOD University of Nottingham UK, University of Alberta, Canada.



Dr. Norman Page, Retd. HOD University of Nottingham UK and University of Alberta Canada chairs the session for the paper presented by Dr. Marie Fernandes.



From L-R: Dr. I. Kulkarni, Prof. T. Canteenwala, Dr. M. Fernandes, Dr S. Bharvani, Dr Norman Page, Prof J. Moghe, Dr C. Vevaina.

List of Speakers

1. Of Monkey Trails and More.
Dr. Shakuntala Bharvani
2. The Great American Dream Gone Sour.
Dr. Soonu Kapadia
3. Unnatural Expulsion of Foreign Bodies: Textual Foreshadowing in Ernest Hemingway's A Farewell to Arms
Dr. Rochelle Almeida
4. Puppets Must Perform or Perish: A Feminist Archetypal Analysis of Kate Chopin's The Awakening
Dr. Coomi Vevaina
5. Constructive Alternatives of Community and Space in Gloria Naylor's Mama Day and Women of Brewster Place: A Case in Black Feminist Discourse.
Dr Rambhau Badode
6. Steinbeck's The Grapes of Wrath: How relevant is the closing scene today?
Dr. Nandita Roy
7. The Witch-hunt for Communists in the Fables of James Thurber.
Dr. Marie Fernandes
8. Harlem: An Affirmation of Identity.
Prof. Tazeen Canteenwala

9. The Metaphysical Strain In Modern American Poetry A Study Of Denise
Levertov's Poetry.

Dr Indu Kulkarni

10. American Drama in the first half of the twentieth century.

Apeksha Harsh

11. The Depression Years And After As Reflected In The Plays Of Clifford Odets.

Prof. Jyoti Moghe