



**J.C. BOSE UNIVERSITY OF SCIENCE AND TECHNOLOGY,
YMCA, FARIDABAD (HARYANA)**
(Accredited 'A+' Grade by NAAC, State Govt. University)
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वैश्वेव कुटुम्बकम्
ONE EARTH • ONE FAMILY • ONE FUTURE

conference email: transmedia.ymca@gmail.com

**Faculty of Liberal Arts and Media Studies
Department of Literature and Languages**

Call for Papers

**Two-Day Transdisciplinary International Conference
(February 18-19, 2026)**

Hybrid mode

Transmedia Storytelling: Narratives, Discourse and Dissemination (TS'26)

Introduction

The Department of Literature and Languages will hold an international conference under the rubric **From Texts to Transmedia Storytelling: Narratives, Discourse and Dissemination (TS'26)**. The over-arching topic has trans-disciplinary leanings and would benefit scholars and researchers from English Studies but also disciplines like communication, linguistics, visual arts, semiotics, advertisement and media and beyond these, cultural studies, anthropology, museology and even data analytics and AI as far as these intersect with language, literature and culture.

The conference will be held in hybrid mode in the month of February in alliance with the Research and Development Department of JC Bose University of Science and Technology, Faridabad, Haryana, India. Participants will be exposed to intellectual currents from the world over. It is expected that faculty from across continents will participate and numerous quality papers will be received. Experts will be eminent faculty affiliated to recognized national and international universities.

Conference Rubric: From Texts to Transmedia Storytelling: Narratives, Discourse and Dissemination [See Annexure for Concept Note, Thematic Descriptions and Important Dates]

Primary Conference Tracks and Chairs

Track-1: Signs, Symbols, Poetics and Semiotics

Track 2: Narrative and Discourse: Fiction, Non-Fiction and Transmedia Storytelling

Track 3: Image, Text and Discourse Analysis with Transmedia Storytelling

Track-4: Text, Work, Performative: Shakespeare Studies

Shakespeare: Renaissance to the Posthumanism

Track 5: Generative AI and Transmedia Storytelling

Track-6: Universal Human Values (UHV) and Indian Knowledge System (IKS)

Important Dates:

Abstract Deadline: January 7, 2026

Acceptance Notification: January 10, 2026

Full Paper: January 27, 2026

Submit your abstract here: <https://forms.gle/ZZAXqPqA6h54eoaR8>

Provision of Suitable **Accommodation** can be made on request basis.

Contact:

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Dr Divyajyoti Singh, +91-9911818658

Conference email address: transmedia.ymca@gmail.com

Processing Details:

Google form for submitting participation fee/ paper processing charges and bank details, if required will be shared later.

Conference Proceedings consisting of all papers presented during the conference will be published. Furthermore, select papers will be published in an ISBN book.

There may be additional charges, if the paper is proposed for publication in ISBN book or ISSN -number journal in accordance with the host journal's policy/ terms and conditions. More information will be shared with the contributors.

Annexure

Concept Note and Sub-themes:

‘From Texts to Transmedia Storytelling: Narratives, Discourse and Dissemination’.

This is the era where multiplatform narratives flourish and experiments with stories across genres are encouraged. This international conference will be unique in fostering 'syncretism' and 'transdisciplinarity' in tune with practices of 'convergence culture' and new media art.

Narratives thrive in this postmodern world and their significance is being underscored to an advantage in various fields. From creative productions in textual, film or digital modes to sales and management strategies, narratives have become the linchpin of much professional endeavour. Even in the field of science and technology there has been a decisive and palpable reorientation favouring narratives to embed hardcore science facts and processes to make them accessible, digestible and comprehensible. Science is becoming popular outside textbooks in form of documentary writing and futuristic stories practised by Carl Sagan, Stephen Hawkins, Richard Dawkins, and Michio Kaku. Stories are flourishing across media. For instance, there could be a novel, a play, a poem and a biopic /film all originating in the same story/narrative.

Marshall McLuhan famously declares, "The Medium is the Message" and this conference offers an opportunity to test and affirm the axiom. We shall be exploring narratives across media platforms and genres to witness how the content is transformed according to the form.

The concepts of semiotics and narratology involved hold special significance for students of literature but the use of varied media for showcasing stories/events render the field interesting to learners in a wider field without discrete borders.

We seek to learn how content may be managed in media as diverse as blogs, films, graphic novel and radio /television broadcasting. Finally, there could be a discovery that we are ultimately just reworking oral narratives and re-inventing Grandma's tale.

While **New Historicism and Cultural Materialism** were hailed as twentieth-century turns that created fresh interest in the works of yore; AI in the twenty-first century is right now setting the scene abuzz as the readers experience literary works and narratives in still more diverse and unexpected ways. The English literary canon, fringe literature and marginalized voices have become part of the virtual melting pot in form of memes and other cyber content. Theory has brought in multiple focalizations by emphasizing a diversity of co-text(s), context(s) and intertext(s) in which the text is entrenched or enveloped. It has lent greater insights into the construct and working of different texts bringing in rich resource related to social, economic and political conditions into perspective to generate a multiplicity of informed and reasoned interpretations that are in turn informed by Cultural Theory on one hand, and formalist, structuralists or post-structuralist approach(es) on the other end of the dialectics.

Parallely, there have been a plethora of theatre and film adaptations of plays that by their very generic conventions are dialogic and include views from a spectrum of subject positions ranging from those expressed from privileged positions and delivered from a vantage point as well as those emerging from subaltern positions. The diversity of media and AI interventions-assistance have also enriched the field bringing in new creative as well as analytical dimensions and depth.

Jingoism, and prejudices have resurged but humanity is similarly visible in varicolored hues with aesthetics being redefined as existing texts and images become surprisingly accessible to cultural adaption that sometimes fall and occasionally rise above community, colour, racial concerns. Texts may yield to the patterns charted in structuralist criticism or the ironies of deconstruction and mesmerize the academician and critic as much as the lay audience who hope to be delighted by the aptness/performance/ absurdity rather than be intrigued by the intellectual complexities. The current usage of certain old texts, though far-fetched and anachronistic, brings back the archives to life and kicks in the postmodern ethos-frivolous, insatiable and fickle but serious when it comes to gratifying the reader-consumer through incarnations that are customized and exhaustive the palette.

Theory reveals and acknowledges that text may have layers of meaning and elicits significance in every age beyond boundaries.

Themes and sub-themes:

Track-1: Signs, Symbols, Poetics and Semiotics

- i. Poetics of Politics: Non-Literary to Literary Texts
- ii. Substitution and Combination: Poetry and Performance
- iii. Denotations and Connotations
- iv. Barthes' Semiotics: Readings from Language to Culture

- v. Signs and Symbols in Routine and Ritual: Cultural Materialist Readings
- vi. Comparing Indian and Western Approaches to Poetics
- vii. Graphic Novel Writing: Texts and Contexts
- viii. The Structure of Jokes and Operation of Humour
- ix. Visual Narratives: Texts and Contexts
- x. The Elements of Communication and Six Functions of Language
- xi. Metaphor and Metonymy: Verse, Prose and Roman Jakobson
- xii. Space and Time in Art and Architecture
- xiii. *Chronotopes* in Literature
- xiv. A Picture Tells a Thousand Words
- xv. Signs that Mislead
- xvi. Matrix and Labyrinth

Track 2: Narrative and Discourse: Fiction, Non-Fiction and Transmedia Storytelling

- i. Analyses in English Studies: Textual Analysis, Thematic Analysis and Discourse Analysis
- ii. The Art of Rhetoric and Logical Fallacies in Select Texts
- iii. Structuralist Readings of Select Texts
- iv. Genre and Gender: Going Beyond Boundaries
- v. *Ethos* follows *Mythos*
- vi. *Suzjet* and *Fabula*
- vii. The Death of the Author and afterwards
- viii. The Birth of the Reader and afterwards
- ix. Author, Authority and Renunciation of Authorial Tyranny
- x. AI authors and Human Prompts
- xi. Transmedia Storytelling
- xii. Indigenous Narratives and indigenous Research Methodology
- xiii. From Postcolonial to Subaltern Narratives
- xiv. Dalit Narratives and Aesthetics
- xv. The Message, the Medium, and Media
- xvi. Re-considering Fictionality in the Era of Post-Truth Politics
- xvii. Rethinking Originality
- xviii. Historical Fiction
- xix. History, Metahistory and Narrative
- xx. History of Textuality and Textuality of History
- xxi. 'Always Historicise!'
- xxii. Adaptations of Literary Works and Authorship Issues.

Track 3: Image, Text and Discourse Analysis with Transmedia Storytelling

- i. Multimodal semiotics in transmedia worlds:
- ii. Constructing Meaning in comics, graphic novels, and video games
- iii. Paratexts and visual framing
- iv. Shaping Interpretation through Graphics
- v. Ramayana adaptations blending textual discourse with visual media
- vi. Transmediality in epic retellings:
- vii. Structural patterns in image-driven discourse

- viii. power dynamics and ideologies in narrative dispersal across films, apps, and AR experiences
- ix. Discourse analysis of Transmedia Adaptations and Expansions
- x. Visual subversion of core narrative content in cross-platform storytelling

Track-4: Text, Work, Performative: Shakespeare Studies **Shakespeare: Renaissance to the Posthumanism**

- i. Discourse Analysis of Shakespearean Plays and its Significance: New Historicist and Cultural Materialism
- ii. Text(s) and Performance
- iii. Text, Co-Texts and Contexts
- iv. Text(s) and Intertext
- v. Apolitical to Political Texts: Literary Ways to Circumvent or Court Controversy
- vi. Deconstructing Texts
- vii. The Subaltern Concerns in Shakespeare
- viii. Renaissance Economics and questions of equity in Shakespeare
- ix. Contrapuntal readings of Shakespeare
- x. Generic boundaries in Shakespeare
- xi. Gender and Queer Concerns in Shakespeare
- xii. Cultural Materialism and Adaptations in Shakespeare
- xiii. Thematic Concerns in Shakespeare
- xiv. Liberal Humanist Readings of Shakespeare
- xv. The Postmodern Shakespeare
- xvi. The Philosophical Shakespeare
- xvii. The Psychological Shakespeare
- xviii. Intrigue and Violence in Shakespeare

Track 5: Generative AI and Transmedia Storytelling

- i. Data Visualisation in Storyworlds
- ii. Transmedia Expansions through AI
- iii. Sentiment Analysis and Predictive Modelling for Transmedia Storytelling
- iv. Textual Seeds to Developed Animations, Graphics, and Scripts through AI
- v. Multimodal content synthesis
- vi. Tailoring text-to-visual paths through AI-assistance
- vii. SEO optimization for narrative discovery across platforms
- viii. Automated narrative personalization
- ix. Audience engagement metrics
- x. AI adaptations of Shakespeare
- xi. AI assistance in content development
- xii. AI based research and storytelling in creative content development.
- xiii. Mapping the man-AI collaboration
- xiv. Analytical tools for mapping narrative flows, viewer retention, and cross-media interactions via dashboards and heatmaps

Track-6: Universal Human Values (UHV) and Indian Knowledge System (IKS)

- i. *Janjatiya* Narratives: Politics of Representation
- ii. Folk Narratives and Discourse

- iii. Indigenous Knowledge System:
- iv. Monolithism and Heterogeneity in Indian Tradition
- v. Sustainability and IKS
- vi. UHV and World Literature
- vii. SDGs and World Literature
- viii. Non-fiction and SDGs

NB: The list is not exhaustive and discursive explorations on sub-themes other than above are welcome.

Brochure Outline

Convenor

Prof. (Dr) Divyajyoti Singh, Chairperson, Department of Literature and Languages

Organising Secretary

MsMamta Bansal

Chief Patron

Dr Rajive Kumar, Vice-Chancellor

Patron

Prof (Dr) Anuradha Sharma, Dean, Faculty of Liberal Arts and Media Studies

Chief Facilitators

Prof (Dr) Ajay Ranga, Registrar

Prof (Dr) Maneesha Garg, Director, Research and Development Cell.

Academic Advisory Panel (International)

- i. Professor Oishi Kazuyoshi, Director, Centre for Academic Writing at Komaba, Graduate School of Arts and Sciences, University of Tokyo, Japan.
- ii. David Blumenkrantz, Tenure Professor, California State University, US.
- iii. Dr Sumedha Arieli, Associate Professor, Global Health Institute, Duke University, USA.
- iv. Dr. Ahmar Mahboob, Associate Professor, University of Sydney, Australia.
- v. Dr. Iulia Shamaieva, Associate Professor, Department of Foreign Languages for Professional Purposes, VN Karazin Kharkiv National University, Kharkiv, Ukraine.
- vi. Dr. Anna M Kuzio, Assistant Professor, University of Zielona Gora, Poland.

Academic Advisory Panel (National)

- i. Prof (Dr) Bhim Singh Dahiya, Professor of English, Kurukshetra University, India and President, Shakespeare Association of India; Erstwhile Vice-Chancellor, KUK
- ii. Dr. Nibir Ghosh, Editor-in-Chief, Re-markings, Agra.
- iii. Prof (Dr) Anup Beniwal, Guru Gobind Singh Indraprastha University, Dwarka, Delhi.
- iv. Prof (Dr) Brajesh Sawhney, Kurukshetra University, Kurukshetra.
- v. Prof (Dr) Deepti Gupta, Panjab University, Chandigarh.

- vi. Prof (Dr) Randeep Rana, Department of English and Foreign Languages, Maharishi Dayanand University, Rohtak, Haryana.
- vii. Prof (Dr) Venkat Ramaiah, Department of Modern Indian Languages and Literary Studies, University of Delhi (DU).
- viii. Prof (Dr) Rashmi Attri, Professor of English, Aligarh Muslim University.
- ix. Prof (Dr) Prasannanshu, National Law University, Dwarka, New Delhi.
- x. Sh. SN Sharma, Retd. Associate Professor, Sri Aurobindo College, University of Delhi and Adjunct Professor, JC BoseUST.
- xi. Prof Jyoti Verma, Dayal Bagh, Agra. Dayalbagh Educational Institute, (Deemed to be University), Dayalbagh, Agra, (UP), India
- xii. Dr Ram Niwas, Professor of English, Language and Communication, KUK.
- xiii. Prof (Dr) Virender Pal, Registrar, Kurukshetra University, Kurukshetra.
- xiv. Dr. RK Verma, Sri Aurobindo College, University of Delhi.
- xv. Prof (Dr) NeerKanwal Mani, Retd. Principal, Government College, Mohana.
- xvi. Prof (Dr) Pramod Malik, BPS Khanpur Kalan, Sonapat, Haryana.
- xvii. Dr. Manu Mangattu, Chief Editor, AIFEST Literary Journal.

EoM