



**J.C. BOSE UNIVERSITY OF SCIENCE AND TECHNOLOGY,  
YMCA, FARIDABAD (HARYANA)**  
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**Faculty of Liberal Arts and Media Studies  
Department of Literature and Languages**

**Call for Papers**

**Two-Day Transdisciplinary International Conference**

In alliance with

**The Shakespeare Association, India**

(February 18-19, 2026)

**Hybrid mode**

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

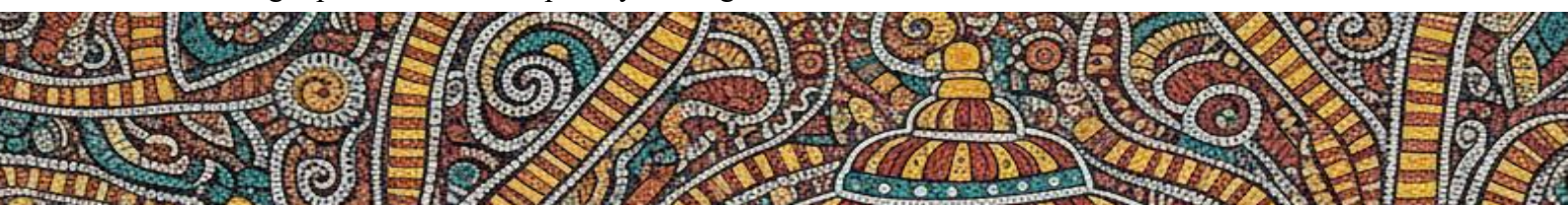


**"We are all storytellers. We all live in a network of stories. There isn't a stronger connection between people than storytelling."**

-Jimmy Neil Smith, Director of the International Storytelling Center

**Introduction**

The **Department of Literature and Languages** in alliance with **The Shakespeare Association, India** will hold an international conference under the rubric **From Texts to Transmedia Storytelling: Narratives, Discourse and Dissemination (TS'26)**. The overarching 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 Shakespeare Association, India and 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. The conference proposes to feature two photography exhibitions:

1. Wildlife Photography Exhibition by Renowned Photographer Akash Das
2. Travel Photography Exhibition by Deepti Singh Gupta, Globalpitara

### **Conference Rubric: Transmedia Storytelling: Narratives, Discourse and Dissemination**

#### **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: Renaissance to the Posthumanism

**Track 5:** Corporate Storytelling and Narrative Management

**Track-6:** Data Analytics, Generative AI and Transmedia Storytelling

**Track-7:** Animation, Multimedia and Multiplatform Narrative Expansion

**Track-8:** Universal Human Values (UHV), Sustainable Development Goals (SDGs) and Indian Knowledge System (IKS)

### **Important Dates:**

**Abstract Deadline:** January 15, 2026

**Acceptance Notification:** January 18, 2026

**Full Paper:** January 27, 2026

**Submit your abstract here:** [transmedia.ymca@gmail.com](mailto:transmedia.ymca@gmail.com)

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

### **Fee Details (Online/Offline):**

**UG/PG Students:** 100/- INR

**Faculty Members/Academicians:** 2500/- INR; 27.65 USD

**Research Scholars:** 1000/- INR; 11.06 USD

**Independent Professionals:** 3,000/-INR; 33.18 USD

### **Account Details:**

A/C Holder: Registrar, JC Bose UST, YMCA

A/C No.: 146601000000088





**Further Processing Details:** 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. Google form for submitting participation fee/ paper processing charges and bank details for further processing, if required will be shared later.

## Concept Note and Sub-themes:

### ‘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 Mc Luhan 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. **To emphasise and integrate these aspects photo exhibitions, musicals, creative installations and visual narratives will be a part of the event.**

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. Medical Humanities and Transmedia Storytelling
- iii. Ecological Narratives across Media
- iv. Behavioural Change, Social Sciences and Transmedia Storytelling



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

- i. Narrative Registers: Capturing Shift from Classical Discourse to Renaissance Humanism
- ii. Discourse Analysis of Shakespearean Plays and its Significance: New Historicist and Cultural Materialism
- iii. Text(s) and Performance
- iv. Text, Co-Texts and Contexts
- v. Text(s) and Intertext
- vi. Apolitical to Political Texts: Literary Ways to Circumvent or Court Controversy
- vii. Deconstructing Texts
- viii. The Subaltern Concerns in Shakespeare
- ix. Renaissance Economics and questions of equity in Shakespeare
- x. Contrapuntal readings of Shakespeare
- xi. Generic boundaries in Shakespeare
- xii. Gender and Queer Concerns in Shakespeare





- xiii. Cultural Materialism and Adaptations in Shakespeare
- xiv. Thematic Concerns in Shakespeare
- xv. Shakespeare Studies and Transmedia Storytelling

#### **Track-5: Corporate Storytelling and Narrative Management**

- i. Travel Writing, Blogging and Social Media Networks (SMN)
- ii. Biographies to Biopics
- iii. Narratives in Architecture
- iv. Graphic Novella and writing for invoking Psychological Connection
- v. Writing/ documentaries for social media and behavioural change
- vi. Non-fiction and journalistic reporting

#### **Track-6: Data Analysis, 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
- xv. Narrative Painting or Narrative Collage or Narrative Bricolage.

#### **Track-7: Animation, Multimedia and Multiplatform Narrative Expansion**

- i. Character and World-Building
- ii. Multiplatform Narrative Expansions
- iii. Interactive and Immersive Experiences
- iv. Audience Participation and Engagement

#### **Track-8: Universal Human Values (UHV) , Indian Knowledge System (IKS) and Sustainable Development Goals(SDGs)**

- 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. Sustainable Development Goals (SDGs) and World Literature
- viii. Non-fiction and SDGs

NB: The list is not exhaustive and discursive explorations are welcome.



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“There is no greater power on this earth than story.”

-Libba Bray, The Diviners

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