



Dnyanprassarak Mandal's
College and Research Centre (DMC)

Assagao, Bardez, Goa, 403507

"Inspiring, Igniting and Transforming to Excel"

Department of English

in collaboration with

Directorate of Higher Education, Goa

&

Centre for Folklore Studies and Research, Kolkata



TATTVAMALA

Theatre and Textual Transformations
via Aesthetics, Memory, Archives,
Lore, and Adaptation

A Two-Day National Level Seminar

30th & 31st January 2026

Concept Note

Indian theatre exemplifies centuries of experimentation spanning Sanskrit classics, folk rituals, street theatre, and multimedia performances. TATTVAMALA 2026 is conceived to preserve, celebrate, and rejuvenate this vast theatrical diversity by foregrounding three core “essences” (tattva): textual heritage, performative innovation, and community-driven ethos, all under the broad aegis of the Indian Knowledge System (IKS).

A key rationale is the urgent need to safeguard India's pluralistic heritage, which includes Kalidasa's *Abhijnanashakuntalam* and *Kutiyattam*, Jatra, *Vakshagana*, to public performative spaces like the street theatre. As intangible cultural assets, these forms often struggle against commercialization and cultural homogenization. TATTVAMALA 2026 aims to ensure endangered local styles receive scholarly attention and intergenerational support, thereby nurturing cultural continuity.

The seminar also underscores theatre's holistic role in the Indian Knowledge System (IKS). Rooted in the *Nāṭyaśāstra* ideal of unifying moral, spiritual, and aesthetic dimensions, theatre transcends mere entertainment to serve as a cultural mirror for ethical and emotional reflection. By bringing classical dramaturgy, folk practices, and contemporary experiments into dialogue, TATTVAMALA 2026 affirms that art is a vehicle for holistic understanding and communal well-being.

Moreover, modern theatre in India confronts challenges such as shifting audience habits, digital disruption, and questions of authenticity. By convening scholars, practitioners, and policymakers, the seminar will attempt to offer a structured forum to navigate technology's impact, address cultural appropriation, and promote literary innovations. It also fosters initiatives for stronger policy support, improved funding access, and community outreach.

Ultimately, TATTVAMALA 2026 envisions theatre not merely as an art form but as a catalyst for broad societal engagement, carrying forward India's classical inheritance while integrating new voices and technological possibilities, thus shaping a collective roadmap for a vibrant theatrical future.



Call for Papers

We invite Research papers that address any of the following tracks, encompassing various themes within each broad category:

Classical Dramaturgy & Rasa

- Re-reading Rasa theory and audience affect
- Abhinaya (āṅgika/vācika/āhārya/sāttvika) in modern rehearsal
- Nāyaka-nāyikā types and contemporary gender critique
- Kāla-deśa (time/space) concepts in classical staging

English Theatre in India (Indian English Dramaturgy)

- Colonial → postcolonial lineages: missionary stages to contemporary metros
- Code-switching & Hinglish: urban speech, class, and identity on stage
- Themes & sensibilities: gender, migration, city-life, and new middle-class ethics
- Audiences, circuits, and festivals: developing English-theatre publics in India
- Publishing, rights, OTT & archives: scripts, licensing, and digital dissemination

Vernacular Playwriting

- Dialect as dramaturgy; idiom and locality
- Urban vs rural registers in new plays
- Censorship, satire, and the regional stage
- Publishing/OTT ecosystems for Indian-language drama

Women, Gender & Performance

- Mapping women playwrights/directors across regions
- Queer dramaturgies and trans performance histories
- Female gurus/heads in folk and classical forms
- Gendered voice/body training and pedagogy

Caste, Community & Resistance Stages

- Dalit theatre canons and aesthetics of assertion
- Adivasi epistemologies and performance ecologies
- Community-owned public stages and street forums
- Theatre of protest in India
- Street theatre and its evolution in India

Myth, Ritual, and Popular Faith

- Reframing Rāmāyaṇa/Mahābhārata for today
- Temple-street-proscenium flows and thresholds
- Trance/possession as performance states
- Syncretic dramaturgies
- Sacred satire: ethics, blasphemy, and humour



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Regional Theatre Ecologies (State/Language Landscapes)

- Repertory cultures & group-theatre movements across regions
- Musical theatre lineages
- Training hubs & pedagogy: regional institutes, studios, and guru-śiṣya models

Regional Playwrights: Canons & New Voices

- Re-reading regional canons: editorial projects, anthologies, and archives
- Post-2000 dramaturgies: form, politics, and experiment in Indian languages
- Women, Dalit, Adivasi playwrights: authorship, access, translation

Translation, Adaptation & Intercultural Flows

- Indigenizing Shakespeare/Ibsen/Brecht and other western playwrights
- Exporting Indian plays: context and reception
- Code-switching, bilingual scripts, and the craft of translation
- Ethics: fidelity, appropriation, cultural consent

Folk Theatres as Living Archives

- Ritual dramaturgy within civic festivals
- Women's labour and leadership in folk troupes
- Costume, mask, craft lineages as knowledge systems
- Tourism, YouTube, and "modernized" folk shows

Pedagogy & IKS

- Theatre across curricula: STEM + humanities
- Gurukula lineages to studio/classroom methods
- Value education and ethics through performance
- Assessment rubrics for practice-based courses

Stagecraft & Scenography

- Sustainable sets and low-waste production
- Indigenous materials, crafts, and repair culture
- Lighting vocabularies: folk arenas vs black-box
- Costume as archive; conservation and reuse

Music, Rhythm, and Voice

- Folk percussion in drama
- Infusion of Western music in Indian drama
- Rāga-rasa correspondences and mood design
- Sound design for the Indian stage (folk / conventional)



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We invite Research papers that address any of the following tracks, encompassing various themes within each broad category:

Text ↔ Performance

- Page-to-stage transformations and cut scripts
- Embodied close reading: scoring the text on the body
- Devising from oral histories and fieldwork
- Spectator participation and interactive dramaturgies
- Scenography-led writing and reverse dramaturgy

Konkani & Goan Theatre Spotlight

- Tiatr historiography and contemporary inventions (music, satire, scenography)
- Konkani playwriting across scripts and translation flows
- Bilingual staging (Konkani/English/Marathi): audiences and reception
- Archiving Goan theatre: scripts, recordings, oral histories, memorabilia

Digital & Hybrid Theatre

- Live-stream dramaturgies and remote spectatorship
- VR/AR scenography and motion capture
- Digital archives in theatre
- Revenue models: ticketing, paywalls, hybrid festivals

Archiving Memory

- Cataloguing scripts, posters, promptbooks
- Community oral-history labs with elders and troupes
- Metadata, rights, and open-access standards
- Museum-theatre collaborations and travelling exhibits

Urban, Rural, Coastal Theatres

- Site-specific works: markets, forts, beaches, ferries
- Mobile stages and rural touring circuits
- City black-box ecologies and indie productions
- Migration, labour, and housing on stage
- Heritage walks + performance interventions

Community Theatre & Social Change

- Public health, sanitation, and awareness plays
- Climate/eco-theatre for villages and coasts
- Legal literacy, RTI, and rights-based drama
- Youth/SHG participatory projects and livelihoods



Esteemed Speakers



Prof. Bishnupriya Dutt

Professor of Theatre and Performance studies,
Jawaharlal Nehru University - New Delhi



Prof. K. Ganesh

Former Associate Professor & Head, Department
of English, Madras Christian College.



Prof. N.S. Gundur

Professor Department of
Studies and Research in English,
Tumkur University, Tumakuru,
Karnataka



Dr. S. Samuel Rufus

Associate Professor
Department of English,
Madras Christian College,
Chennai



Prof. Isabel Santa Rita Vás

Former Head of the
Department of English,
Dhempe College, Miramar, Goa
& a well - known Goan English
Playwright



Dr. Prabhanjan Mane

Professor, Department of English,
Shivaji Univeristy, Kolhapur,
Maharashtra



Keynote Speakers

Plenary Speakers

Submission Guidelines

Abstract - 250 to 300 words with 4 to 5 keywords

Length of the Research Paper - 3000 to 5000 words

Reference Style - MLA 9th Edition

Abstracts to be sent to - tattvamala@gmail.com

Important Dates

Abstract Submission deadline - 2nd January 2026

Acceptance of Abstracts - 5th January 2026

Seminar Dates - 30th & 31st January, 2026

(Upon scrutiny and selection of abstracts, the registration form and payment details will be e-mailed to the selected delegates by 5th January 2026.)

Registration Fees

Faculty/Academicians: Rs. 2500

Research Scholars: Rs. 2000

Post Graduate Students: Rs. 1000

Participation: Rs. 1000

Contact Details

9403960475 / 9823879363 / 9689382809

(Call/WhatsApp)



Publication & Awards

Select papers will be published in a book with an ISBN number. **THREE Best Paper Awards** will be given to the best papers in the Post Graduate Students' & Research Scholars' Section

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