



Two-Day National Seminar
on

Gendering Indian Films



26-27, Feb, 2020

Sponsored by
University Grants Commission



Accredited with 'A' grade by NAAC

Organised by
DEPARTMENT OF ENGLISH
Kakatiya University, Warangal, Telangana, India-506 009

Call for Papers:

Beginning Dadasaheb Phalke's *Raja Harishchandra* (1913), the Indian film industry, during the last hundred and six years, has traversed a long way, transforming itself into fruition in terms of themes, techniques, music competing at times with, what is popularly known as the Hollywood films. Being the fifth largest, producing about 1600 films a year in twenty languages, the Indian films are most popular in the world in being the means of entertainment thereby evincing perceivable influence on the youth. While technology enabled the films in enhancing fantasisation and fictionalisation, the themes of the Indian films, in contrast, are steeped in banality. The thematic transition over the period through mythological, family oriented, nationalistic, under world, political, bio-pics, among other, have been in tune with the social transformation. But what is of interest is, excepting the parallel and realistic films of Satyajit Ray, Adoor Gopalkrishana, Shyam Benegal, B. Narasinga Rao, whatever be the themes, the story lines revolve round the dramas of family, romance, politics and love, while its European and Western counterparts are by and large about adventure, sci-fi, innovations, technology, perseverance and reason. Indian Cinema, popularly known for songs and *masala* (exaggeration) are less in realism and reality, subordinating and making the women desirable and discardable objects. While in the novels, for example, women are portrayed as the ones capable of being independent and liberal, the Indian films portray women as playing second fiddle to heroes, as stereotypes playing the roles of the servant maid, the mother, the sex object. In spite of being the subjects of teasing, insults and humiliation, women are portrayed as ultimately giving in to the overtures of the heroes.

The proposed seminar is aimed at examining the Indian films from the view point of the social, cultural and historical construction of women in terms of gender, sex, gender ideologies and gender sensitisation. The papers may problematise the identities of women vis-à-vis culture, caste, ethnicity, nationality and sexuality in contrast to the women in life, who play important roles in production, agriculture, industry, nationalist movement, politics and modernisation. The image of women in films needs to be studied as contrary to that in society as can be seen, for example, in women autobiographies. The women centered films like Deepa Mehta's trilogy *Fire, Earth and Water*, Revathi's *Phir Milenge*, Mehul Kumar's *Jaago*, Rajkumar Santoshi's *Lajja*, Prakash Jha's *Mrityadand*, among others may be an exception. The seminar deliberates on the complex relationship between women and cinema providing a platform for the discussion, and the papers may be on, but not limited to, the following:

- Gender in screening the novels
- De-constructing Gender roles in films
- Gender policing in Indian films
- Films and Feminism
- Films and patriarchy

- Religion and Gender in Indian films
- Women-centric films in India
- Effects of films on Gender roles in Indian Society
- Gender stereotypes in Indian films
- Violence against women in Indian films
- Depiction of women empowerment in Indian films
- Representation of women in Indian films
- Gender and film journalism
- Masculine anxiety in Indian films
- Construction of masculinity in Indian films
- Gender sensitization in Indian films
- Transgender character in Indian films
- Gender and Class in Indian films
- Gender and Culture in Indian films
- Gender and language in Indian films
- Caste and Gender in Indian films
- Gender Bias in Indian films
- LGBTQ phenomenon in Indian films
- Gender and economic status in Indian films
- Gender and law in Indian films
- Misogyny and Misandry in Indian films
- Gender and society in Indian films

About Kakatiya University:

The University was established in the year 1976, to fulfill the aspirations of the Telangana people for higher education. Kakatiya University is located in the historical city of Warangal, the erstwhile seat of the Kakatiya Dynasty, with a sprawling campus of about 650 acres. The University has been rendering excellent service in the fields of Arts, Science, Commerce & Business Management, Pharmacy, Social Science, Law, Education & Engineering. In 2018, the University was placed in NIRF ranking. The University is re-accredited with 'A' grade by the NAAC, is an important milestone in its history.

About the Department:

The Department of English is one of the first four departments started in 1967. The Department has been in the forefront in teaching, research and extension activities. It has been bringing out *Kakatiya Journal of English Studies*, a research journal of repute annually since 1976. The research work of the department is being utilized as reference work by scholars. The publications of the staff have often been cited by other critics. The teachers of the Department have undertaken assignments of leading publishers such as CUP, Macmillan and Orient Blackswan.. The faculty members are actively involved in serious research. The teachers have

been guiding the students for M. Phil and Ph. D degrees in contemporary literature on thrust areas like *Post-Colonial Literatures*, *Indian Writing in English*, *English Language Teaching*, *British Literature*, *Translation Studies*, *Women Studies*, *Literary Criticism*, *Comparative Literature and American Literature*. The Department has also organized a number of seminars, symposia and workshops.

Guidelines for Research Papers:

The research papers has to be in MS Word, typed in Times New Roman, 12 font for text and 14 font for titles with double spacing. The participants may send their abstracts in about 500 words.

Important Dates:

Submission of Abstracts: 20 January, 2020

Acceptance will be conveyed by 25 January, 2020

Submission of Full Papers by 08 February, 2020

Note: Paper presenters may arrange for their own TA and DA. However, local hospitality will be extended to all the participants.

Registration Particulars:

Faculty: INR 1500.00

Research Scholars : IND 1000.00

Note: TA and DA will be paid to invited speakers; paper presenters may arrange for their own TA and DA. However, local hospitality will be extended to all the participants.

Dr B.Deepa Jyothi

Head, Department of English

Director of the Seminar

deepa.jyothi91@gmail.com