CONFERENCE PROGRAMME

SALÓN DE ACTOS, FACULTAD DE FILOSOFÍA Y LETRAS, UCO

WEDNESDAY, MARCH 7

MORNING

8:00 Welcome materials – registration desk

9:00 Opening remarks

9:30 Kathak performance by Rosella Fanelli

10:00 - 11:00 PLENARY SESSION. Dr. Juan de Dios Ramírez Heredia (President of Unión Romaní): "Gitanos: al encuentro de la identidad perdida"

11:00-12:00 Pannel 1

Subhash Bhagwat (Univ. of Illinois en Urbana-Campaign, USA): "Economic and Managerial Issues Related to Water, Energy, Public Health and the Environment: A Case Study from India"

Siraj Ahmed (Mount Holyoke College, USA): "The Economies of the India Ocean and the Form of the Enlightenment"

12:00- 12:15 BREAK

12:15-14:00 Pannel 2

Noel A. Salmond (Carleton University, Canada): "Gandhi and Environmental Movements in Light of Recent Environmental Reports"

Christopher Rollason, (independent scholar, France): "Poe, Macaulay and Warren Hastings: from Orientalism to Globalisation?"

AFTERNOON

16:00-17:00 PLENARY SESSION: Kiran Nagarkar, fiction writer (India)

17:00-19:00 Pannel 3

Gargi Shinde (Indiana University, USA): "Hindu Metaphysics and the Metaphor of Indra in August Strindberg's *A Dream Play* "

Nathalie Fouyer (City Univ. of New York, USA): "Exploring Self: the *Mount Analogue* Expedition"

Corinne Francois Deneve (Ecole Normale Supérieure, France): "The New Indian Craze in France –Blessings in (dis)guise?"

Laura Peco González (Univ. Alfonso X El Sabio): "La

redefinición del término anglo-indio en la narrativa actual"

19:00-19:15 BREAK

19:15-20:15 READING SESSION by Kiran Nagarkar

21:30 Welcome reception at Reales Alcázares

THURSDAY, MARCH 8

MORNING

<u>9:00-10:30 Pannel 4</u>

Elisabeth Damböck (Univ. of Viena, Austria): "Exoticism Stops at the Second Hyphen"

Patricia Gómez (Univ. de Córdoba, Spain): "Invoking Gods and Goddesses: Meaning and Aesthetics in Hindu Ritualism and Dance"

Rosella Fanelli (Kathak Dancer and Choreographer, Italy): "Dancing the Cultural Gap: Connection between Cultures"

10:30- 10:45 BREAK

<u>10:45-11:45 Pannel 5</u>

Eva Fernández del Campo (Univ. Complutense de Madrid, Spain): "Sobre el papel de India en el arte actual"

Esperanza Santos Moya (Univ. de Huelva, Spain):
"Bollywood in the U.K. South Asian Diasporic Films"

11:45-12:00 BREAK

12:00-13:00 PLENARY SESSION: Dr. Shyama Prasad Ganguly (Jawaharlal Nehru University, India): "Indian Response to *El Quijote*"

13:00 Visit to la Mezquita (optional event)

AFTERNOON

<u>**16:30-17:30 Pannel 6**</u>

Mark Bradshaw Busbee (Florida Gulf Coast University, USA): "A Paradise Full of Monsters: India in the Anglo-Saxon Imagination"

Bhavna Bhalla (Indian Institute of Techology at Kanpur, India): "Principles of Sanskrit Poetics in Contemporary Context : The Rasa-Dhvani Approach to J.M. Coetzee´s *Slow Man*"

17:30-17:45 BREAK

<u>**17:45 – 19:45 Pannel 7**</u>

Chandra Balkaran (City Univ. of New York, USA):
"Gender and Caste Violence in Deepa Mehta's *Water* "

Rosalía Villa Jiménez (Univ. de Córdoba, Spain): "Sati: a

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construction of reality"

Rohini Bannerjee (Univ. Western Ontario, Canada):
"Daughter Forsaken: La Résistance of the Indo-Mauritian Girl-Child in Ananda Devi's Novels"

Felicity Hand (Universitat Autónoma de Barcelona, Spain):
"Reconstructing India in East Africa"

19:45-20:00 BREAK

20:00-21:00 PLENARY SESSION: Dr. Juan Ignacio Oliva Cruz (Univ. de La Laguna, Spain): "Indias in Mind: The Literary Recovery of Absent India"

22:00 Flamenco performance (optional event)

FRIDAY, MARCH 9

MORNING

<u>**9:00-11:00 Pannel 8**</u>

María Elena Martos Hueso (Univ. de Jaén, Spain): "Amitav Ghosh's 'Imaginary Homelands': The Question of Identity in *The Shadow Lines*"

Maurice O'Connor (Univ. de Cádiz, Spain): "A Paradise Lost: Kashmir as a Motif of Rift in Salman Rushdie's *Shalimar The Clown* "

Ana Cristina Mendes (Univ. of Lisboa, Portugal): "Orpheus and Eurydice as Indian Rock-and-Roll Superstars: Salman Rushdie's *The Ground Beneath Her Feet* "

Paula García Ramírez (Univ. de Jaén, Spain): "Images of India in Hanif Kureishi's *The Buddha of the Suburbia*"

11:00- 11:15 BREAK

11:15-12:45 Pannel 9

Ludmila Volna (Univ. of Paris XII, France): "Indians in Exile: Self-Assertion and (Re-)Creation in Chitra Banerjee Divakaruni's *The Mistress of Spices*"

Cristina Gámez Fernández (Univ. de Córdoba, Spain): "Jhumpa Lahiri´s Literary Work"

Mª Jesús López Sánchez-Vizcaíno (Univ. de Córdoba, Spain): "´She has been certain the river would sustain her´: Modernist Aestheticism Anita Desai's Fiction"

12:45-13:00 BREAK

13:00-14:00 PLENARY SESSION: Dr. Fernando Wulff (Univ. de Málaga, Spain): "¿Nativismo/Colonialism?: Debates e interpretaciones en la historia antigua de la India"

14:00 Visit to Reales Alcázares (optional event)

AFTERNOON

16:30-17:30 PLENARY SESSION: Dra. Alida Carloni Franca (Univ. de Huelva, Spain): "El 'exilio interior' de las mujeres 'dalits'"

<u>**17:30-19:30 Pannel 10**</u>

Joel Kuortti (Independent Scholar, Finland): "Political and Gender Issues in *In Which Annie Gives It Those Ones*"

Emma García Sanz (Univ. de Valladolid, Spain): "La búsqueda de la identidad de los personajes femeninos en *The Dark Room* de R.K. Narayan"

Olga Blanco Carrión (Univ. de Córdoba, Spain): "Emotion and Violent Event Analysis in *A Married Woman* by Manju Kapur"

Javier Martín Párraga (Univ. de Córdoba, Spain): "Manju Kapur's 'difficult' narrative: the case of Difficult Daughters"

19:30-20:30 PLENARY SESSION: Dr. Bernhard Dietz Guerrero (Univ. de Córdoba, Spain): "Indian Diasporic Literature in Fiji: the Case of Subramani"

20:30 Closing remarks by Ambassador Suryakanthi Tripathi, and First Secretary Majid Padar, Embassy of India in Spain.

21:00 Conference dinner (optional event)

SATURDAY, MARCH 10

MORNING

10:00-14:00 REUNIÓN ACADÉMICA CON EXPERTOS EN ESTUDIOS SOBRE INDIA / ACADEMIC MEETING TO FOUND THE SPANISH ASSOCIATION OF INDIA STUDIES
(**Sala de Juntas)**

10:00-13:00 Visit to Medina Al-Zahara (optional event)

13:00-15:00 Guided tour (Jewish quarters) and tapas route (food and drinks not included)

ABSTRACTS

Alida Carloni Franca (Univ. de Huelva, Spain): *El "exilio interior" de las mujeres "dalits"*
Con esta intervención, ambicionamos exponer los resultados de nuestro trabajo de campo antropológico en la India acerca de la situación doblemente discriminatoria de las mujeres de la casta de los intocables.

Después de cinco prospecciones etnográficas entre los años 1996-2000, en Andhra Pradesh dónde estudiamos los modos de vida de la casta de los intocables en general y en particular, en el contexto de género quisimos investigar, desde la perspectiva de la Antropología aplicada, la manera en que pueden liberarse de su exilio social.

En un país que enfatiza los valores del patriarcado, a pesar de la importancia de la figura materna a la imagen de *Mother India* observamos *tu karma te persigue irremediablemente hasta la muerte*. Y, si eres mujer, con una doble exclusión.

Es a través de la vida de *Obulama* de *Rudrampali*, la líder de un *shangham* que he podido transmitir mejor el drama interno y social de estas mujeres exiliadas incluso del *Reino de Dios.*

El modelo de etnodesarrollo idóneo lo hallamos en *Anantapur* en *Rural Developement Trust Ferrer*, un campus a modo de *cuartel general* de una G*ran Obra* y que voy a detallar.

Ana Cristina Mendes (University of Lisbon, Portugal): *Orpheus and Eurydice as Indian Rock-and-Roll Superstars: Salman Rushdie's* **The Ground Beneath Her Feet**
In the novel *The Ground Beneath Her Feet* (1999), Salman Rushdie recasts the mythical figures of Orpheus and Eurydice as rock superstars, and such a postmodern retelling of the Greek myth is set against the backdrop of the glittering world of twentieth century stardom. The main characters, Vina

Apsara and Ormus Cama, are invested with the subversive edge of rock-and-roll and, even though they were born in India, become purveyors of much-celebrated transcultural music, rising to superstardom from Bombay to London to New York and Mexico City. Countering the perceived trend whereby the values of cultural imperialism are exerted, for instance, through the exportation of (Western) rock music, *The Ground Beneath Her Feet* instead emphasises rock-and-roll's protean hybridity, fluidity and dynamics. In fact, a provocative rendering in the novel of this quintessential Western discourse - rock-and-roll - as "not 'goods from foreign' but made in India" allows for a refashioning of a West that is exotic, fabulous and unreal.

Within the framework of this paper, I will focus on Rushdie's negotiations with Vina and Ormus's status within the political economy of international rock music: even if these pop music icons eventually become "deracinated" (GBF 426), they "'[go] political,' organizing the Rock the World charity concerts, meeting world leaders to demand action on global famine, protesting the cynicism of international oil companies in Africa", and so forth (GBF 425). Drawing on an understanding of fame as a product of the sinuous workings of the cultural industries, this paper will attempt to uncover the ambivalent relationships between the culture of celebrity and postcolonialism. It is my contention here that the protagonists' actions might mirror a larger dilemma faced in the context of the oppositional politics of postcolonial cultural production: the (un)feasibility of postcolonial strategies of resistance in the context of globalised multinational corporations, such as those behind the music industry.

Bhavna Bhalla (Indian Institute of Technology at Kanpur, India): *Principles of Sanskrit Poetics in Contemporary Context: The Rasa – Dhvani Approach to J. M. Coetzee's*

Slow Man

Ancient India is rich in the philosophy of language, which looked at the meaning and function of language. As a consequence, the country had a well-developed theory of aesthetics by the early centuries of the Christian Era. The most famous of literary theorists are Bharatamuni and Anandavardhana. Bharatamuni in his Natyasastra (4th century CE) expounded the theory of rasa that deals with the emotional appeal of a work of art. The emotional response that the reader has after experiencing the stimulants delivered by the author is rasa. It is, thus, an aesthetic pleasure that arises out of the text.

Various theorists have tried to explain the process of arousing rasa. Anandavardhana in Dhvanyāloka (10th century CE) presented the theory of dhvani as one of the various means of yielding rasa. Dhvani is related with the language used in any literary work and has three categories of meaning – primary, secondary and suggested. The suggested meaning plays an important role in dhvani. It goes beyond the primary and secondary meaning to suggest the message being delivered by the author through the text. It can be said that rasa is the essence and dhvani is the soul of the literary text.

This paper looks at ancient Indian literary theories propounded by theoreticians like Bharatamuni and Anandavardhana. Further, this paper also tries to answer questions like:

a. Can these theories, which are primarily related with dramatic art and performance, be applied to novels that are so popular in contemporary times? I am trying to exemplify these citing examples from J. M. Coetzee's novel *The Slow Man*.

b. Can these theories analyse the emotional response of a reader coming from any culturally alien society? Can it transcend spatio – temporal limits?

Chandra Balkaran (City University of New York, USA):
Gender and caste violence in Deepa Mehta's Water

Rien n'est si fautif que ces lois (religion) qui redressent la faute

An eight year old girl sits on the Ganges, clad in white, shorn head like all the women around her

- Auntiji, where are the houses for the men widows? she asks.

A myriad of answers come her way:

- Be silent, child!
- May god prevent men from such a horrible fate!
- May your tongue burn!
- Someone, pull out her tongue!

The preceding scene in Deepa Mehta's *Water* shows the cremation of the girl's 50 year old husband which decides her fate: seclusion in an ashram.

The year is 1938 in British ruled India, a time when the tradition of widow sequestration was in question. It was believed that a woman's moral responsibility and duty was codified as law in certain Hindu scriptures: she should be long suffering until death, self–restrained and chaste; remain chaste when her husband has died to go to heaven, and if unfaithful to her husband, she is reborn in the womb of a jackal.2 She is supposed to love her husband not only till death render them apart, but even after death, and in fact in death, as was proved by sati: a woman threw herself on her husband's pyre at the time of his cremation. But its abolition in 1829 took recourse in the ashram where women were to atone for the sin of death she caused her husband.

The harsh death-like life sentence pronounced to women was deemed as her karma by religious rulers. In an era where religion is the bloodline of a society ruled by men, this paper questions why there has been no house for widowers for the past 2000 years.

Christopher Rollason (independent scholar, France): *Poe, Macaulay and Warren Hastings: from Orientalism to Globalisation?*

A Tale of the Ragged Mountains, Edgar Allan Poe's story of 1843, is his only work of fiction concerned with India. It narrates the insurrection of 1780 against the East India Company by Cheyte Singh, Rajah of Benares, while also taking in England and the USA. Poe scholars have long known that the American author's account of India in this tale is derived in many of its details from a review of a life of Warren Hastings, Governor-General of Bengal, published in 1841 by Thomas Macaulay, better known as the mastermind of India's Penal Code and author of the famous 'Minute on Indian Education'. On a surface reading, the convergence of Poe, Macaulay and Hastings would seem a classic case of Orientalism, in Edward Said's sense of the stereotyping of the 'Eastern' in the interests of colonialist hegemony. However, a closer reading of Poe's narrative points to the subversion within the text of that same Orientalist discourse, resulting in a remarkable, if unintended, anticipation of the 'reverse colonialist' dynamic of today's Indian economy vis-à-vis the Anglo-American empire, offering an uncanny parallel to the post-Macaulayan appropriation of the English language by a resurgent India to counter-hegemonic ends.

Corinne Francois Deneve (Ecole Normale Supérieure, France): *The new Indian craze in France– blessings in (dis)guise?*

For people living in France nowadays, India seems to be everywhere. At a very outward level, Bollywood films seem to have invaded the shops, just in time before Christmas. Books inspired by India (and not only about yoga, meditation or

hinduism) also abound. What's more, after the «Belles Etrangères», some years ago, India is to be the guest of honour of the Salon du Livre, next March. And there is also, of course, «Bombaysers de Lille», an event which, for three months, placed India in the light in Lille – through representations of Bharati, but also through ambitious conferences and meetings. Such a fascination raises questions, all the more so as, when one speaks of the relations between France and India, things seem to be somewhat complicated. One often tends to forget indeed that France and India had a past. During the 19th and 20th century, France was present in India through some «comptoirs» (settlements), which it gave back to India as late as 1962. France cherishes their memories…But apart from that? Was there ever an «Inde Française»? French colonization of India is more likely to be described as a «rendez vous manqué», with the terrible defeat of Dupleix, still object of debates and controversies. Consequently, the relation between France and India is rather ambivalent: on the one hand, many (French) critics point to a «lapse of memory» from the part of France when considering India's influence, or importance. But on the other hand, India is also often spoken of, in French literature and culture, in rather passeist, nostalgia-ridden words,: one could say that, precisely, this non-colonization of India by France left open, for a country which is unable to deal with its colonial past, the opportunity to confront one's (inevitably colonial) history. The subaltern position of France in India, in short, allows some discourse on the Other, on the Past. The term «subaltern» is chosen on purpose for, while France is also reluctant towards the very notion of «postcolonialism» (because it is inspired by French theory, always despised in France? because it forces to come to terms with colonization?), postcolonial studies are now introduced in France through the writings of the Indian diaspora – preferred

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to the essays, of ex-Francophone intellectuals…
This paper aims at exploring the new Indian «craze» in France -- which could also be seen as rather ironical. One can also see this craze as an epiphenomenon derived from globalization… While France, when dealing with India, always has in mind the English foe and successful rival, does the much-hated «English» come back to France through this new guise?

Cristina María Gámez Fernández (Universidad de Córdoba): *Jhumpa Lahiri's Literary Work*

Jhumpa Lahiri's *Interpreter of Maladies* (1999) was greatly praised and publicly recognised by receiving the Pulitzer literary prize. Her 2003 novel, *The Namesake*, settled for many her literary craftwork and consolidated her already promising literary career. However, some critics have posed an issue based on the inferior quality of her first novel, not on a par with *The Interpreter of Maladies*. In this paper I discuss those unique literary qualities of her writing, endowed with the ability to thrill the reader with her profound knowledge of human race, enriching and thought provoking narrative still for many years to come.

Elisabeth Damböck (University of Vienna, Austria): *Exoticism Stops at the Second Hyphen*
We live in a paradox world. While globalization increases contact among different groups of different cultural and ethnic backgrounds and thus enriches cultures, it also tends to homogenize them to a certain extent, as marketability plays an increasing role. Especially, where cultures penetrate others through migration, as the literature and films of the South Asian diaspora in North America show, societies look for the differences instead of similarities, concentrating on the distinctive 'otherness' of the 'other'. However, this 'otherness' of cultural products / producers, as defined by the ethnic

majority, is no longer feared, but, to be of use for the market, reduced to this unique selling point: 'the exotic'. Consequently, Stanley Fish's term of 'boutique multiculturalism' is shifting its emphasis, to be about the literal market value of the exotic. The visible 'other' is increasingly made use of and fetishized in the consumer market based on expectations of 'the exotic', and consequently its reduction to hetero-stereotypes.

This, however, is defied when authors are not only transnational in the binary sense, but acknowledge a multi-hyphenated ethnic heritage. In the attempts to exoticize South-Asian diasporic literature audiences and critics tend to forget the long and diverse history of this diaspora that led to large communities around the globe. The question is how writers like Shani Mootoo or Farida Karodia refuse stereotypization by using their texts to show the complexity of 'multiple-transnationalism'. Authors of multiple ethnic backgrounds subvert stereotypization of the market as they stress the complexity, hybridity and ambiguity of definitions of cultural heritage. Furthermore, being constantly used as the mythical 'other' instilled their writing with satirical humor, especially on issues of ethnicity. They defy being the exotic through laughter and their many hyphens.

Emma García Sanz (Universidad de Valladolid, Spain): *La búsqueda de la identidad de los personajes femeninos en* The Dark Room *de R. K. Narayan*

La búsqueda de la identidad es un pilar básico en los estudios poscoloniales. En la sociedad poscolonial india, resulta cada vez más difícil determinar quiénes son los indios debido a la pluralidad de identidades existentes, entendida esta diversidad en términos nacionales, regionales, lingüísticos, religiosos y de género.

R. K. Narayan es uno de los escritores en lengua inglesa más

prolíficos y conocidos en la India del s. XX. Su tercera novela, *The Dark Room* (1938), ha sido muy debatida dentro de los círculos feministas indios, y, ciertamente, Narayan reconoce en su autobiografía: I was somehow obsessed with a philosophy of woman as opposed to Man, her constant oppressor. This must have been an early testament of the "Women's Lib" movement.

Por ello, analizamos la búsqueda de la identidad de los personajes femeninos en esta novela desde diferentes perspectivas: las relaciones de la mujer con los miembros varones de su familia (con su padre, con su esposo, con su hijo, con su nieto, y con su suegro, así como con su amado). Asimismo, la opinión que el hombre tiene de la mujer es bastante significativa, ya que influye en la búsqueda de la identidad de ésta.

Por otra parte, la mujer da forma a su identidad según la relación que mantiene con la sociedad, la religión que practica, la importancia que da a la tradición, su independencia y el nivel de estudios, entre muchos otros factores.

Todo ello nos lleva a afirmar que los personajes femeninos se encuentran en un proceso de reafirmar lo que son, investigar sus orígenes y buscar su devenir, durante el cual, el silencio guarda sus pensamientos y sus sentimientos y a través de él forman su identidad. Son, por lo tanto, una representación literaria de los personajes tipo de la mujer subalterna que Gayatri C. Spivak describe en su artículo "Can the Subaltern Speak?"

Esperanza Santos Moya (Universidad de Huelva, Spain): *Bollywood In The U.K. South Asian Diasporic Films*
Indian cinema is one of the most powerful and ever-growing film industries with an average of eleven million people watching a movie each day. From the mid-fifties onwards, a

growing number of South Asians began arriving in Britain. As part of their luggage, immigrants brought with them their traditions and cultural heritage. Needless to say, Indian popular cinema (nicknamed as Bollywood) and South Asians' passion for movies entered the country with them.

In the seventies and especially in the eighties, Great Britain witnessed the flourishing of a new non-white British cultural movement. This new generation brought with them a different sense of aesthetics and a new understanding of art itself. As regards for the film industry, this is the period when Black and Asian filmmakers change "the nature and parameters of the visual mainstream".

Asian diasporic films normally narrate the history and experiences of non-resident Indians in Britain. Gurinder Chadha's *Bhaji on the Beach* (1993) offers its viewers a female perspective on diversity within ethnic minority groups.

Eva Fernández del Campo (Universidad Complutense de Madrid, Spain): *Sobre el papel de India en el arte actual*

El arte contemporáneo, desde la irrupción de la modernidad, tiene una importante deuda contraída con las manifestaciones plásticas de otras culturas tradicionalmente excluidas del canon occidental. El papel que India jugó en el proceso de asimilación del "arte otro" ha sido muy poco estudiado y aquí se propone una reflexión crítica sobre su contribución al panorama artístico en los distintos momentos de la Época Contemporánea.

El proceso de aceptación, asimilación e integración de lo indio en el arte "hegemónico" de las potencias coloniales, ha atravesado por varios momentos que van desde su descubrimiento, a finales del siglo XIX, y su utilización por parte de las vanguardias históricas, hasta los debates sobre identidad, vinculados a los procesos descolonizadores y a las

reflexiones sobre cuestiones de género de los años setenta, hasta la "supuesta" integración en el canon occidental en los años ochenta y su actual implicación en el escenario artístico, tanto en el debate sobre las identidades culturales y la politización de las diferencias, como en las propuestas de transculturalidad y mestizaje que ofrecen artistas tan representativos en el panorama internacional como Anish Kapoor.

Felicity Hand (Universitat Autónoma de Barcelona, Spain): *Reconstructing India in East Africa*

The South Asians who made East Africa their home either before or during the British colonial period, were forever condemned to inhabit the borderlines of their adopted homelands. The space that was allotted along racial lines during colonialism benefited the exclusive world that the Asians had established for themselves, allowing them to shy away from any matrimonial or even social contact with Africans. Their own notions of racial superiority and the British divide-and-rule policy strengthened their detachment from the Africans while assuring the everlasting resentment of the latter. In this paper I wish to explore the ambiguities that constituted the position of East African Asians in the socioeconomic make-up of the colonies. Independence for them meant loss of prestige and power and a new dilemma regarding their personal loyalty, were they now to be citizens of the new nation in all senses, that is on an equal level with the Africans, or would they continue to inhabit the in-between world, and seek to give their allegiance to other nations, India, Britain, United States or Canada? After a brief introduction to the historical background of South Asian immigration to East Africa I will outline the basic ethno-cultural differences among all the South Asian communities and finally I will examine to

what extent they have had to reassess their subject position within the larger South Asian diasporas of the world. Examples from the recent work by M.G. Vassanji will be used to illustrate these points.

Fernando Wulff (Universidad de Málaga, Spain): *¿Nativismo/colonialismo? Debates e interpretaciones en la historia antigua de la India*
Se plantea una reflexión sobre debates actuales en el campo de la historia antigua de la India y sus implicaciones políticas, ideológicas y en el campo del conocimiento. Así, se está dando mucha importancia en los últimos años a la puesta en cuestión de la realidad de las "invasiones indoarias", un tema tradicional desde su puesta en juego por la historiografía ocidental en el s. XIX. Junto a este debate se abren otros, no menos cargados de implicaciones, sobre la vinculación entre la cultura del Indo y las posteriores, sobre la datación de los Veda o sobre el efecto de las culturas mediterráneas (Grecia y Roma) en el Subcontinente. Uno de los ejes esenciales de la reflexión que se plantea debate sobre si la reacción frente a los modelos colonialistas ha sabido alejarse de los peligros del nativismo (o indigenismo). Se comparan estos debates y problemas con las reflexiones actuales sobre la historia antigua mediterránea y la revisión crítica de conceptos como "romanización"/ indigenismo.
Aislar la historia del Subcontinente supone peligros importantes en los tres campos señalados: los del conocimiento, el pensamiento y la política. En este mismo sentido, se reivindica la necesidad de no olvidar el primero y de no reducir las perspectivas de análisis a las lecturas en claves exclusivamente de los dos segundos.
En relación con ello, frente a los modelos nacionalistas o etnocéntricos se reivindica la historia como un proceso global

de la humanidad ¿son compatibles las imágenes cerradas y autárquicas de las culturas con una perspectiva global de la historia del mundo?

Gargi Shinde (Indiana University, USA): *Hindu Metaphysics and the Metaphor of Indra in August Strindberg's* **A Dream Play**

Scholars have often dismissed the entire prologue to A Dream Play as a whimsical and inconsistent afterthought by the playwright. Consequently, Indra, the mythological Indic deity who is introduced in the prologue has become an elusive and marginal concept compared to the other Hindu references of Agni and Maya within the larger framework of the play. But even when the prologue is retained, Indra's significance has hardly been discussed beyond his mere superficial attributes that identify him as the Indic deity. As such, in most cases he has been viewed as the ruler of heavens, the bringer of rain and specifically, the quasi God to whom the Daughter will deliver the human lamentations as invoked by the Poet:

POET: …I have a prayer…a petition….
AGNES: What kind of petition?
POET: A petition from mankind to the ruler of the world, drawn up by a dreamer…. (Strindberg: *Five Plays* 250)

The most obvious reason why Indra's character has hardly been discussed at all by commentators of A Dream Play could be that he never really appears in his physical manifestation in the play. The only reference given to his actual presence is his guiding voice, which serves to identify the purpose of his daughter's journey on earth: "Descend and see, listen and return." (*Five Plays*, 208) Yet, even in his absence, Indra is frequently invoked by his daughter who in her own bodily manifestation onto earth is later named Agnes.

In the prologue Indra first speaks of the Sukra star or the planet

Venus as defined in Vedic cosmology. There the presence of Sukra is auspicious for all inhabitants of the universe, it is also related to the idea of purity and resplendence. As she descends closer to the earth, Indra's daughter experiences a difference in the atmosphere to which Indra refers as breaking away from the pure and divine realm or the 'second world', far from the influence of 'Sukra' (*Five Plays*, 207). Then, Strindberg evokes the concept of Bhurloka when Indra refers to the earth as the 'third world'. What is implied in Indra's exposition is the Vedic concept of Triloka, the three worlds or planes of existence in Hindu cosmology. Finally, Indra identifies Brahma as the divine creator of the universe. The prologue also alludes to the creation myth as described in the Rg Veda, when Indra recalls the pristine beauty of the world prior to the birth of humankind, "… an act of disobedience followed by crimes, which had to be suppressed" (*Five Plays*, 208). Very likely Strindberg is here referring to the forbidden act of Prajapati who, assuming the form of a deer, pursued his own daughter and through incest, created the various forms of life on earth. In the Rg Veda, the Gods unanimously condemned this act by having Prajapati pierced by an arrow, shot by the skilled archer Rudra (Lanman: *Rigvedas Brahmanas*, 185).

Javier Martín Párraga (Universidad de Córdoba, Spain): *Manju Kapur's 'difficult' narratives: the case of* **Difficult Daughter***s*
"I hate the word simple" (Kapur, *Difficult* 224)
Manju Kapur's *Difficult Daughters* (1998) deals prominently with the questions of roots: Ida, the protagonist of the novel, searches for her own roots… but in order to understand her own past Ida must first come to terms and understand the roots of her own country. Thus, Ida's and India's roots are linked in a crucial way and Ida's quest becomes not only understanding

how she became the person she is but how the recently partitioned nation of India became the country it is nowadays. In other words, the protagonist's archaeology of feelings is at the same time a historical and socio-political investigation.

Nevertheless, Ida's quest is also a linguistic one, since Ida is extremely aware of the notion that knowledge is only possible through language. Manju Kapur's characters are conscious of the instable nature of language: "I hate the word simple" (224); but nevertheless they cannot escape the world of language. This paradox, that can be best understood if we take into account the Derridean concept of writing/communicating "sous-rature", is central to the novel: the only possibility of knowing the past is through language (oral or written): "Reading old newspapers, I live through each day as though it were the present." (267); but at the same time this knowledge acquired through linguistic means cannot be fully trusted: "History makes me insecure. I am glad I am not an historian." (same page)

Joel Kuortti (Independent Scholar, Finland): *Political and Gender Issues in* **In Which Annie Gives It Those Ones**

Arundhati Roy wrote the script of the film *In Which Annie Gives It Those Ones* in 1988 based on her experiences in the School of Architecture and Planning in Delhi. The film is set in the year 1974 and depicts the life of students preparing to submit their architectural theses. In my paper, I will analyse how the script—especially through the main characters of Annie and Radha—expresses social concerns and critiques political and gender issues. I will also discuss the script in view of Roy's other writings to provide links between her later work.

The script looks at the many ways in which Indian society is polarised. The conscientious Radha expresses the social

concern in her own words: "Every Indian city consists of a 'City' and a 'Non-city'. And they are at war with one another" (91). Also Annie comments these issues when he describes his project: "It's bloody revolutionary…It could reverse the whole process of urbanization" (13). One special dimension of the text is the way in which it takes up gender issues, especially conventions of sexuality and the status of women as they are present in the student community. Of particular interest in analysing these issues is in the role of humour.

The paper considers the specific contextual underpinnings of the script: What kind of polarities there are in the text? How are the polarities represented? How does the text read in a post-colonial framework?

Juan Ignacio Oliva Cruz (Universidad de La Laguna, Spain): *Indias in Mind: the literary Recovery of Absent India*
For émigré writers, the image of India seems to vanish into a sort of reverie, many times to be past recovery. It languishes in embellished past of nostalgic recreation or in subjective gaze with ironic detachment; it becomes, at the same time, a mirror image of the individual growth and suffering out of the mother country. De-familiarization and dislocation principles affect the literary poetics of authors living in faraway places, and comparative paradigms start to work. These paradigms can be analysed under class, gender and race issues, following the patterns of postcolonial theory to deconstruct a reality that is starting to blur its actual borders. The image of 'the self and the Other', the exploration of territories, the mapping of problematic identities in this double landscape will be treated in the literary production of contemporary Indo-Canadian and Indo-American writers.

Laura Peco González (Universidad Alfonso X el Sabio, Spain): *La redefinición del término anglo-indio en la narrativa actual*

En el mundo actual, expuesto a bruscos y constantes cambios, la literatura se convierte en un vehículo válido para intentar comprender el entorno y aproximarnos a realidades diversas que contrastan (por ejemplo en aspectos culturales) o confirman (es el caso de la violencia) la existencia de un parámetro globalizador.

En los años 70 comenzaban a reseñarse y a incluirse en los circuitos literarios occidentales las llamadas literaturas de minorías. El entorno académico y la crítica literaria sentían la necesidad de explorar la diferencia literaria y derivar principios críticos que permitían una redefinición de los conceptos teóricos a los que se irían incorporando otros términos y modelos.

Gradualmente los parámetros de clasificaciones taxonómicas que pretendían ofrecer una organización de los textos en torno a clasificaciones de tipo socio-político (postcolonial, literatura de minorías o literatura étnica), raciales (afro-americano, anglo-indio, asio-americano) o de género (masculino, femenino, feminista) se han ido desvaneciendo. La consecuencia es la consolidación e integración de lo que se podría llamar un espacio global. En esta situación se encuentra la llamada literatura anglo-india, un concepto válido para muchos escritores y académicos, que paulatinamente va quedando en desuso por la ambigüedad de sus principios: la procedencia de sus escritores, el enfoque de su narrativa o los temas escogidos.

En esta ponencia pretendo explorar las repercusiones del vacío conceptual en este momento de un tipo de literatura que ha suscitado un profundo interés en las últimas décadas y analizar las repercusiones literarias de la nueva literatura de

procedencia o derivación india, así como el repunte más reciente de la misma a través de novelas como *Shalimar the Clown* de Salman Rushdie o *The Inheritance of Loss* de Kiran Desai, recientemente galardonada con el prestigioso Man Booker Prize.

Ludmila Volna (University of Paris XII, France): *Indians in Exile: Self-Assertion and (Re-)Creation in Chitra Banerjee Divakaruni's* **The Mistress of Spices**
Chitra Banerjee Divakaruni, an Indian exile in the USA herself, makes the point of departure for her novel *The Mistress of Spices* (1997) the arrival of an Indian-originated female in the US. The paper first analyses Divakaruni's strategy in creating her narrative while using the items of Indian imagery. Not only that the chapters bear the names of Indian spices, which, personified to a certain extent, play a significant role in the development of the plot, but also singular items of the Hindu imagery, such as fire and water, are brought to structure the work in a yet more sophisticated manner: they are made milestones of the personality development of the main character. The main character aspires to a self-asserted identity only through progressively breaking the laws of enclosure (which have been imposed on her and represent one culture's limitations) and through a (re-)creation of her identity. The conflicting notions of 'desire' and 'duty' are studied in the context.
The paper further explores the ways Divakaruni works with hybridity. The author makes clear that hybridity makes sense only after the individual has first, in a way, asserted, or accomplished, his/her existence in terms of the culture s/he is issued from. This is valid for Tilo, the main character and Indian and especially for Raven, a Native American and Tilo's male counterpart, who, after a long and painful struggle, both

succeed finally to liberate themselves from the bonds of one culture. For some characters of Indian origin, however, this never happen, as they narrow-mindedly keep to all Indian social patterns as if they were still living in India, while others, especially those belonging to the second generations of immigrants, such as Geeta, live their self-asserted and re-created identities in an only too natural way. The notions of 'purity' and 'paradise' in this context are examined. However, to express the achievement of hybridity in terms of symbol Divakaruni employs a Hindu concept: it is final unions of partners issued each from a different culture, especially that of Tilo and Raven, which make us think of the first pair of opposites in terms of Hindu cosmology represented by the opposition of the sexes, and of their union, both antagonistic and cooperating.

Mª Jesús López Sánchez-Vizcaíno (Universidad de Córdoba, Spain): *"She has been certain the river would sustain her": Modernist aestheticism Anita Desai's fiction*
Many of Anita Desai's characters suffer from a conflict between their sense of entrapment and their longing for escape, between their inner impulses and the life they actually lead. My aim in this paper is to argue that the way in which Desai articulates this conflict bears significant similarities to the typically modernist confrontation between an acute individual sensibility and the social and familial milieu in which it is inserted, as we find it in James Joyce's *Dubliners*, Katherine Mansfield and Virginia Woolf. In the case of these four writers, this confrontation is tentatively superseded or sublimated by means of 'moments of being' or 'epiphanies', moments of high emotional and aesthetic intensity and temporal transcendence. The words from Desai's Fasting, Feasting quoted in the title point to such a moment, as they

refer to the fleeting liberation that Uma seems to achieve through her communion with the sacred river's water. In order to make my point, I will be referring to Woolf's seminal essay "Modern Fiction", to Walter Pater's aesthetic relativism, and to E. M. Forster's 'life by values' and distinction between pattern and rhythm.

María Elena Martos Hueso (Universidad de Jaén, Spain): *Amitav Ghosh's 'Imaginary Homelands': The Question of Identity in* **The Shadow Lines**

The Calcutta-born novelist Amitav Ghosh is particularly interested in contesting the fallacy of the purity of cultural identity. In both his novels and his non-fiction writings, his efforts have mainly been focused on the establishing of connections across cultures to counteract the taxonomic zeal of traditional historiography and ethnography. His role of subaltern anthropologist makes his contribution even more valuable, giving him a privileged position in the critique of ethnography as a traditional ally of imperialist rule.

Taking the novel *The Shadow Lines* (1988) as a main critical tool, we will explore the different nuances behind the formation of identity that Ghosh addresses through his characters and which can be said to form part of Ghosh's project to destroy the myth of cultural purity. His targets are mainly the stasis traditionally ascribed to the concept of 'home', the traumas of Partition in the national formation of Bangladesh, and the notion of 'the colonial' in Britain – as opposed to a wider concept of diaspora as a dialogical process rather than subordinated to a quasi-canonical idea of national authenticity. Accordingly, the issue of Partition will be highlighted in the novel as it transcends the personal, even metaphorical level and enters the realm of the political. At the same time, the Indian diaspora - characterised in Ghosh's own

words as 'an epic without a text' – acts as a counterpoint to the conceptual rigidity of the nation.

Mark Bradshaw Busbee (Florida Gulf Coast University, USA): *A Paradise Full of Monsters: India in the Anglo-Saxon Imagination*
In this paper, I will offer an overview and analysis of three of the oldest existing English-language commentaries on and images of the inhabitants of India. I will discuss two prose texts appearing alongside the Old English poem Beowulf in the Nowell Codex (Cotton Vitellius A. xv., a manuscript dated ca 1000), which set India firmly in terms of the fantastical, the monstrous, and the grotesque; and a third text, appearing in a near contemporary manuscript (Cotton Tiberius B.v., dated ca 1020.) The first of these imaginary texts, the OE translation of *The Letter of Alexander to Aristotle*, tells about the monstrous races Alexander encountered, including cynocephli (dog-headed men with boars' tusks and horses' manes) and rough-haired, naked men and women nine feet tall. Other fantastic beings of India appear in the second text, *The Marvels of the East*, which also lists and features images of fire-breathing cynocephli and blemmyae (men whose eyes and mouth are in their chest), and donestre (lion-headed men who pretend to speak foreign travelers' language before devouring them). The third text, almost identical to Marvels of the East in the Beowulf manuscript, contains quite vivid and astonishing illustrations, which I will display. All three of these accounts richly illustrate in text and image how Anglo-Saxons imagined India as a paradise inhabited by monsters.

In my discussion of these three OE texts, I will raise questions about how it might have served the Anglo-Saxons to depict the inhabitants of India as monstrous beings living in rich but dangerous territories. The traditional short answer to this

question has been that the Anglo-Saxons, like all peoples, imagine as monstrous what they do not understand. I propose to complicate that over-simple answer by suggesting another motive, one that endures in modern English-Indian relations: frustrated desire.

Maurice O'Connor (Universidad de Cádiz, Spain): *A Paradise Lost: Kashmir as a Motif of Rift in Salman Rushdie's* **Shalimar The Clown**
Kashmir holds a central place in the writings of Salman Rushdie. The Himalayan kingdom is the focal point from where the multi-layered narrative radiates in Midnight's Children and it is the place to where Rushdie returns in *Shalimar the Clown*. However, the twenty-five years that have lapsed between the two novels have seen profound changes in global geopolitics marked by events such as the collapse of the Berlin Wall and 9/11. As Rushdie assures, post September Eleven has taught him that the stories of the world are hopelessly intertwined and no longer separate. While *Midnight's Children* is the story of a Kashmiri family and it's complex relationship with the fledgling Indian state, Shamilar situates the local within the global and shows how both are hopelessly interconnected. In our paper, we shall examine the motif of Kashmir and explore how local communities are exposed to the real politics of a shrinking plane and of how Kashmir functions as a personal myth of innocence for the author. These themes of lost innocence and the global are personified through Shalimar, one of the novel's principal characters who undergoes a tragic transformation from travelling circus actor to political assassin. We also find in Shalimar a reference to the Mughal Shalimar gardens near Shrinigar, the attested locality that is precariously perched on the contentious Line of Control. For many Indians, Kashmir

represents a type of terrainal paradise, and this perception of the region heightens the drama of a place trapped between the oppressive presence of the Indian army and the jihad ideology of insurgents operating from Pakistan Occupied Kashmir. It is upon this canvass that Rushdie has painted a tragic picture of his homeland caught up in a situation borne out of a colonial blunder and currently embroiled in a post-independence rift of global consequences.

Nathalie Fouyer (City University of New York, USA): *Exploring Self: the Mount Analogue expedition*
This paper will explore the idea of the Self in the works of French Surrealist artist René Daumal. This is an attempt to close the gap between a psychic metaphysics and real politics. Daumal's psychic sensitivities became increasingly more active, and he recorded techniques for successfully inducing astral or out-of-body experiences. He also became an acutely sensitive telekinetic, able to "read" objects with his fingertips (using what he called "paraoptic" perception). His reading of the Bhagavad Gita made a lasting impact on him and reinforced his natural bent toward asceticism, renunciation, nonattachment and the mystical quest for transcendence. He had thoroughly internalized the struggle for spiritual authenticity and his later prose works show his deep commitment an ongoing process of self-development, often in the face of social chaos. Daumal's belief stands in the importance of art as a confronting social malaise and as offering alternative pathways toward more authentic spiritual values. His prose works clearly reflect these ideas, synthesized with influences from his early poetic work and Hindu religious traditions. Daumal sought a coherent theory of relationship between the material and spiritual worlds and rejected the Freudian unconscious.

Today, Daumal stands out in the French cultural landscape as a true forerunner of an emergent global esotericism and this work is central for understanding how his struggle reflects a continuing search among many contemporary authors, artists, and scholars. This analysis on Daumal will provide the two vital aspects of his teaching, one being an opportunity to reconnect the truncated fragments of his Being, to address his head, heart and belly as one, and the second, that knowledge is never presented as such; that is the students are never told to accept something as true. Rather, knowledge is offered indirectly often through a series of gestures (movement). For Daumal thoughts are not words but acts and the highest act is found at that silent point where Being begins "the still point of the turning world… One does not know speech by means of words but through silence" (René Daumal 1936).

Noel A. Salmond (Carleton University, Canada): *Gandhi and Environmental Movements in Light of Recent Environmental Reports*
It would be anachronistic, on one level, to call Mohandas Gandhi an environmentalist – the term had not been coined in his lifetime. Nonetheless, in the last few decades Gandhi has been a major influence on, and inspiration for, environmental movements in India and, indeed, around the world. This paper examines this influence and its implications in light of the Worldwatch Institute report of 2006, "India, China and the New World Order," and the recent Worldwide Fund for Nature's "Planetary Report, 2006." Both documents warn of the incompatibility of current economic and industrial growth (including in India) with the limits of the planet's resource and carrying capacity. Around the world we talk increasingly of sustainability as a matter of urgency. In this situation, Gandhi's notions (or rather personal demonstrations) of voluntary

simplicity, bioregionalism, appropriate technology, and reverence for life acquire a new saliency. The paper discusses the roots of these notions in Gandhi's adaptation of classical Hindu thought. It also argues that current conditions mean that in India the Mahatma deserves more than a nostalgic nod on Gandhi Jayanti days. The paper acknowledges, however, that given the reality of global economic disparity, Gandhi's critique of the modernist faith in ever-growing industrialization needs even more reception in the "developed" world.

Olga Blanco Carrión (Universidad de Córdoba, Spain): *Emotion and violent event analysis in* **A Married Woman** *by Manju Kapur*
In this paper, I propose an analysis of violence-related emotive events in *A Married Woman* by Manju Kapur from the perspective of frame semantics. This study is part of research currently being carried out in a state-financed research project on violence. In this project, we believe that frame-semantic and constructional analysis can shed light on propositionally rendered emotive schemata and on emotion-related coherence construction in dealing with emotionally-charged violent episodes in pop-fiction stories. Emphasis is especially laid on the instrumental role of lexical-grammatical frames in the interaction of emotion/violence categorization and construal.

Patricia Gómez Blázquez (Universidad de Córdoba, Spain): *Invoking Gods And Goddesses: Meaning And Aesthetics In Hindu Ritualism And Dance*
The following paper is an approach to the semiotics of Indian dance and ritualism in terms of Hindu mythology and cultural imagery. Traditional arquetypes present in these dances and ceremonies are linked to their diverse typology and expression. So, this work can be defined as a general study of a cultural

universe (the Hindu) into the diverse and multicoloured practices themselves. Their aesthetics, as presentation and communication of an inner cultural meaning as well as understanding of reality and spirituality. Also, as a way of showing to the world the importance of such aspects. Thus, the symbol is seen as a bridge between India, its tradition and knowledge, and the world, in a continuous process of semiosis – defined as "cognition and dynamic construal through discourse […] also representation and symbolization" (in Sánchez García and Gómez Blázquez, 2004), and now extended to the sensorial perception as well (Gómez Blázquez, PhD, in process).

Also, a general description of some of these dances will be provided by means of multimedia data such as pictures and DVD format information. Some of these resources I took them myself at the "Tropenmuseum/ Tropic Museum" of Amsterdam, in which there exists a world wide vision of Hinduism and the rest of the cultures.

Finally, I would like to end my presentation by highlighting the importance of the tradition as well as its imagery in current societies as it contains very rich information and the essence of what we are: in technical terms, our "cognitive structure" or "ideational storage", influencing our experiences. The beauty and value of the tradition expressed in dance or ceremonies is lost very frequently in present societies. In the particular case of India, it may be the globalized view of it, under the values of contemporary capitalist societies, that arrives to the big cities. As an example, just to point out some of the expositions, contents, and didactic information shown in the "Tropenmuseum/ Tropic Museum of Amsterdam" and "Tropenmuseum/ Tropic Museum Junior". As a conclusion, the defence of the reconnection and re-education taking into account the traditional heritage and its spreading to the world is

given prominence here.

Paula García Ramírez (Universidad de Jaén, Spain):
Images of India in Hanif Kureishi's The Buddha of Suburbia

The aim of this paper is to analyse the pervivence of Indian culture in Hanif Kureishi's *The Buddha of Suburbia* (1990). Hanif Kureishi (London, 1954) was son of a Pakistani immigrant and an English woman. His works are characterised for depicting the life of the Subasian community in London. Specifically, this novel deals with the recreation of London in the seventies. Like Kureishi, the main character belongs to two different worlds: Asia and Europe. The initial words of the novel reveal his vital context: "My name is Karim Amir, and I am an Englishman born and bred, almost. I am often considered to be a funny kind of Englishman, a new breed as it were, having emerged from two old histories (1990: 3).

I will attempt to show in my paper that India appears throughout the whole novel redefining the concept of being a Londoner in a multicultural physical space. The text refers to India by means of customs, food, attitudes, old prejudices and characters who see life in a twofold perspective: being part of a great Indian pasta and coping with the situations emerging in postcolonial London. Kureishi's *The Buddha of Suburbia* is a prototypical example of postcolonial literature written in the metropolis. Thus, I will analyse the presence of the old colonial territory as a way of researching into the phenomenon of writing back. Since the metropolis does not present us with an homogeneous perspective, Kureishi deepens into the fragmented vision of his twofold culture.

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Rohini Bannerjee (University of Western Ontario, Canada): *Daughter forsaken: la résistance of the Indo-Mauritian girl-child in Ananda Devi's novels*

In the socio-historic landscape of postcolonial Mauritius, the girl child remains a figure of marginalization. Ananda Devi, a contemporary Indo-Mauritian francophone writer of Telegu descent, searches to find a complete and authentic Mauritian identity throughout her novels. In Rue la Poudrière (1989) and Moi, l'Interdite (2000), Devi focuses her attention on what Roland Barthes calls the image déformée of the girl-child: the mythical image outlined by the authoritative patriarchal hand, that is, in the current context, the hand of the historical and cultural traditions of India, Devi's country of origin. Throughout these novels, it is clear that a preference for boy children resonates in the contemporary Hindu culture of Mauritius where girl children are often seen as social burdens. The young female protagonists symbolize the undesired family descendent because they were born female. In Rue la Poudrière, Paule was hoped to have been born a boy and thus, unwanted as a girl. She becomes imprisoned by her name; when pronounced, her gender remains ambiguous. Her true identity also remains hidden behind the mask of prostitution, a mask her own father offered as a way of saving her from the obligations of being a Hindu daughter. The idea of the rejected Indo-Mauritian girl child is additionally explored in Moi, l'Interdite in which Devi describes the misfortunes that befall the protagonist, Mouna, as relating both to her gender as well as her physical deformities.

This paper explores, using the oppositionality theory of Ross Chambers and Michel de Certeau, Devi's provision of a method by which the Indo-Mauritian girl child can surmount her oppressive state and facilitate the construction of her own contemporary Indo-Mauritian identity. Devi empowers the

protagonists with the tactic of resistance, "a savoir faire, a 'knack' […] an 'art', a techné." This tactic is a choice to neither remain passive victims of both socio-historic and patriarchal forces nor passive daughters who abide by certain Hindu patriarchal philosophies despite being labeled as rejected members of society because of gender and physical differences.

Rosalía Villa Jiménez (Universidad de Córdoba, Spain): *Sati: A Construction of Reality*

The aim of this paper is to throw some light upon an issue of important controversy within the tradition in contemporary Hindu society. My focus is on how Sati has possibly been constructed and likely reconstructed under Eastern and Western Eyes. The practice of Sati or widow self-immolation oddly enough became an issue of debate since Europeans set foot on Indian soil. The widow has been recognized as sati mata when fully and voluntarily she has consciously prepared herself to be burnt in her dead husband's funeral pyre. Likewise, the burning widow is thought to be like a goddess and her act seen honorable. The Sati, the widow who has given her life to benefit not only the years coming for her and her husband's family but also to relieve herself from living a sacrificed material life as woman, secures her husband's salvation after his death.

Besides, the status of women as widow is closely related to their husband's, that is, the widows are made to reconcile with the husband's economic well-being and control over their sexuality. Once he has passed away, the devoted wife as taught in childhood must change her guise to develop a widow attitude deprived of economic support, family bonds and social respect. A widow is given by birth only three possible alternatives: first, to die as honorable and respectful woman by

committing sati; second, to marry her husband's brother; and third, to live a life of punishment and even prostitution in secluded temples for widowhood.

The sati tradition and the status of widows entail a real problematic debate. Since the practice and ritual of sati was abolished in 1829 after the European colonization, certain castes and regions in India find justification and answer from the scriptures to keep tradition alive. Moreover, the role of gender and social structure should be questioned for a, if not better—that could mean western--, common understanding.

Rosella Fanelli (Kathak Dancer & Choreographer, Italy):
Dancing The Cultural Gap: Connection Between Cultures
In this paper I am going to narrate the story of an Italian girl who decided to become a professional KATHAK ARTIST: Rosella Fanelli.

Rosella Fanelli born in Italy, has been always different from most of the Italian girls of her generation. Neither the modern fashion nor crazes could satisfy her soul's thirst for Indian Spirituality, Classical Dance and Yoga. In Kathak Dance she found a medium to express her emotions and space to explore the dynamism of the body.

Why Kathak Dance? Description of this Art, which has been defined by A. Coomarswamy one of the most beautiful "Moving Art"! Notwithstanding the difficulties in making her "way" in a huge and complex country such as India, she eventually achieved her Goal! For Rosella life in Lucknow (INDIA), almost a Muslim city, was a big challenge being a "woman", a "foreigner", a "dancer".

In order to pursue her dream she left her family: a traditional Italian family from the South, who felt culturally betrayed by her: by consequence the relationship between them broke up! Focusing only on practicing and studying Kathak she achieved

completely her target when she started to perform Solo Kathak and gradually she established herself in India as a renowned Kathak Artist.

How does a Kathak Show can be presented world-wide in the 21st century? What Rosella is trying to communicate with it? Her latest choreographical work is "KATHAK-FLAMENCO: Journey of the rhythm from India to Spain..." A real journey and an example of communication and connection between Cultures through Music and Dance, in finding and knowing similarities as well as differences, dancing the gap… in order to get together to a vibrant "TANGO" in a sparkling Finale!

Shyama Prasad Ganguly (Jawaharlal Nehru University, India): *Indian Response to* **El Quijote**
During 2005-2006 the well known Spanish work "Don Quixote" was amply talked and written about to mark the 4th centenary of Cervantes's magnum opus. I have had the occasion to look into the theme of its Indian reception in the form of translations into Indian languages. Besides a number of papers, the venture also culminated into the editing of a book (for online review see: rollason@9online.fr). In spite of the absence of any earlier meaningful intellectual engagement and the adventurously challenging task of having to deal with a glaring paucity of data on the subject, and that too considerably scattered, some interesting observations can be derived from the overall picture emerging from the material available in the volume. That overall impression points towards what can be termed as a Quixotic Indian response.

The plurality of the isolated encounters with the text in India's varied linguistic space demonstrates an idealistic enthusiasm, akin to the visionary quality of the main character itself, but seldom moving towards the accomplishment of larger and universal theoretical considerations that the text ideally offered.

This quixotic quality, however, does not deprive the Indian type of response from actually unfolding the story, disjointed though, of her own biography, something all ages have tried to mirror universally in the text, ever since its composition.

How? First of all, there is, of course, this paradox regarding the popular knowledge, though fragmented, of its episodes and the almost inexistent intellectual engagement with it in the form of textual enterprises. The latter may be explained in terms of the lack of a historical encounter between the Spanish and the Indian cultural milieus. But the former is solely accounted for by the translations so far attempted, all in turn done from English translations, ever since the first Bengali version of 1887. In the 20th century almost all the major Indian languages had the opportunity to deal with the problem of its translation. If in Bengali, it is the abridged versions that unfold a particular mode of reception and strategy based on young readers' preferences, in Urdu there is evidence of its usage as a measure of the cultural grandeur of which the target language was seen as expression, while in Hindi one can perceive the travails of a national language in transition.

There was also a limited but direct literary response to the contents of the main text. This ranged from its power of philosophical exegesis in the context of our existential reality to its historico-literary relevance in the situation of an ideological battle of Indian minds during the 19th century colonial era. In this sense, it only reflects the varied manner in which the original text has been interpreted universally, i.e., as a mirror of each age, notwithstanding the heterogeneity of opinions regarding its real import.

The reflection of specific realities of the Indian space, in the limited engagements with the Quixote text, can therefore be seen as an expression of some elements of our national biography. It is this aspect of the intercultural enterprise that

the paper would attempt to highlight without going into the strands of comparative constructs which are of a theoretical nature and which nevertheless can lead us further into areas of very productive enquiry.

Siraj Ahmed (Mount Holyoke College, USA): *The Economies of the Indian Ocean and the Form of the Enlightenment*

It is practically a truism now that the social sciences and hence academic inquiry in general presuppose a universal model of social development: Europe supposedly experienced it first and then offered it to the rest of the world, which has accomplished it always only imperfectly. The problem with this narrative, whether the version that celebrates European progress or the one that condemns the European failure to distribute the fruits of progress equitably, is, simply, that it happens not to be true: the early modern world's most productive and sophisticated exchange economies were situated around the Indian Ocean, not in Northern and Western Europe. They were in fact precisely what attracted nascent European states and merchant companies to the Indian Ocean. Perversely, then, our models of historical development can only prevent us from conceptualizing historical difference, not only spatially across the divide that separated 'Europe' from what existed outside it, but also temporally across the divide that separates European modernity from what comes before. If the globe's most sophisticated exchange economies existed outside modern Europe before they existed within it, then we can state categorically that they cannot be what distinguishes it.

This paper begins, accordingly, with an alternative hypothesis: the defining characteristics of European modernity are not increasing production and exchange, but, in diametric opposition, its techniques of anti-production and capture. It is

only when we see the dominant tendency of modernity as anti-production, as an attempt to capture a prior production, that we return to history its proper tensions, conflicts, and dialectical relationships; only then do we return to the other side of 'modernity' the possibility of its own history and productivity. Precisely because it arose in the form of monopoly, this global economy could not unleash production worldwide, but rather only impose a regime of anti-production, particularly in the Indian Ocean trading world, whose comparatively decentralized and multilayered political economies were an essentially different form.

Because Enlightenment writers understood quite precisely the monopoly conditions under which global trade originated, the wars the pursuit and protection of monopoly had engendered, and the ruinous consequences of monopoly for Indian Ocean economies, they responded to the emergence of the global economy not with the concept of 'progress,' as we almost universally presuppose, but rather 'degeneration'—an utterly antithetical though no less epochal term. Much more clearly than we have, Enlightenment writers discerned the degenerative tendencies of modern European and global development, precisely because they were not wedded to the (still inchoate) myth of progress, a back formation we have largely imposed on them. 'Progress' is our neologism, not theirs, and we only tighten its grip on our imagination when we see it in spheres where it does not belong. The trope of degeneration articulates the Enlightenment's awareness of the global consequences of monopoly and hence of the anti-productive—and anti-formal—tendencies intrinsic to modern historical change. In the trope of degeneration, the Enlightenment articulates its most comprehensive critique of the claims of modern form, whether economic, philosophic, or aesthetic.

Though liberal ideology needs to classify mercantilism as kind of extinct life-form and so consign it to capitalism's prehistory, the European attempt to privatize economies globally, which began in the East Indies, constitutes, undeniably, the continuity of mercantilism and mature capitalism—which now in fact appears less liberal all the time. If it is 'primitive,' the mercantile state's reliance on war as its essential economic strategy nonetheless reveals the homology that underlies all of modernity's stage. Juxtaposing the historiography of early British India, both from Oxbridge and Subaltern Studies, to the Enlightenment's own representations of colonial India and the Indian Ocean trading world, this paper argues that only when we recover the Enlightenment's sense of global anti-production can we, simultaneously, return to empire the specific form of its expropriation—which did not encourage production, but rather placed a limit on it—and return to the Enlightenment its properly critical energy—which in oppposing such an economy remains pertinent to us now.

Subhash Bhagwat (University of Illinois at Urbana-Champaign, USA): *Economic and managerial issues related to water, energy, public health and the environment – A case study from India*

The old adage "Water is Life" is painfully evident in modern India. In a 2006 Fulbright sponsored study, the author examined the economic and managerial issues surrounding water in the rapidly developing Pune district in Maharashtra State, India.

Pune District is Maharashtra's fastest growing region. Well connected to Mumbai, the financial capital of India, by a modern highway, rail and air, and to other major cities in the country, the district provides a well educated and disciplined workforce and a pleasant climate. Pune is one of the top two

cities of India in terms of per capita water provision. Even so the district at large is "drying up" as demand grows, surface water supply remains stagnant and groundwater levels drop. Severe electricity shortage hampers water distribution as well as industrial production. The "Green Revolution" in food grain production, largely made possible by generous use of groundwater, is faltering while at the same time surface water availability is negatively affected the disposal of untreated sewer water into rivers. About half of the patients treated in publicly funded hospitals suffer from avoidable water-borne diseases that burden the state budgets. Budgets suffer further as huge water and electricity bills go uncollected. Inadequate funds and lax supervision lead to delays in completing infrastructure projects such as road building that result in dust pollution, traffic jams and monsoon floods.

Casual observations indicate that Pune district may be representative of most of India. In respect of Groundwater, however, the district represents the hydro-geology of the Deccan basalt district covering the state of Maharashtra and parts of adjoining states. Special research efforts need to be focused on the state's groundwater recharge and management. Additionally, the water, energy, public health and the environment need an integrated approach to their management which must involve state and local government bodies. Without such an approach the current rate of economic growth will be unsustainable.