

Asociación Española de Estudios Interdisciplinarios sobre India

# I Congreso Internacional



“India in Canada, Canada in India: Managing Diversity”

Córdoba, 29 Junio - 3 Julio 2009

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Canada in India: Managling  
वीरदरइोपु

२५ जून- २ जुल २००९  
जून २५<sup>th</sup> - जुल २<sup>nd</sup>

*Programa y रेइूलनेइ*  
*Programs and abstracts*





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Secretaria/Tesorera: Cristina Gámez Fernández

Vocal: Bernd Dietz Guerrero





**LUNES 29 DE JUNIO / MONDAY JUNE 29<sup>th</sup>**

9.00-9.30 (Aula Magna)

Recogida de documentación / Registration

9.30 (Aula Magna)

Inauguración / Opening Remarks

10.00-12.00 (Aula Magna)

**Conferencias / Plenary lectures**

M.G. VASSANJI: *Writing from In-between Spaces*

PADMA VISWANATHAN: *Imagining India in English*

**12.00-13.30**

PANEL 1 (Aula X / Room X)

*India in Africa in Canada: M. G. Vassanji's Palimpsestic Imagination*

- Hawley, John C. (Universidad de Santa Clara, California)

*Nomadic Textualities: Time, Space and Narrative in Vikram Chandra's Red Earth and Pouring Rain and M. G. Vassanji's The Assassin's Song*

- Draga Alexandru, María-Sabina (University of Bucharest)

*The Stage Representations of Assimilation / Differentiation Dichotomy-A Study in the Selected Plays of Kalidasa*

- Singh, Jayshree (MLS University, Udaipur)

PANEL 2 (Aula XI / Room XI)

*Territories in Dispute: Cultural Contamination and Sexual Purity in Feminist Indo-Canadian Fiction*

- Martín Lucas, Belén (Universidad de Vigo)

*Invisible Cages for Migratory Birds: Personal Exiles in Autobiographical Indian Women Writing*

- González Rodríguez, María Luz (Universidad de La Laguna)

*The Misadventures of an India Man: the Case of The King v Dillon*

- Lucadou-Wells, Rosemary and John Bourke (High Court of Australia)





**13.30-16.00 Ruta de las Tapas y tour guiado por la Judería  
Tapas Route and Guided Jewish Quarter Tour**

**16.00-17.30 Visita a Casa Andalusi y Casa Sefarad/ Visit to  
Casa Andalusi and Casa Sefarad**

**17.30-19.00**

PANEL 3 (Aula X / Room X)

*Ubiquitous Ants and Voracious Goats: How to Subvert  
Religion and Tradition in Contemporary India*

- Aguilera Linde, Mauricio D. (Universidad de Granada)

*Tagore Meets Yeats: Chiselling India and Ireland for the  
Stage of the National Imaginaire*

- Herrero Martín, Rosana (Instituto Cervantes de Bremen,  
Alemania)

*Revisionist Mythmaking: A Reading of Bisham Sahni's  
Madhavi*

- Malik, Seema (Mohanlal Sukhadia University, Udaipur)

19.00-20.00 (Aula Magna)

**Conferencia / Plenary lecture**

GITHA HARIHARAN: *Speaking in Many Voices*

**20.00 Recepción de bienvenida / Welcome Reception**

**MARTES 30 DE JUNIO / TUESDAY JUNE 30<sup>th</sup>**

9.30-11.00 (Aula Magna)

**Conferencias / Plenary lectures**

JUAN IGNACIO OLIVA: *'Journeying Backwards': Indias in the  
Canadian Poetical Stream*

NURJEHAN AZIZ: *TSAR Publications: History of a Small Press*

11.00-11.30 Descanso / Coffee break

**11.30-14.00**

PANEL 4 (Aula X / Room X)

*The Philosophic(-quality?)ality of Indian Philosophy*

- Galván Álvarez, Enrique (Universidad de Alcalá)





*Sati and Widow Identity through the Creative Canvas of With Krishna's Eyes and Water*

- Villa Jiménez, Rosalía (Universidad de Córdoba)

*The Diaspora as Main Target Audience: Maqbool, Omkara and The Godfather*

- García Periago, Rosa María (Universidad de Murcia)

PANEL 5 (Aula XI / Room XI)

*The City of Delhi in the Cinematic Imagination*

- Izquierdo Tobías, Carlos (Jawaharlal Nehru University, New Delhi)

*Bollywood/Hollywood: A New Tree from the Same Wood Film?*

- Iglesias Díaz, Guillermo (Universidad de Vigo)

*Bollywood and Victorian Melodrama*

- Lara González, Blanca María (Universidad de Castilla-La Mancha)

*Postcolonial Idioms of Nation-building in Northeast India and its Ramifications*

- Kuotsu, Neikolie (Jawaharlal Nehru University, New Delhi)

14.00-16.00 Descanso / Lunch break

**16.00-17.30 Visita guiada a la Mezquita-Catedral / Guided visit to The Mosque-Cathedral**

**17.30-19.00**

PANEL 6 (Aula X / Room X)

*Indo-Canadian Diaspora: The Iberian Connection*

- Bhaduri, Saugata (Jawaharlal Nehru University, New Delhi)

*Theorizing Diaspora: Hybridity as Political Enablement*

- Malhotra, Simi (Jamia Millia Islamia, New Delhi)

*El proyecto ATMAN. Un proyecto para desarrollar una incubadora global entre India y España, pasando por Chile y los E.E.U.U.*

- Garatea Guericagoitia, Jokin (Basque Studies Society)

PANEL 7 (Aula XI / Room XI)

*A Talent for Mimicry: Hari Kunzru's The Impressionist as Allegory on Colonial and Postcolonial Identity*

- O'Connor, Maurice Frank (Universidad de Cádiz)

*Hari Kunzru's Transmission: a Postmodern Dystopia*

- Martín Párraga, Javier (Universidad de Córdoba)





19.00-20.30 (Aula Magna)

**Conferencia y lectura / Plenary lecture and reading**

PILAR CUDER DOMÍNGUEZ: South Asian Canadian Women's Fiction in the New Century

VIJAY LAKSHMI: Spain in Indian Imagination

**21.00 Tablao Flamenco/ Flamenco Performance**

**MIÉRCOLES 1 DE JULIO / WEDNESDAY JULY 1<sup>st</sup>**

**8.30-10.00 Visita guiada al Alcázar de los Reyes Cristianos  
Guided visit to The Christian Kings Alcazar**

**10.00-11.00 Visita guiada a los Baños del Alcázar Califal  
Guided visit to The Caliph Alcazar Baths**

**11.00-12.30**

PANEL 8 (Aula X / Room X)

*Between Mythology and Realism: The Authentic Image of Women in Anita Desai's "Baumgartner's Bombay" and "Diamond Dust"*

- Torregrosa Peláez, Beatriz Teresa (Universidad de Cádiz)

*Diasporic Anxiety as Resistance: Bodily Corruption in Rohinton Mistry's Work*

- Llarena Ascanio, M<sup>a</sup> Jesús (Universidad de La Laguna)

PANEL 9 (Aula XI / Room XI)

*Utopia in the Tide Country: Reconstructing the Past in The Hungry Tide*

- Martos Hueso, Elena (Universidad de Jaén)

*The Importance of Being a 'Bitch': A Study of Margaret Atwood's The Robber Bride*

- Sengupta, Vishnupriya (Università Degli Studi Di Milano)

*Margaret Atwood and Anita Desai: A Probe into Female Psyche*

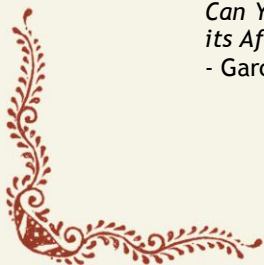
- Jha, Smita (Indian Institute of Technology, Roorkee)

**12.30-14.00**

PANEL 10 (Aula X / Room X)

*Can You Hear the Nightbird Call? The Partition of India and its Aftermath from a Canadian Perspective*

- García Sanz, Emma (University of Saarland)





*Looking at Each Other: The Representation of the Other in some of Shauna Singh Baldwin's Short Stories English Lessons*  
- Alexandre-Garner, Corinne (Nanterre Universidad, Paris Ouest Nanterre La Défense, France)  
*South Asians in Northern England. Tariq Mehmood's Hands on the Sun*  
- Santos Moya, Esperanza (Universidad de Huelva)

PANEL 11 (Aula XI / Room XI)  
*Anita Rau Badami's Tamrind Mem: Looking Back At The Left Behind*  
- Tripathi, Shubhra (Govt. MVM College Bhopal, India)  
*The Moor's Last Sigh: Iberian Connection in Rushdie's India*  
- Chauhan, Pradyumna S. (Arcadia University, Philadelphia)  
*Emotion Analysis in Manju Kapur's A Married Woman*  
- Blanco Carrión, Olga (Universidad de Córdoba)

14.00-16.00 Descanso / Lunch break

16.00-17.30 (Aula Magna)  
**Conferencia / Plenary lecture**  
FELICITY HAND: *Disentanglement and Fluidity: Cartographies of Indianness in East Africa and Mauritius*

17.30-20.30 (Aula Magna)  
**ASAMBLEA GENERAL** de socios/as AEEII / **AEEII GENERAL ASSEMBLY**

**17.30-20.30 Visita guiada a las Ruinas de Madinat Al-Zhara**  
**Guided Visit to The Ruins of Madinat Al-Zhara**

**22.00 Paseo nocturno por las iglesias fernandinas / Night tour Fernandine Churches**

## **JUEVES 2 DE JULIO / THURSDAY JULY 2<sup>nd</sup>**

9.30-11.00 (Aula Magna)  
**Conferencia y lectura / Plenary lecture and reading**  
ALIDA CARLONI: *La magna revolución interior en los shangams de Andhra Pradesh*  
VERÓNICA ARANDA: Poetry reading







11.00-11.30 Descanso / Coffee break

**11.30-13.30**

PANEL 12 (Aula X / Room X)

*Residentes indios en occidente: posicionamiento frente a la homosexualidad en A Touch of Pink*

- Rojano Simón, Marta (Universidad de Córdoba)

*A place of piece and romance? La controversia en torno a un enclave para la elite europea en la India, 1864-1888*

- Segura García, Teresa (Universitat Pompeu Fabra)

*El Subcontinente Indio en la Poesía Española Contemporánea*

- Aranda Casado, Verónica (Independent Scholar and poet)

*Educación y movimientos sociales en Bangladesh: el español como vía de comunicación intercultural*

- Vélez, Víctor (Independent Scholar)

13.30-16.30 Descanso / Lunch break

**16.30-18.00**

PANEL 13 (Aula X / Room X)

*Paisaje, Medioambiente y Representación. Una visión desde la Plástica India Contemporánea*

- Garrido Castellano, Carlos (Independent Scholar)

*Fuentes tradicionales en el arte indio contemporáneo*

- Nieto-Sandoval, Virginia (Universidad Antonio de Nebrija)

PANEL 14 (Aula XI / Room XI)

*Textos españoles en el contexto indio: claves culturales para la docencia*

- Saxena, Rajiv (Jawaharlal Nehru University, New Delhi)

*Indian and Canadian Influences on Spanish ELT*

- Roldán, Antonio (Universidad de Córdoba)

*Análisis descriptivo de la traducción de referencias culturales en la versión original subtitulada de Pather Panchali o La canción del camino: un estudio de caso.*

- Gupta, Taniya (Universidad de Granada)

18.00-18.30 Descanso / Coffee break





18.30-20.00 (Aula Magna)

**Conferencias / Plenary lectures**

SUNNY SINGH: *El occidente como teoría, El oeste como objeto*

BERND DIETZ: Los sijs en Canadá: tradición, postmodernidad y controversia política

20.30 **Acto de clausura / Closing Remarks** (Palacio de Viana)

- **Actuación de grupo musical: Bombay Jayashri / Carnatic musical performance**

- **Recepción de despedida / Farewell reception**





## Resúmenes / Abstracts

### *Ubiquitous Ants and Voracious Goats: how to Subvert Religion and Tradition in Contemporary India*


Mauricio D. Aguilera Linde  
Universidad de Granada  
aguilera@ugr.es

Gopinath Mohanty is one of the Indian storytellers who most clearly conveys a postmodern preoccupation with man's fragile position in a meaningless, mechanical, and dehumanised world. Sitakant Mahapatra (1993: 43) argues the writer's primary concern is to give voice to the largely ignored plight of the simple, inoffensive and exploited by "lift[ing] the social to the level of the metaphysical". Unlike Narayan's characters who withdraw from society's pressing demands, and who resort to old philosophies to comprehend the world's absurdities (Naipaul: 1979), Mohanty's heroes modify and subvert the traditional religious principles with the aim of restoring man's freedom in the context of the emergent culture of Indian industrialization. Ranging from white collar clerks unable to cope with the overwhelming paperwork of present-day bureaucracy ("The Solution"); to women whose identity is constantly shaped by the demands of family ties ("The Identity"); exploited tribesmen driven by hunger ("Ants"), and citizens who can only be moved to action if they are instigated by fear ("Road Closed"), Mohanty's short fiction is the best arena to revalidate Helen Harris's assertion that "the best Indian literature is regional" (1988: 39).

### *Looking at Each Other: The Representation of the Other in some of Shauna Singh Baldwin's Short Stories English Lessons*

Corinne Alexandre-Garner  
Nanterre University  
corinnealexandre-garner@voila.fr

In my paper, I wish to analyse the image of Canada as it is presented in the fictional characters' discourse in the short stories entitled "Montreal" and "Toronto". The immigrants from India not only talk about how Canada was presented to





them from abroad, they insist upon the fact that this image does not fit with the reality they have to deal with everyday. The reader is thus confronted with a double discourse presenting diverging perspectives, and with a piece of literature holding a mirror to the world, which might help us understand that the other might be the foreigner-here people from India in Canada- but also the other that can be found in all of us, sometimes in our own country.

***El subcontinente indio en la poesía española contemporánea***

**Verónica Aranda Casado**

Independent scholar and poet

veronicaaranda@hotmail.com

Tradicionalmente, por circunstancias históricas, la literatura española siempre tuvo más relaciones con la literatura árabe. No obstante, la India siempre estuvo presente de un modo u otro en la literatura española, especialmente como un universo exótico en donde proyectar su imaginaria. Los poetas quedan prendidos en la magia de unas tierras de las que mana sin cesar la poesía, la fantasía y la ficción. Retratan, de alguna manera, su propia biografía y la realidad más trascendental donde quieren vivir, buscando así una posible salvación al destino trágico del hombre. Es en la visión que una serie de poetas españoles actuales tienen de India, en la que quiero centrar mi ponencia y en cómo recrean ese universo poliédrico y lo adaptan a su propia poética, introduciendo nuevos conceptos, formas y filosofías que enriquecen así la poesía española contemporánea, que amplía sus horizontes.

***Indo-Canadian Diaspora: The Iberian Connection***

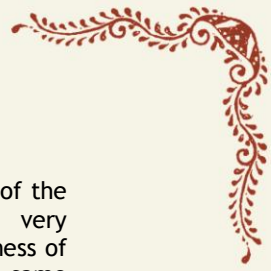
**Saugata Bhaduri**

Jawaharlal Nehru University

bhaduris@hotmail.com

While it may seem odd to many that the ‘Spanish Association for Interdisciplinary India Studies’ is organizing a seminar on the Indo-Canadian diaspora, actually there is more Iberian connection than meets the eye in Indian diasporic articulations, and this paper proposes to look at the same. India and the Indian diaspora being a very vast area, this





proposed paper will keep itself restricted to the case of the Bengali diaspora alone, and show how the two very fundamentals of the diasporic experience - consciousness of maritime travel and the possibility of expressing the same through print capital - are inescapably Iberian, at least in the Bengali context.

First, the word that serves as a metonym for the often-coerced early diasporic maritime travel in the Bengali language is 'Harmad' (referring generally to Portuguese indentured labour merchandising ships and a direct derivative of the Spanish 'Armada') and, secondly, the very first printed Bengali book was Manoel da Assumpçam's (also spelt as Manuel da Assumpção) bilingual dictionary cum grammar book of the Bengali language, *Vocabolario em idioma Bengalla, e Portuguez dividido em duas partes*, published in the Roman script from Lisbon in 1743. The very foundations of the Bengali diasporic experience - consciousness of diasporic maritime displacement and having a print medium to articulate the travails and tribulations of the same - being Iberian in origin, this paper proposes to show how vestiges of this proto-consciousness linger on in later articulations of the Bengali diaspora, even in Canada, thereby probably forming the contours of a justification of the aegis of the Conference too, with the Indo-Canadian diasporic encounter having a veritable Iberian basis.

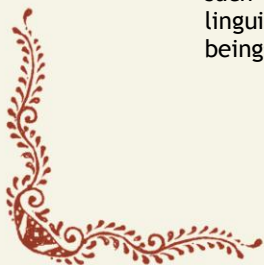
***Emotion Analysis in Manju Kapur's "A Married Woman"***

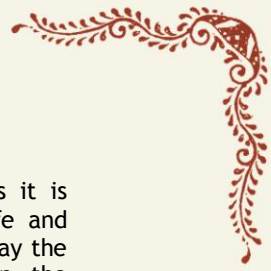
**Olga Blanco Carrión**

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This paper is part of wider research (Project HUM 2004-06234/FILO, co-financed by the DGI, Spanish Ministry of Education and Science (MEC) and E.U. FEDER funds) into the cognitive-discursive construal of emotion and conflict where we argue for a cognitively-oriented kind of text analysis in dealing with affective and moral meaning construction in discourse. We think the meaning construction of realities such as emotion and violence can be studied taking their linguistic correlates (or linguistic expressions used by human beings) as point of departure.





In cognitive science and cognitive linguistics it is shared knowledge that emotions pervade mental life and hence affect the psychology of language users. This way the information and knowledge structures contained in the mental representation constructs (to be activated and deployed online in communication) must be connected at some point to the emotional system of the speaker/writer. This clearly shows evidence about emotions being part of the meaning-construction process that takes place in both oral and written discourse. As such they may be represented in several forms: as emotion concepts, as part of cognitive-cultural models or scenarios, or as part of rhetorical moves. Therefore, it can be stated that discourse meanings are driven by affective cognition, so that it makes social sense to study the interaction between both.

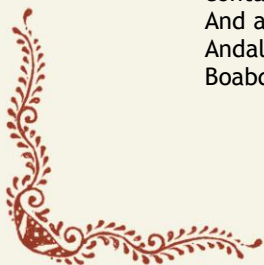
***The Moor's Last Sigh: Iberian Connection in Rushdie's  
India***

**Pradyumna S. Chauhan**

Arcadia University, Philadelphia  
chauhanp@comcast.net

Salman Rushdie, who studied history at Cambridge, has repeatedly taken a historical view of contemporary situations. In *Midnight's Children* (1981), the situation of post-Independent India, is traced to the Mogul Empire and to the subsequent British rule of the country. In *The Satanic Verses* (1988), the happenings initiated by Muslim characters are traced to the happenings in Jahilia of the 6<sup>th</sup>-century Arabia. The story of *The Moor's Last Sigh* (1995) begins with the 1497 arrival of Vasco da Gama in India, and ends with Mores, called the Moor, in the Andalusian mountain-village of Benengeli.

In going back to the beginnings of the European (Iberian) contact with India, Rushdie seeks to examine the role this contact has played in the hybridization of India and in the global evolution of its culture. For Rushdie, this contact begins with the end of the Moorish domain in Spain. And as if to complete the circle, Mores, the Moor, ends up in Andalusia, a son of India's mixed heritage, dying where the Boabdil heaved his last sigh.





Through plot analysis, and the interpretation of the historical motifs and myths that encode Rushdie's message, the paper shall highlight Rushdie's critique of India as well as that of the European trade and English imperialism.

***Nomadic Textualities: Time, Space and Narrative in  
Vikram Chandra's Red Earth and Pouring Rain and M. G.  
Vassanji's The Assassin's Song***  
Maria-Sabina Draga Alexandru  
University of Bucharest  
mariasabina@gmail.com

Among the vast number of diasporic narrative traditions, the Indian one distinguishes itself through its association with an ethnic group for whom maintaining connections with the country of origin is more important than identifying with the national literature of a country of adoption: that of the non-resident Indian writer. Their Indianness, in whose definition location does not matter, is informed by a kind of archetypal act of always travelling back in space to one's original India and in time to previous historical or mythical moments.

Vikram Chandra's *Red Earth and Pouring Rain* and M. G. Vassanji's *The Assassin's Song* are both novels that develop on parallel temporal levels (variations on the past/present dichotomy) and in parallel spaces (India/the United States and Canada). In both cases, the protagonists follow a destiny that comes from another life and that can be read as a nomadic experience informed by multiple spatial and temporal relocations, which affect definitions of selfhood in today's global world. This paper will focus on the two novels to outline a particular storytelling-oriented trend in contemporary non-resident Indian fiction in English that constructs a nomadic textuality, which we can read in terms of Deleuze and Guattari's nomadology, further explored on the level of intellectual discourse by Rosi Braidotti. This nomadic textuality not only overcomes older imperialist binarisms that still saturate postcolonial discourses, but also acts as a space of reflection on the non-resident status of its authors.





I will argue that in the two recent novels by Vikram Chandra and M. G. Vassanji the nomadic text brings technical and conceptual challenges not only to the narrative mode as a whole, but also to the ways in which identity is re-imagined across spatial and temporal borders.

***The philosophic(-quality?)ality of Indian philosophy***

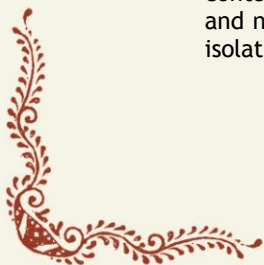
**Enrique Galván Álvarez**

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This paper aims to challenge some of the early conceptualisations that attempted to deprive Indian philosophy of its philosophicality (philosophic-quality). For a long time Indian thought was not considered to be “proper philosophy”, its philosophic quality being compromised because of its dissimilarities with the philosophies produced in Europe in the 19<sup>th</sup> and 20<sup>th</sup> centuries. These conceptualisations, originated and inspired by a variety of colonial-orientalist projects, can be categorised under four fallacies: the theoretical fallacy (I.P. is not theoretical enough), the rational fallacy (I.P. is not rational), the religious fallacy (I.P. is not separated from religion/theology) and the “mystical” fallacy (I.P. is too “mystical”).

Once I have discussed these four critiques of Indian Philosophy I shall expose them as fallacies. That is, I will show how they are either not applicable to Indian philosophical contexts or how they are flawed in various ways, mostly because of being self-contradictory or too vague. Although no one will assume those views nowadays, their structure is still engaged for articulating discussions about Indian thought. By exposing the flaws of these early conceptualisations imposed on Indian Philosophy, and their implicit presence in more recent works, I wish to suggest other possible ways of studying philosophy in South Asia without having to recur to the problematic axes of theory, rationality, religion and “mysticality”. Key to my argument is the consideration of philosophical ideas as embedded in their contexts, as part of living teaching traditions (*sampradaya*) and not as doctrines produced by the genius of individuals in isolation.







Thus, on the one hand I intend to contest the tendency to interpret Indian philosophy in terms of paradigms alien to its world and, on the other, to suggest a new hermeneutical way that dwells in the acknowledgement and reversal of the four fallacies outlined above.

***El proyecto ATMAN. Un proyecto para desarrollar una incubadora global entre India y España, pasando por Chile y los E.E.U.U.***

**Jokin Garatea Guerricagoitia**  
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El 4 de Abril del 2005, se firmó una declaración de intenciones entre el CDTI (Ministerio de Industria, Comercio y Turismo - España) y el DST (Departamento de Ciencia y Tecnología -India) con el objetivo principal de establecer un programa bilateral de transferencia de tecnología entre País Vasco y la India. Tratando de establecer una serie de programas multilaterales similares a los programas Eurekas e Iberoekas con países no europeos (en este caso priorizando India).

Desde entonces, GAIA ha reforzado la colaboración que, desde el año 1998, ha venido manteniendo con instituciones y organismos en India orientados a facilitar la colaboración entre empresas de País Vasco e India, organizando jornadas interempresariales tanto a nivel nacional como internacional (Bangalore Septiembre 2006, Agosto 2007, Barcelona Abril 2008, Bilbao Mayo 2008, etc.). Esta actividad ha permitido establecer un mecanismo eficaz de colaboración entre empresas de ambos países lo que está permitiendo identificar nuevas oportunidades de colaboración y el lanzamiento de proyectos conjuntos entre España- e India (como por ejemplo, proyecto NEW INDIGO aprobado por la comisión europea).

#### **IMPACTO POTENCIAL**

El proyecto ATMAN tiene un gran potencial para proporcionar un efecto de estructuración al facilitar una plataforma bien articulada para la cooperación entre España/Europa y la India en los **sectores priorizados a tal efecto**. El proyecto está causando una serie de efectos secundarios ventajosos





que convergerán hacia una mayor integración de las actividades de investigación en ambas regiones.

El principal efecto directo del proyecto es la creación de un canal permanente de comunicación y cooperación establecido sobre la base de un minucioso *mapa* de excelencia Indo/Europeo en los sectores priorizados, lo que constituye la base para el desarrollo de otras relaciones de cooperación. El proyecto está dirigido a reunir a la comunidad de investigación india alrededor del concepto de una cooperación intensificada con España (Latinoamérica y los EEUU a través de País Vasco) y Europa y a asentar las condiciones previas para que esto ocurra dentro de un patrón estructurado.

Esto significa que el proyecto ATMAN está preparando el terreno para una serie de impactos distintos, todos ellos dirigidos a un aumento de la cooperación y las ventajas mutuas entre España y la India basado en:

- a) Fortalecimiento de la cooperación en materia socioeconómica, científica y tecnológica con la India con vistas a facilitar una investigación mutuamente ventajosa
- b) Inicio de nuevos proyectos
- c) Generación de oportunidades empresariales
- d) Explotación de los resultados de I+d+i y convergencia de las normas
- e) Favorecer el desarrollo e internacionalización de las PYME españolas e indias

***The Diaspora as Main Target Audience: Maqbool, Omkara and The Godfather***

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This paper develops the connection between *Maqbool* (dir. Vishal Bharadwaj, 2002) and *Omkara* (dir. Vishal Bharadwaj, 2006) in relation to the American commoditisation *The Godfather* (dir. Francis Ford Coppola, 1972) to show how these two Bollywood adaptations of Shakespeare's plays - the former based on Macbeth and the latter on Othello - are certainly targeted at the diaspora. The parallelism drawn between the Bollywood movies and *The Godfather* hints at cultural hybridity and displacement. Although the reality portrayed is not that of a diasporic community being abroad,





the aim of the paper is to testify the predominant power of the diasporic dimension. Going through the different thematically arranged sections associated with diaspora - internal mobility, identity, politics and gender- there is a very clear realisation that the intersection of the movies has the concomitant effect of the predominance and supremacy of hybridity. The environs surrounding Mumbai in *Maqbool* as well as the “Wild Wild West” setting of *Omkara* hint at Bhabha’s “third space” where the crisis of identity tries to be solved by means of the comradeship with the Italian diaspora. Via the hypermobility of people and hybridity, *Maqbool* and *Omkara* illuminate how transnationalism is embedded in Indian society so that even when diaspora is not portrayed per se, it is being referred to by means of metaphors and signifiers that connote it. Hybridity then reveals itself as the main element that characterises not only the movies as a whole, but also the individuals; the controlling power of diaspora is manifested.

***Can You Hear the Nightbird Call? The Partition of India  
and its Aftermath from a Canadian Perspective***

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In *Can You Hear the Nightbird Call?*, Anita Rau Badami explores the history of Indian immigration to Canada since the *Komagatu Maru* was turned back to India in 1914 on account of the exclusionary Canadian laws, which were to keep Asians out of the country. Thus, narrated by three women from very different backgrounds, the novel is mainly set on a very significant historical period for the Sikh community: from the events of the 1947 Partition to the Delhi riots in 1984 and the Air India Tragedy in 1985.

Badami portrays Indian history in general and Sikh history in particular from an Indo-Canadian perspective, from the perspective of the Indian immigrants living in a far-off land, where they have tried to create their own Indian microcosm and have succeeded in the attempt. Moreover, the writer develops a character that depicts the other side of the coin from an Indian perspective and that creates her own Canada in India through the narratives of her family.





The aim of this paper is to show how the historical events -mainly the 1947 Partition- of their own country are represented from an immigrant perspective -a minority voice both from the Canadian and the Indian perspective - and how these events influence and determine the lives of the protagonists of the novel in their immigrant daily lives.

***Paisaje, Medioambiente y Representación. Una visión desde la Plástica India Contemporánea.***

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Nuestro trabajo pretende rastrear el eco de la preocupación por los temas medioambientales en el arte indio de los últimos años. Así, hemos de partir del análisis del hecho de que siempre ha existido una poderosa relación entre arte indio y naturaleza, como se evidencia en la sacralización de algunos elementos de ésta, o en el carácter natural que toma la manifestación de lo Sagrado.

No obstante, si bien esa relación se ha mantenido, no es menos cierto que se ha visto alterada sustancialmente por una serie de cambios, como las trasformaciones demográficas, tanto por el aumento en el número de población como por las modificaciones de su carácter; la modificación del paisaje-entendido como un ente constructo, social-como marco vital, añadiendo nuevos elementos que han pasado a engrosar el imaginario colectivo, y poniendo en peligro o eliminando algunos tradicionales; el deterioro medioambiental, enmarcado en el complejo proceso de modernización del país, no exento de contradicciones; la modificación de la geopolítica global; etc.

Como contrapartida, encontramos la creciente preocupación por los temas medioambientales, que aparecen recubiertos de un carácter de urgencia debido a la precariedad que afecta a algunos lugares de habitabilidad y socialización, tanto por el deterioro de éstos como por la pérdida de los elementos que contribuyen a definir su identidad, en la línea de lo expuesto por el antropólogo Marc Augé en su definición de los “no lugares”.

Nuestra propuesta plantea un paseo por la obra de algunos de los pintores y escultores indios más destacados de





las últimas décadas, centrándonos, concretamente, en tres aspectos que resultan especialmente significativos:

-Los problemas de la megalópolis y su reflejo en la plástica.

-El papel de la Naturaleza, del Paisaje, como creadores de Memoria e Identidad.

-La relación entre Mujer y Naturaleza.

Así, como posible conclusión, destacaremos el especial interés que el estudio de la relación entre expresión artística y preocupación medioambiental tiene como elemento de análisis de la contemporaneidad india, al tiempo que permite afrontar, desde una posición crítica, los peligros que afectan a nuestra época, sirviendo como un preámbulo distópico de lo que puede llegar a ser el futuro.

***Invisible Cages for Migratory Birds: Personal Exiles in  
Autobiographical Indian Women Writing***


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Fanon insisted that the postcolonial writer has to restore his past in order to envision a future, history must be rescued from the colonizer's hands, and however, he also recognized that the recovery of memories is never enough to achieve it. The aim of this paper is to analyse the different problems that the common experience of colonisation provokes in the immigrant psyche of Indian women writers. Migration will then be studied as an existential condition rather than as a political reality. Through the female voices of writers such as Meena Alexander, Sherazad Jamal, Uma Parameswaran, Himani Bannerji, and Surjeet Kalsey, we will see how these diasporic Indian women writers denounce gender, class and race oppression. Their tones are often melancholic and sorrowful, frequently arising out of trapped birds metaphors. Loneliness, dislocation, unbelonging and imprisonment of the mind inhabit their short stories and poems. India remains in their minds but they no longer belong to it. On the other hand, they are neither willing to conform to the labels western society puts on them. As a result, writing becomes the best tool to deal with their personal exiles, the vehicle to rediscover who they really are after the migration experience.





**Análisis descriptivo de la traducción de referencias culturales en la versión original subtitulada de *Pather Panchali* o *La canción del camino: un estudio de caso.***

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El objetivo de este artículo es analizar la transferencia de referencias culturales, o *culturemas* (Hurtado Albir, 2004) en las versiones subtituladas al español de películas indias. Este trabajo pretende comprobar si los existentes modelos de análisis de referencias culturales son aplicables al cine indio, tomando como ejemplo la película *Pather Panchali* de Satyajit Ray.

El análisis tiene un carácter interdisciplinario y se enmarca dentro los *Estudios Descriptivos de la Traducción* (Toury, 1995) en que basamos nuestra metodología de análisis observacional; la *Traducción Audiovisual* (Chaume, 2004), que trata las características y las restricciones de esa sub-disciplina de la traducción; los *Estudios Culturales*, (Katan, 1999) que nos proporcionan un marco para entender la comunicación intercultural y por consiguiente, la transferencia de elementos propios de una cultura a otra ajena. Es aquí donde encontramos algunas de las técnicas utilizadas en nuestro análisis, como son las clasificaciones de referencias culturales y los listados de estrategias de traducción de las mismas.

Se lleva a cabo un análisis orientado hacia el polo meta (Toury, 1995) donde se cotejan las referencias culturales en el texto meta para emparejarlas con los segmentos originales reemplazados (por medio de una tabla comparativa). Basándose en los modelos propuestos por distintos teóricos (Leppihalme, 1997; Franco Aixelà, 1995; Ballester; 2003), se clasifican las referencias culturales en una escala que discurre entre los dos polos, el de la extranjerización y el de la naturalización, para determinar la orientación del método traductor utilizado.





***India in Africa in Canada: M. G. Vassanji's Palimpsestic  
Imagination***

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I would like to explore the fascination with “roots” that shapes the diasporic imagination, as evidenced in the novels of M. G. Vassanji. Why are some individuals quick to “recover” from their displacement to another national culture, while others recur to it on a daily, if not hourly, basis. Some, as seems clear in Vassanji’s many novels, consider one removal as simply a newer incarnation of an earlier one suffered by one’s family (either in one’s own generation, or in one or two earlier generations). Thus: it is not only the interest in moving from Kenya, let us say, to Toronto that is relevant to one’s self-concept, but the much earlier displacement from Calcutta to Nairobi. Where does one claim as home, and what does such a home imply about one’s identity? Looking principally at *Amriika*, *No New Land*, *The In-Between World of Vikram Lal*, and *The Assassin’s Song*, I would like to consider the development in Vassanji’s investigation of the diasporic question, ranging from the discomfort as a Kenyan that haunts Vikram Lal, to the old world and its values that pursue Nurdin Lalani to Toronto in *No New Land*, to Karsan’s rejections of his spiritual inheritance in *The Assassin’s Song*. Along the way, the variations on violence as a recurring theme will present themselves as a corollary to the notion that you really cannot go home again—nor, it appears, were you ever there in the first place. Why do Vassanji and so many other contemporary novelists fixate on where one “comes from”?

***Tagore Meets Yeats: Chiselling India and Ireland for the  
Stage of the National Imaginaire***

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This paper offers an introductory survey to a number of significant biographical, political, spiritual and aesthetic points of intersection between Tagore (Calcutta 1861-1941) and Yeats (Dublin 1865-1939), India’s and Ireland’s





respective leading envisioners of their national modern imaginaires.

Point of departure to the paper will be the enthralled introduction Yeats wrote to Tagore's *Gitanjali* in 1912, the emblematic volume of prose translations into English the Indian author made of his own original Bengali "song offerings," which would provide a display-window of Eastern spiritual, wise, poetry to the Western World, and would immediately catapult Tagore to the Nobel Prize in 1913.

Yeats and Tagore's friendship would never be broken after that. Stronger than friendship, even transcending it altogether, is nevertheless the symbiotic *complicité* pervading their respective poetic and theatrical corpus, in which converge, for instance, the common hybrid and renaissance endeavors of their caste affiliations (the Brahma Samaj in the case of Tagore, Anglo-Irish Protestant Ascendancy in the case of Yeats), a strikingly akin awareness of poetry and theatre's urgent mission of self-consciousness and self-conquest within India's and Ireland's colonial contexts, together with the concomitant empowering of linguistic idealism, symbols, myth, reverie, dance and masks en-route for a transgressive (post)colonial non-representational and anti-naturalistic wonder and estrangement.

### **Bollywood/Hollywood: A New Tree from the Same Wood Film?**

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After the second film in her controversial trilogy -known as the "Elements Trilogy": *Fire* (1996), *Earth* (1998), and *Water* (2005)— Indo-Canadian director Deepa Mehta gets into the comedy genre with a film which has been defined by mainstream reviewers as a mixture of Bollywood films and Hollywood romantic comedies. However, there might be more to the film than miss the eye, as Mehta seems to use the such light-hearted genres as an undercover to deal with more serious issues — race, genre, class, ethnicity and cultural diversity— which are not usually included in such popular genres in a self-reflexive way.







My proposal will attend to questions related to film genre in order to analyse to what extent Mehta's film is both inscribed into and resistant to Bollywood's and Hollywood's romantic comedy conventions. I will pay attention not only to the story the film tells, but also, and most especially, to the narrative strategies employed, among them parody, fragmentation of the narrative line, intertextual references and metafictional devices. While the plotline is a well-trodden one –boy meets girl, come over some difficulties but finally get together in a happy ending–, Mehta develops it in a different way, emphasizing the very act of re-presentation, blurring the line between the authentic and the fake, between tradition and (post)modernity, foregrounding the stereotypical representations of Indo-Canadian Torontonians in Canadian popular culture. Nevertheless, some questions are raised by the end of the film: to what extent does Mehta break away from the genres she plays with? Does the film share or challenge the (conservative) ideological assumptions emanating from such genres? Is it, as they say in the film, a “new tree” grown out of the old “same wood”?

### **The City of Delhi in the Cinematic Imagination**

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The publication of *Bombay cinema: An Archive of the City* by Ranjani Mazumdar (2007) marks a turning point in Film Studies in India. The author questions the historicist discourse of nationhood and confronts it with the everyday life of the city of Bombay in the cinematic imagination. However, no serious equivalent studies have attempted to apply these concerns to the capital of India, New Delhi.

This paper aims at drawing a rudimentary map through the city of Delhi in the cinematic imagination taking into account three starting points. The first one explores the multicultural space of Old Delhi in such diverse films as *Mirza Ghalib* (1954) and the nostalgic *Dilli 6* (2008) to the labyrinthine space of *Amu* (2005). The second tries to link the stories set in the colonial city and its relation to the corridors of power and its symbolic presence, like in *Trishul* (1978) or *Rang De Basanti* (2006). A final argument engages with the city of Delhi after globalization, the impact of





media and migrant imagination, wherein films like *Monsoon Wedding* (2001) or *Dev D* (2008) are analyzed.

***Margaret Atwood and Anita Desai: A Probe into Female Psyche***

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The moment we think of Canada and India in Literary terms, particularly in terms of fiction, the two names that occur to us, for obvious reasons, are those of Margaret Atwood and Anita Desai. Atwood has been universally acclaimed as a great Canadian novelist, and similarly Anita Desai is rated very high as an Indian novelist in English. Both are prolific writers, and both are interested primarily in the female psyche which they seek to define and unravel with considerable skill and competence. There may be differences between the two as creative writers, but the similarities between them are there for everyone to see. Margaret Atwood is a feminist writer who, by choice and cultivation, upholds the cause of women against every form of injustice and exploitation in a male-dominated society. She may at times be aggressive or militant; people may look upon her as a Marxist or Radical thinkers, but the truth is that her approach is holistic. She wants justice and sanity to prevail everywhere so that there could be no trace of gender inequality or discrimination in society. It is with this objective in mind that she presents a very impressive analysis of female psyche in her novels. Anita Desai's female characters try to be independent beings; they may seem to be abnormal characters, but the point is that they look upon themselves as the victims of a social order that is male dominated. She too is a feminist in her own way, and we have to consider the preferences and prejudices of her female characters in an incisive manner.

In the present paper I propose to discuss this particularly important aspect of the creative writings of these two novelists in considerable detail.





***Postcolonial Idioms of Nation-building in Northeast India  
and its Ramifications***

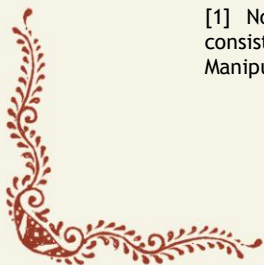
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This paper will use the film *Yeh Gulista Hamara* (Director: Atma Ram, 1972) as an entry point in the discourse of nation-building in postcolonial Northeast India. It will delve upon the idioms of integration deployed by the post-colonial Indian elite in the region and question the efficacy of the project of modernity. This critique is based on the premise that in post-independence India, the political elite assumes the position of the British colonizer and deploys the same narratives of asserting power and control over the dissident and diverse categories of people. The strategies and idioms of constructing a unified nation takes shape primarily in two forms - first, that of a benevolent master with a mission to save the wretched natives, and secondly, that of a repressive state apparatus. The Northeastern part of India comprising of eight states<sup>[1]</sup>, shares a peripheral relationship with the nation, manifested in its history and geopolitics. It is a region subsumed under Colonial British India for its imperialist designs and continues to serve as a buffer zone to uncongenial neighbouring nations.

The problematic of constructing a national identity is compounded by heterogeneity of language, race and religion and socio-cultural practices. In creating a pan-Indian consciousness, the political intelligentsia harps on the language of development and progress based on the western notion of a teleological progress from feudal/uncivilized state to a modern nation State. However the persistence of dissenting voices by disaffected communities and insurgent movements for identity struggle invites the ire of the State by way of repressive military interventions to quell these voices. The outcome of this is disastrous leading to a spiral of violence that benefits none.

[1] North-East India refers to the easternmost region of India consisting of the states Arunachal Pradesh, Assam, Meghalaya, Manipur, Nagaland, Sikkim and Tripura.





## ***Bollywood and Victorian Melodrama***

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The world of Bollywood films is the world of romance, passion, song and dance - Indian style. The gorgeous performers, that magnificent, dynamic music; the elaborate choreographies and those stories, full of pathos, humour, and a mandatory happy ending are perhaps the first elements that come to our minds when we hear the word "Bollywood".

The film industry in India is one of the biggest in the world. The Indians love their films, their stars, their soundtracks. But not only the Indians. There are hundreds of Internet websites devoted to the world of Bollywood. In Spain, Bollywood is a craze: there are clubs such as the Masala in the Barcelona area; classes of Bollywood choreography with dancers like Mistri who travel all over Spain; the ImagineIndia, the Indian Film Festival in Madrid, not to mention the many Indian shops, eateries and well-stocked videoclubs located only in the Lavapiés area in our capital. Everybody likes Bollywood. Everybody can forget about his or her problems while watching a good Bollywood movie.

Exactly the same happened in the old Indian metropolitan state - Great Britain - in the 19th century with one popular theatrical entertainment. Queen Victoria, who eventually became the Empress of India, and the most humble of her subjects had something in common: they shared the same taste for melodrama. And what is melodrama? We know, although we may not be aware of it. Melodrama has survived the Victorian period. Melodrama is actually an aesthetic mode, still pervading opera, cinema, TV series and even videogames.

The aim of this talk is to raise our consciousness of the main features of classical Victorian melodrama and of Bollywood as a spectacle where escapism, fantasy, good and evil, and music all play a vital part. Bollywood is melodrama at its very best.





***Diasporic Anxiety as Resistance: Bodily Corruption in  
Rohinton Mistry's Work***

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This essay deals with the changing concepts of diaspora and the anxiety it creates in the context of contemporary Canadian literature in English. The argument involves a revision of the notions of diasporic resistance as well as a rethinking and even questioning of South Asian fiction as part of Canadian writing. A contradiction lies behind its full integration in Canadian fiction in English and its progressively changing nature in the last thirty years. The concept of diaspora and the South Asian critical point of view towards Canadian multicultural society will also help explain the difficulty in facing the question of belonging to the host country.

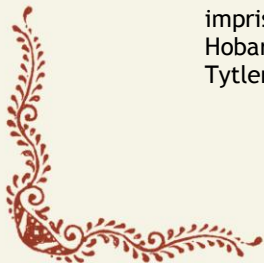
***The Misadventures of an India Man: the Case of The King  
V Dillon***

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The paper considers the case of *R v Dillon*, Supreme Court of Van Diemen's Land\*, 18 April 1827. This case is an interesting illustration of the way that the British common law principles prevailed in the colony.

The methodology uses deductive and contextual analysis. The East India Company equipped the survey vessel *Research* and commissioned Captain Dillon as Master to set out on a voyage to investigate the fate of Count La Perouse. Dr Tytler was the ship's doctor for the expedition. As Master of the *Research*, Captain Dillon signed a bond of 1,000 rupees that he would, in due course, return the doctor safely to India.

During the expedition, Captain Dillon and Dr Tytler had a disagreement and the captain allegedly struck the doctor. Dr Tytler laid a charge of assault and false imprisonment against Captain Dillon when they arrived in Hobart Town. However Captain Dillon refused to allow Dr Tytler to consult lawyers.





The details of the case reveal how the British democratic right to legal representation were held to prevail at sea, resulting in a fair trial.

\*Van Diemen's Land, since 1853, has been known as Tasmania. It is the island state of the Commonwealth of Australia. It was founded as a British penal colony in 1803.

***Theorizing Diaspora: Hybridity as Political Enablement***

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One of the major anxieties in diaspora studies concerns the degree to which a diasporic community retains its 'original' identity and the extent to which it gets hybridized as a result of its contact with other socio-cultural forms and spaces. This paper argues that though hybridity is often seen as a tool towards co-opting the diasporic community into the normative mainstream, it itself can become, especially in the context of a globalized world order and its concomitant cultural logic of postmodernism, a fertile ground for subversive appropriations, and corollarily of resistant assertions in identity. This paper proposes to look into this subversively appropriative enabling side to hybridity, thus providing for a theoretical basis for understanding diasporic assertions, which can be used to study, *inter alia* though not exclusively, the Indo-Canadian diaspora.

***Revisionist Mythmaking: A Reading of Bisham Sahni's***

***Madhavi***

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The meta\male narratives invariably present a monolithic ideological construct, privileging patriarchy and relegating women to the margins despite the fact that women are an indispensable and integral part of the grand, male design. By and large, these narratives tend to dehistoricize and depoliticize the agency and personhood of women, preventing any access to interiority. Under the garb of normalcy, they project harmony as an inherent attribute of social order despite the existing heterogeneity and plurality.





However, as one delves deep one recognizes it to be a 'forced harmony' where resistance finds no space and is rendered voiceless.

*Mahabharata* is one of the chief narrative legacies that we have inherited as a part of our collective cultural memory. The myths in *Mahabharata* form the source of a considerable number of narratives in literature. The paper seeks to critically examine in a comparative mode the myth of Yayati and Madhavi as delineated in Bisham Sahni's *Madhavi*. The paper will focus on the strategy of 'revisionist mythmaking' adopted by Sahni to foreground the gendered perspective.

***Territories in Dispute: Cultural Contamination and Sexual Purity in Feminist Indo-Canadian Fiction***

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A persistent theme in the fiction by Indo Canadian women (including Mara, Ghatage, Parameswaran, Warriar, Karmali, Gupta, Badami and Baldwin) is the traumatic disruption of the mother-child relationship --mostly daughters, though not exclusively-- caused by the adoption of "foreign" values and customs due to the 'Westernization' of globalized India and/or to their experiences in Western countries.

Most of these narratives focus on family relationships, dealing with the tensions raised, presumably, by the interference of Western individualist ideologies with the traditional schemes of honor and duty. The dichotomy "tradition vs. modernity" is best articulated on the site of the female body: the fear of cultural "contamination" is expressed in many stories through references to the daughter's body and family dishonour, following the logic of patriarchal possession of women's bodies. Thus, the young woman becomes often the territory in dispute: parents and young husbands alike press them to accept submissively and silently their traditional roles. The discussion over arranged marriages and women's (sexual/emotional) freedom becomes a central motif in these narratives, constituting a clear marker of intergenerational and intercultural clash.

I will contend here, however, that conservative traditionalism is not a matter of age, but of ideology, and





neither all mothers are “traditional” nor all daughters are “modern”. Besides, cultural purity, though affecting women more intensely in these fictions, is also contested by some men. The expression of sexual desire in these writings constitutes in itself an important rupture with social and religious mores that deny women sexual agency. Many of the narratives break old taboos and transgress racial, sexual, class and even family limits, unveiling the hidden sexual lives of Indian women.

***Hari Kunzru's Transmission: a Postmodern Dystopia***

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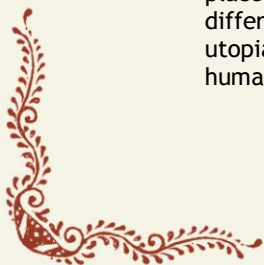
In the present paper I will analyze Hari Kunzru's *Transmission* (2004), a dystopic and somehow apocalyptic novel that deals with many contemporary social problems and concerns, such as isolation, loneliness, the dehumanization effect of technology on the Western world, etc.

I will pay special attention to the points of similarity between the Indian author and some American postmodern novelists, such as Bernard Malamud, Kurt Vonnegut or Don DeLillo. I will also compare Kunzru's novel with the works of some Canadian writers, like Margaret Atwood and Douglas Coupland.

***Utopia in the Tide Country: Reconstructing the Past in  
The Hungry Tide***

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In his novel *The Hungry Tide* (2004), Amitav Ghosh presents the reader with the havoc and tragedy of a multicultural society in ruins through the drama of the Sundarbans archipelago. Known as “the tide country”, this area of land was once the site of a utopian society created in the late 19<sup>th</sup> century by the Scottish nobleman Sir Daniel Hamilton, “a place where no one would petty social distinctions and differences”. Thus, in the novel we witness how Hamilton's utopian dream gradually falls apart, torn in between humanitarian concerns and eco-centric conservationism.







This outstanding struggle between both views is reflected in the protagonist triangle, configured by Kanai, a translator based in Calcutta who comes back to the Sundarbans to read his dead uncle's diary; Piya, a biologist on a research trip to study the Irrawaddy dolphin, and Fokir, a native of the land who acts as Piya's guide while embodying the speechless subaltern/*noble savage* in perfect communion with the land. As a counterpoint, Piya, whose remote connections with India are hinted in the novel, represents "androgyny", "the exotic" in a way that suggests further implications affecting the pervasive colonial allegory of the masculine/coloniser explorer in search of the feminine colonised land.

Our aim in this paper is to show how Ghosh purposefully transgresses this colonial allegory of the masculine/coloniser and the feminine/colonised through the characters of Piya and Fokir, while at the same time he explores the theme of the rootlessness of the expatriate and their descent, through Piya herself, who finally settles in the Sundarbans, continuing Hamilton's utopia while reconciling both views.

***Fuentes tradicionales en el arte indio contemporáneo***

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Esta presentación pretende explorar las raíces del arte tradicional y popular indio en la obra de algunos artistas contemporáneos nacidos en distintas épocas y originarios de diferentes partes del Subcontinente.

En vísperas de la Independencia, la búsqueda de modelos en las tradiciones artísticas del pasado y en la práctica viva de las comunidades de artesanos obedecía, por una parte, al rechazo de la enseñanza artística de corte occidental impuesta por los británicos en las escuelas de arte indias desde mediados del XIX; y por otra, a la toma de conciencia de la riquísima tradición artística india infravalorada por la potencia colonial y a su vez, y de forma paradójica, sacada a la luz por los investigadores británicos. Las raíces ancestrales alimentaron el discurso de lo "nacional" y el arte se convirtió en un arma política al servicio de la Independencia.





Los artistas de las décadas posteriores a la Independencia, en su diálogo con la modernidad, dejaron aflorar en su obra distintos aspectos de los modelos artísticos del pasado y de las corrientes populares indias con un nuevo significado. El Grupo de Artistas Progresistas y sus contemporáneos utilizaron la imaginaria simbólica e icónica de las fuentes literarias y plásticas del pasado dotándolas de una nueva dimensión. La Escuela de Baroda buscó en el mundo que les rodeaba referencias contemporánea y las insertó en modelos compositivos tradicionales, creando un formato narrativo que vinculaba el pasado con el presente.

En los últimos diez años, el clima cultural indio, marcado por enormes cambios sociales, políticos y económicos, el uso de nuevas tecnologías y la entrada del arte indio en el circuito global no ha dejado de bucear en elementos artísticos tradicionales y populares antiguos y actuales.

Se trata, en suma, de explorar la influencia de las fuentes tradicionales y populares en el arte contemporáneo indio, mediante el análisis de algunos ejemplos representativos.

***A Talent for Mimicry: Hari Kunzru's The Impressionist as Allegory on Colonial and Postcolonial Identity***

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In this paper we shall explore the motif of colonial identity in Hari Kunzru's *The Impressionist*. Despite the picaresque nature of Kunzru's mock colonial epic we find, on further observation, a much more profound examining of the perils of mimicry that the colonial tryst brings about. The book's hero Pran Nathan is described as a 'creature of surface' and despite his 'talent for mimicry' being an asset to move him on to better things, it is ultimately seen as a shortcoming. Pran becomes a carbon copy of the quintessential Englishman, and manages to penetrate the higher echelons of English society yet, despite this success, his masking of his 'true identity' creates in him a strong sense of inadequacy. Part of this inadequacy has to do with the insular and exclusive nature of English nationalism and how this is intrinsically linked to race. Through Pran, *The Impressionist*





thus personifies the ambiguous nature of colonial discourse which demands a 'recognizable other' yet refuses to fully accept the mirror image of its own creation. The novel looks at the performative nature of ethnic and national identity and, in this sense, becomes an allegory on migration and the negotiation of identity models. Hybridity is suggest as one such model, although that in itself becomes questionable.

***Residentes indios en occidente: posicionamiento frente a la homosexualidad en A Touch of Pink***

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La India ha aportado a muchos países occidentales, numerosos residentes que contribuyen al enriquecimiento de las estas naciones. En Canadá encontramos comunidades indias que se establecen en núcleos de población sensiblemente separados del mundo occidental. A nuestro modo de entender, la película del director Ian Iqbal Raschid, *Touch of Pink* (2004), aborda cuestiones clave para el entendimiento de la existencia de estas comunidades, tan alejadas de su país de origen, así como los cambios que sufren como resultado de la mezcla de tradiciones, modos de vida e influencias recíprocas entre ámbitos que, si bien no son opuestos, resultan muy diferentes.

En el presente trabajo analizaremos, a partir de la citada película, el tratamiento de la homosexualidad en el contexto social que presentan las poblaciones indias residentes en los países occidentales, así como las diferencias que enmarca este fenómeno al presentarse ante la sociedad británica. A partir del análisis de este fenómeno, estudiaremos otros elementos igualmente importantes: Las interacciones sociales entre los individuos de las culturas citadas y las progresivas rupturas de la tradición india a causa del choque generacional que da como resultado la caída de los dogmas y la asimilación de las libertades a la manera occidental.





## ***Indian and Canadian Influences on Spanish ELT***

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ELT in Spain has experienced an important change in the last few years: we have moved from traditional EFL teaching in the school system to CLIL programs being administered by most education authorities all throughout the country.

Changes never come alone and what is taking place in our system is influenced by what has previously happened elsewhere. Two research episodes have contributed to outline the teaching context we are immersed in: the Bangalore Project in India and the Canadian Immersion Program originated at the St Lambert School in Montreal.

From the first one we learnt about the notion of task, as an innovative element for curriculum design at that time, and, consequently, about a new type of syllabus: the process syllabus. Task-based approaches and project-work founded its pedagogical principles on this type of syllabus. We also learnt from the Indian experience that classroom-generated research is possible wherever we want to carry it out, with no need for lab conditions or else.

The Canadian Immersion Program has provided us with, at least, two psycho-pedagogical principles that are paramount in bilingual education: (a) the distinction between BICS and CALP as two types of different competences to be developed; (b) the principle of *common underlying proficiency*, which explains how the acquisition of the first language benefits the learning of a second or third language.

## ***South Asians in Northern England. Tariq Mehmood's***

***Hands on the Sun***  
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London has always been the hotspot for immigrant communities. In contrast, the interest of this analysis lies precisely on de-centering the history of South Asians in the UK. That is, we aim to move beyond the cosmopolitan centre





(London) and bring into light the presence of South Asians in Northern England.

For many reasons, Bradford stands out as the most significant city in the north in terms of South Asian population. Known by many as Bradistan (slang word for Bradford+Pakistan), the city became famous for the public burning of Salman Rushdie's *The Satanic Verses*. Together with the Rushdie affair, its Mela (the biggest in Europe) has brought notoriety to South Asians living in Bradford. The nature of Bradford's immigrant population is examined in Tariq Mehmood's novel *Hands on the Sun* (1983) in which the author wittily combines autobiographical information with a detailed and enlightening "portrayal" of Bradford in the seventies. Mainly focused on the problems of Asian youths, Mehmood's work narrates the story of a changing multicultural city.

On his first visit to Bradford Hanif Kureishi commented: "I could have been in another country. This was not anything like the south of England". In this paper, we'll focus on a more provincial mode of representation of South Asian communities versus the cosmopolitan character of London and its multi-ethnic population. Thus, we will analyse the way in which intrinsically Northern features (mainly white population, powerful working class, industrial cities, etc.) have influenced the formation and development of ethnic communities. Following this same line, we aim to show how South Asians have somehow changed the Northern British landscape.

***Textos Españoles en el contexto indio: claves culturales***

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Al hacer una traducción literaria, la traducción no se limita a solo traducir palabra por palabra sino que se da más énfasis sobre el arte de comunicar el sentido y para hacer esto se presta atención especial en el uso idiomático apropiado, nomenclatura y la terminología de acuerdo con la necesidad y requisito de la obra literaria. Por eso, el traductor a menudo se enfrenta con problemas mientras está traduciendo al texto literario en su ethos cultural.





La problemática de traducir una obra literaria se acrecienta aún más cuando la lengua fuente y la lengua meta son completamente distintas y pertenecen a culturas extranjeras. El caso concreto es el de intentar traducir obras literarias españolas al contexto multilingüe de la India.

Se hará un vistazo sobre el trasfondo lingüístico de la India para poder tener una idea de la inmensidad y la rica diversidad lingüística que existe en la India. La Constitución de la India en la actualidad reconoce a 23 lenguas como Lenguas Oficiales y cada provincia tiene distinta lengua oficial, sin embargo, esto de ninguna manera es una indicación de la diversidad que existe en el continente indio. Hay muchos más dialectos a los cuales se están considerando en serio para dar el estatus de Lengua Oficial por la Constitución. Sin embargo, esto tampoco abarca la lista exhaustiva de lenguas vivas 413 que actualmente existen en la India.

Otro gran problema que enfrenta el traductor es decidir cuál versión de Hindi a usar mientras está emprendiendo el trabajo que constituye un desafío al traducir una obra literaria extranjera en esta lengua (Hindi). Hasta la fecha los expertos están divididos en su opinión de qué versión de Hindi se debe usar. Por ejemplo, al castellano se considera como la versión estándar de español sin embargo dentro de España hay las ricas variedades regionales además de las diversas variantes latinoamericanas de la misma lengua. Del mismo modo, el traductor tiene que decidir entre el Hindi “purista” que es demasiado sanskritizado o la versión Hindustani que es la lengua hablada comúnmente usando vocabulario prestado hasta incluso estructuras semánticas que no se puede considerar como “puro” Hindi.

Además el problema se aumenta por los aspectos culturales de hacer al lector indio estar consciente de los matices y facetas culturales y sociales de la rica cultura española. Es el deber del traductor a tomar una postura en el clásico debate que se ha sostenido por décadas sobre la “traducción vs. transcreación” o bien “extranjerizar vs. domesticar” en la traducción. Concretaremos nuestro discurso haciendo análisis de algunas traducciones de obras literarias españolas llevada a cabo en la India. Esbozaremos algunas traducciones donde se ha explicado al ethos cultural al lector. Concluiremos al deliberar sobre la





tendencia que intenta llevar al texto al lector. En esta presentación pretendemos compartir algunos problemas prácticos que se enfrenta al llevar a cabo traducciones literarias y la polémica lingüística en el contexto multilingüe de la India.

**¿‘A place of peace and romance’? La controversia entorno a un enclave para la elite europea en la India, 1864-1888**

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En la segunda mitad del siglo XIX la preocupación por el contagio de los males sanitarios y culturales que las teorías de la superioridad blanca atribuían a la India, así como el recuerdo de la Rebelión de 1857, impulsaron a la elite británica en el subcontinente a buscar un refugio dónde perpetuar los valores que la definían y que justificaban el dominio imperial. Las *hill stations*, asentamientos en las laderas del Himalaya creados en la década de 1830 como lugares de convalecencia, cobraron así un nuevo protagonismo. Simla fue la más destacada, hasta el punto que en 1864 fue designada oficialmente como capital de verano de la administración imperial. La decisión acrecentó el éxodo estival desde Calcuta, ya que permitía reunirse para forjar vínculos sociales sin desatender las obligaciones oficiales con el imperio.

Para los defensores de Simla ésta era “a place of peace and romance”, una recreación pintoresca de Gran Bretaña necesaria para la reproducción biológica y cultural del imperio. Este discurso ha sido ampliamente analizado, pero hay otras corrientes de opinión que aún no han recibido atención. Simla fue duramente criticada tanto por miembros de la elite colonial como por visitantes metropolitanos. Ya fuera por la condena moral de su intensa vida social, ya fuera por la denuncia de las deficiencias de sus infraestructuras, estas voces dinamitaban los valores de la armonía social y las bondades del asentamiento propugnadas por los entusiastas del lugar, revelando que de hecho no era inmune a los problemas sanitarios, urbanísticos y sociales característicos de otras partes de la India. ¿A qué respondía entonces su enorme popularidad? Proponemos que Simla definía los límites de la elite imperial, excluyendo no





sólo la población india sino también los británicos de clase baja y poniendo de relieve que las comunidades europeas establecidas en las colonias no eran grupos homogéneos con intereses y valores totalmente coincidentes.

***The Importance of Being a 'Bitch': A Study of Margaret Atwood's *The Robber Bride****

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Margaret Atwood's 1993 novel, *The Robber Bride*, which alludes to the Grimm Brothers' fairy tale, *The Robber Bridegroom*, sees a gender reversal, revolving as it does around an 'evil' woman, not a stereotypical evil man. The identity of the woman – a siren-like, wild, uninhibited *femme fatale* Zenia – is shaped through a synthesis of a personal past and cultural history. Zenia is a subversive female force, a 'bitch' in conventional parlance, as opposed to the three 'good' protagonists, Tony, Charis and Roz. Through a study of their individual tales, I wish to examine in my paper how Atwood explodes the myth of womanhood, subverting the angelic image of the woman through a portrayal of 'bad' and 'good' women who mould themselves in any which way they wish to, without succumbing to the diktats of the patriarchal society.

The text, layered as it is, shows subversion at play in that Atwood deconstructs her own premises in her work, offering us the opposite of what she intends. The three women, in the presence of the men they apparently love, lose their identities; they abase rather than assert themselves. On the contrary, it is through Zenia – the 'bitch' – that each of the women experiences her alter-ego, and what is characteristically denied virtuous womanhood: strength, daring, greed, libido and a foul mouth.

Atwood's work, like Jacques Derrida's strategy of deconstruction, proceeds using a 'double gesture', according to a unity that is both systematic and of itself divided, a double writing. It traverses a phase of 'overturning' the angel-monster binaries. Rather than being a peaceful coexistence of vis-à-vis (facing terms), a violent hierarchy is constituted, which is overturned at a given moment – in this case with Zenia's death.







Frictional strokes illuminate the canvas of sexual politics. The very stereotypes that Atwood portrays are the ones she engages in order to explode the binaries of good and evil, male and female, vices and virtues, virgin and whore, and public and private space. Atwood strongly implicates men in the polarized construction of female subjectivity. Rather than endorsing a view of angelic, virginal, maternal and nurturing wifehood, she suggests men must take responsibility too and accept a sexual, strong woman within the private sphere of matrimony.

Zenia, in death, morphs into a saviour, giving the three women a rope, not to hang themselves but to save themselves, and gain a fresh lease of life. Like any ending in Grimm Brothers' fairy tale, the good woman lives on, the bad woman is killed; but I wish to study how Atwood goes a step further to show that in the end, both are nullified.

***The Stage Representations of Assimilation/  
Differentiation Dichotomy- A Study in the Selected Plays  
of Kalidasa***

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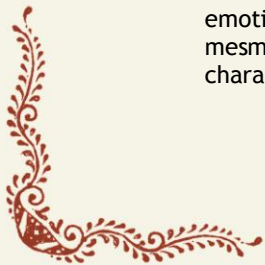
The Indian classical literary dramas have been renowned for the canonical contribution of Kalidasa, the ancient poet and dramatist of 6<sup>th</sup> century B.C. His historical sense, his deep reverence to Indian ethos, his imaginative artistic language and harmonious representation of profound sanctity of cultural heritage of his times, his insight to render aesthetic rapture, his sensitivity to vicissitudes of life and its metaphysics as regards to the existence of being as a subject or as an object and that same beingness in the universal context, his conformity to divine intervention in one's destiny have all been since ages the areas of exploration and investigation for the critics, yet efficacy of Kalidasa is popularly based on the musings of the seers recorded in *Upanishads* or the *Bhagavad-Gita* professing the realization of truth is the ultimate goal of liberation (*moksha*) of self (*atman*) from desires.






He was neither the reformist nor the humanist, he was basically a poet and an artist whose imagination and creativity in his dramas manifest diversity and oscillation i.e. there is the conglomeration of the poet's theatrical self, the outline of the individual self of the character on the stage and the spectator's self. All beings realized in one universal soul, where mind versus matter struggle is juxtaposed so exquisitely that on one hand there seems to be parallel role-formation and action and reaction in the form of "*Bhavas*" that is enacted by actors on the stage and "*Rasas*" (poetic delight) that is savoured by spectators from the "*Bhavas*" (state of being of the character). Amidst these two faculties of the process of artistic creation, the performance of the poet, comprised of *dhvani* (suggested sense), *alamkara* (word and sense of the poetry) and *gunas* (the attributes) interplay with eclecticism such as ethics and aesthetics, metaphysics and mystics, mythic and sceptic. As a result of this sequential development in the imitation, the three variables - poet < actor < spectator/reader/audience semantically as well as contextually as regards space and time have similar co-relation and assimilation of their compassion and identity, but when the issue of phenomenological existence arises we find that the institutional conditions of that period in the theoretical text reflect the differentiation of the cultural cognitive dynamics from the biological cognitive desires. Subsequently the facts and fiction reveal a set of contrasts or dichotomy in the stage representation of human emotions and human nature (*prakarti*).

The male and female characters of the selected plays of Kalidasa - *Malavikagnimitram*, *Vikramorvasiyam* and *Abhijnanasakuntalam* traditionally do represent the goals of life as the four *purusarthas*, these are identified with *dharma* (moral life/duty), *artha* (wealth and political power), *kama* (sensual pleasure) and *moksha* (a lifetime of selfless performance of one's dharma) and the four *asramas* (brahmacharya, garhasthya, vanaprastha and samnyasa) which were the features of ideal life for the man/woman of nobility and royalty. Kalidasa has transcended these real truths into the poetic truth by his ability of fusion of emotions into a scene, that they not only magnify and mesmerize the audience's emotional experience with the character on the stage but such interaction feeds the





(*sahrdaya*) spectator's prime of life with human cognition (jnana) and aesthetics response/experience (*sadharanikarana*), which can be called as "poetic syllogism".

***Between Mythology and Realism: the Authentic Image of Women in Anita Desai's "Baumgartner's Bombay" and "Diamond Dust"***

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## **1. Introduction**

This paper is part of a bigger PhD research project entitled *From Oriental Goddess to Actual Woman: Gender, Identity and Citizenship in the works of Rudyard Kipling, Anita Desai and Chitra Banerjee Divakaruni*. It deals with the study of these three important concepts in the title in the works of three Indian novelists writing in English. They describe in their works different perspectives of the true image of Indian women in three non contemporary periods in time: the Imperial Age, represented by the Anglo-Indian author Rudyard Kipling; the Post- Independence India, with the wonderful voice of the Indian author Anita Desai; and the actual and fascinating situation of India in the voice of the writer Chitra Banerjee Divakaruni.

## **2. Objectives**

The main aim of this paper is to analyze the use of myths in Anita Desai's *Baumgartner's Bombay* and *Diamond Dust*. This will provide us a definition of their female characters in three different spaces: the sphere of reality, the mythological realm, and the exotic oriental world. All of them end up being the result of the mixture of the image of a real Indian women, the conflict of oriental identity she experiences every day, and the longing for a colonial past full of vanishing glory which stops her from fighting against her current situation in Post-Independence India.





### 3. Methodology

Through the analysis of both novels' female characters we will discover Anita Desai's use of myths to confront them with morality and reality, which help them to reach their right way in actual life. Finally, we will intend to grasp the relationship of this confrontation with the Orientalist perspective of non-Indian readers about Indian Women.

### 4. Conclusion

To sum up, this paper will be useful to interact with Anita Desai's way of introducing Indian reality in her works by means of going backwards to mythology in order to find her inspiration for depicting her female characters' way of facing the world where they live.

***Anita Rau Badami's Tamrind Mem: Looking Back at the  
Left Behind***

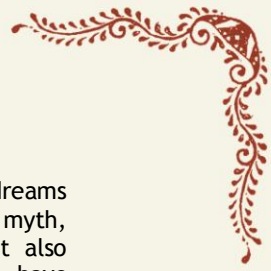
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Fiction by Indian women, including those of the diaspora, is increasingly arresting attention of global readership and also being appreciated and awarded. Several reasons can be attributed to this phenomenon, especially in the case of diaspora writers. Certain thematic trends are easily perceptible in both cases which account for the appeal of fiction by women, about women, but certainly not for women only. The first part of this paper attempts to explore contemporary fiction by women of Indian diaspora to trace these trends.

The second part of the paper focuses on Anita Rau Badami, an Indian diaspora writer settled in Canada. She was the winner of the 2001 Commonwealth Writer's Prize for Best Book (Canada/Caribbean) for her second novel *The Hero's Walk*, and who came into limelight when her graduate thesis. *Tamrind Mem* was published as her first novel.

*Tamrind Mem* is a family saga depicting mother-daughter relationship. It shows a sharp contrast between the condition of three women - Putti Ajji, Saroja and Kamini -





belonging to different generations, portraying their dreams and disappointments. It is a rich tapestry of memory, myth, personal impressions, social history and nostalgia. It also depicts the long-distance relationship that diaspora have with their parents / kin they left behind in their homeland.

The novel is looking back at what is left behind, and at the same time looking at the present to accept it, an important aspect of diaspora writing.

***Educación y movimientos sociales en Bangladesh: el español como vía de comunicación intercultural***

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El contexto social y cultural de Bangladesh es un campo fértil para la incorporación de nuevas alternativas en una sociedad fundamentalmente aislada. La Religión y la Política son los dos pilares esenciales de una comunidad basada en la rigidez de la sociedad tradicional. Algo tan básico como la educación se ve influenciado por este contexto, dominando el desarrollo de la vida académica y profesional de la sociedad, lo cual afecta sobremanera la estructura de todo el país.

Esta ponencia pretende mostrar dicho contexto para poder entender desde una nueva perspectiva el papel del español como herramienta educativa y cultural para la comprensión de otras realidades, adquirir herramientas que faciliten la amplitud de horizontes profesionales, y en último caso ofrecer un espacio de digresión en el discurso cerrado de la educación tradicional bangladeshí.

***Sati and Widow Identity through the Creative Canvas of With Krishna's Eyes and Water***

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In this paper I will touch upon the issue of the practice of *sati* or Hindu widow immolation, how widow identity has been created and how it could be [re]gained. I will unveil Sunny Singh's novel *With Krishna's Eyes* (2006) and Deepa Mehta's film *Water* (2005) for this purpose.





The practice of *sati* has functioned, since colonial times, as the grounds for the representation of Hindu widows' subjectivity and agency. Furthermore, not only has the practice of *sati* been regarded as the [colonial] attempt to theoretically break through the oppressive patriarchal system of the Hindu culture but it has also been seen as the means to practically dismantle and re-organise the Hindu system. As a reaction to the colonial inheritance of gender / cultural representation, postcolonial criticism seeks the means to recover Hindu widow's agency by providing her with a voice.

At a deeper level, *sati* and female identity imply gender and power relations in a "Third / "First World" conception of social, power and imaginary borders. As a result, postcolonial discourse proposes the analysis and re-invention of cultural authorities that clash through the manifestation of the binary completion of the world. The Hindu widow might find the means to struggle for inventing herself under no representative constraining powers either from a too generalised "Third World" gender oppression or from a "Third / First World" relation of dominance and oppression.

The creative canvas offers Singh and Mehta the possibility of depicting their characters and singular conception of a "rebirth" of Hindu widowed women in their struggle to define themselves under the inconstant move of the dominant authority; under the instability of the dichotomy of power / gender relational borders. There might be some possibility for the Hindu widow to intervene in a new space of liminality.

