

Román Álvarez

The University of Salamanca: mirror of the past and reflection of the future

Dr. Román Álvarez is Professor of English Studies at the University of Salamanca and former Dean of the Faculty of Philology. He was Head of the English Department and Director of the British Council Centre in Salamanca. He has been teaching English Literature for many years, and has published books and essays on diverse aspects of English and American Literature, Literary Theory and Criticism, Cultural and Translation Studies. For ten years he co-edited the international journal *Anglo-American Studies*. Dr. Roman Alvarez Rodriguez has given lectures and taken part in international conferences and professional meetings in numerous countries. He has been collaborating with different Spanish quality assurance agencies in Higher Education, and also chairs of University of Salamanca Committee for Linguistic policy.

Claire Muckensturm-Pouille

Los ríos indios vistos por los griegos de la época imperial: de precisiones geográficas a sueños novelescos

La imagen de los ríos indios que construyen los autores griegos de época imperial depende del género literario en el que se expresen: los especialistas de geografía e historia como Estrabón o Arriano se preguntan acerca de la verosimilitud de las antiguas observaciones efectuadas por los compañeros de Alejandro a propósito del Indo y de sus afluentes (sus dimensiones, crecidas, los deltas, su fauna y flora, sus similitudes con el Nilo). Por su parte, los escritores de novela (como Filóstrato o pseudo-Calístenes) y los escritores de género epistolar (pseudo-Aristóteles, Paladio) buscan sorprender a sus lectores recurriendo a las *mirabilia* relacionadas con el Ganges o el Tiberoboas. Estos ríos paradisíacos son imaginados como el marco de vida ideal para el pueblo de los Brahmanes.

Víctor Vélez García

Matheson y MacKinnon: el espíritu misionero en India y Riotinto

Este trabajo hace un estudio, desde la antropología, del espíritu misionero del británico Hugh Matheson y del escocés William Mackinnon y cómo estos empresarios han contribuido a la colonización de la zona minera de Huelva (España) y de India. Para fundamentar esta hipótesis se ha estructurado el trabajo en tres partes. Aquí se propone que ambas zonas comienzan su interés por moldear una identidad urbana moderna y vanguardista que surge de las clases acomodadas y la incipiente burguesía. Una iniciativa que pasará a estar condicionada por los drásticos cambios que la industrialización y aculturación británica suponen en cuanto a estructuras industriales y red ferroviaria, y hábitos socio-culturales como la práctica del fútbol y del críquet, deportes promotores de las virtudes anglosajonas.

Eric Vicario

La ecología moderna y la concepción ancestral de la naturaleza en India: simetrías, desafíos y conclusiones"

El objetivo de este trabajo es documentar de modo cualitativo al menos cinco de las simetrías entre la ecología moderna y el saber y las prácticas de la India pre-Islámica para sacar conclusiones a la luz de los desafíos ecológicos que India vive hoy en día. Hace tiempo que se han venido señalando coincidencias entre los saberes ancestrales y las conclusiones que la ecología está arrojando actualmente.

Esto es especialmente evidente en India donde el saber védico muestra muchas de estos paralelismos en la comprensión de nuestro planeta y del rol del hombre en él. En India el hombre fue concebido como parte de un todo interdependiente, milenios antes que el estudio de los ecosistemas certificará esta realidad. Heredero de esta filosofía, aunque ya transformada por el Buda, el Emperador Ashoka Maurya creó una de las primeras legislaciones de protección de la naturaleza. Sus consideraciones también son cercanas a las defendidas hoy por ecologistas y activistas en los foros internacionales. Se podría anotar que los esfuerzos de Ashoka consiguieron un efecto transformador, de momento, muy superior al de sus esforzados homólogos modernos. Es interesante observar que aunque los mejores científicos de hoy en día y nuestros antepasados más sabios, estén de acuerdo en varios puntos, nadie les preste demasiada atención. Este trabajo pretende exponer y sacar conclusiones de estos puntos comunes, prestando especial atención a la temática de la conferencia, el Agua.

Robert Lanquar

Benjamin of Tudela and India: a Sephardi traveler of the 12th century

The history of world trade roads cannot be written without reference to India. In 9th century BC, King Salomon celebrated the Road of perfumes and Isidore of Seville around 600, praised spices and incense coming from India. The Radhanites, Jewish traders, have played a prominent role in this route. The Sephardim traded as far as the coasts of Malabar until the Portuguese persecute them. Some communities have survived. In Cochin, was spoken the Language of Pepper, a dialect between Hebrew and Malayalam as here Spanish ladino. Maimonides of Cordoba sent to Joseph Rabban, the Prince of Jews of India, three copies of his Mishnah Torah and his brother David died during a journey to buy pearls and gems in India. Only a few letters found in the Cairo Genizah testify of this trade. The most

fascinating manuscript is the Travels of Benjamin of Tudela, the Sefer Massa'ot, stated between 1166 and 1174. Benjamin' character remains an enigma: everything has been done to forget him in the Medieval Spain. He describes peoples of India and shows how strong were the trade relations with the Indian sub-continent at least 130

years before Marco Polo and two centuries before Ibn Battuta. This paper wants to confirm the most important trade route until the 14th century was that, through Baghdad and Basra, circulate until India, far more important than the Silk Road, passing by the Turkish nations until China and whose representation was created by the Christian Europe in contrast to Arab routes.

Juan José Cruz

Underneath Anand Gandhi's *The Ship of Theseus* (2013): Water as symbol of the North/South divide

Anand Gandhi's film *Ship of Theseus* (2013) has been praised as an art film that, dismissing both Hollywood and Bollywood formulas, has succeeded in expressing a universal quest for personal truth and moral obligation. The plot of the film tells the story of three sick persons who get over their serious illness thanks to the organs donated by a third party.

In all three episodes water conducts the characters' resolution to pursue their personal quests:

1. Cornea- photo artist story: stagnant pool and creek at the Himalayas
2. Liver- monk story: sewage system, Arabian Sea on Mumbai, ever present rain
3. Kidney- Stock trader story: tap drinking water, Stockholm harbour

These apparently disparate contexts merge so the text eventually addresses the challenges of Rising India in the current international division of the global economy. Ancillary subthemes to discuss include: women's empowerment within the new Indian middle class; organ trafficking to oblige the demand in the West; slow but relentless secularisation. Eventually, film presciently points out too that the Nehruvian agenda for India is being washed away by the opposite currents of fundamentalism and neoliberalism.

Claudio Lozano Guerra-Librero y Ayelen Sabin Paz

The Gulf of Cadiz and the Gulf of Cambay: the rising of the ocean level and the transformation of the human settlement

It's widely known, that after the last glacial period, the sea level started to rise very fast. 12.000 years BP, the sea level was about 100 meters below the current sea level today. Since the end of the fourth oscillation of the Würm glacial period, the sea level rise about 15 to 10 cm every ten years. This is a very fast rhythm for the communities that had their settlements near shore; or their economy, resources and communications dependents of the coastal geomorphology where they were living. Forty years ago, scientists were able to gather the initial sets of data that allowed the interpretation about the end of the glacial period and they were able to evaluate the changes of the sea level.

Recent studies provided new data related to the moment of the stabilization of the sea level after this sea rising process, stating, that the final stabilization of the current

coast crystalized about 4.500 ago. The Gulf of Cadiz and the Gulf of Cambay keep similar parallelism that affect coastal settlements and cultural developments related to sea rising. Communications, economy even the language?

In this paper we want to expose those geographical parallelisms and present the current investigation processes that is being developed in both of the areas, related to potential coastal settlements that were on the coastline before the sea level of today, and probably, now we may found them underwater in the Gulf of Cambay in India or under the mudflats of Doñana National Park in Spain.

Sanghita Sen and Indrani Mukherjee

Theorizing the Nomad Space of the Chambal as an Event-potential Performative in the "Making" of Two Dacoitesses

The present paper attempts to read two texts, Tarun Bhaduri's *Obhishopto Chambal* (1956) and Galeano's *Mirrors* (2009), which retell the Chambal valley as a nomad space traversed by dacoitesses Putlibai and Phoolan Devi respectively. The terror and awe of these inhospitable ravines was so awesome that they were neither owned nor colonized by any Indian or by any outside forces. Yet the Chambal is a site of refuge for the most deprived castes, for victims of social injustices and for fugitives of the law and hence served as an alternative "home" to such peoples. Postcolonial narratives of cinematic representations beg mainstreaming of the dacoits and of the river valley. Bhaduri's and Galeano's texts however "become" problematic counter-narratives which expose it as a site of ongoing caste/class struggles shunning domestication and modernization as the river constantly changes its course. It is in this sense that Galeano's Phoolan Devi and Bhaduri's Putlibai work towards a "stuttering/stammering" of a performative history. They take us to another rhizomic plateau which networks through two cultures, the Latin American and the Indian. Between these bodies, 'other' non-bodies of animate and non-animate "things" afloat contaminate them.

Hence though there are two different kinds of post-colonialities in India and Latin America, what plays out in this nomad space is an-other post coloniality (a third postcoloniality a la Soja's Third Space, perhaps?). Situating Putlibai and Phoolan in these interspatial cracks of semiotic performatives enables another way of thinking, without the contradictions of authority/authorship. This articulates a border thinking which reinstates scope of retelling and theorizing from an outside of a coloniality of power, rendering exposed cultures of misogynistic violence as event-potentialities hidden under heterotopias of normative paradigms of postcolonial law and orderly societies.

Rafael Iruzubieta Fernández

El cambio político y social en la India

Es Doctor en Derecho cum laude por la Universidad Complutense de Madrid, abogado en ejercicio y académico de la Real Academia de Jurisprudencia y Legislación. Como jurista, se ha dedicado eventualmente a la docencia, dirigiendo los cursos sobre Derecho de la Universidad Complutense durante los años 1991, 1992, 1996 y 1998 y el curso de invierno de la Universidad de Málaga del año 2002.

En el año 1991 instituyó en la Universidad Nehru un premio que lleva su nombre y el de su esposa (Irene Peláez), destinado a los dos mejores alumnos que se licencian cada año en dicho Centro. Este premio fue autorizado el 5 de mayo de 1991 por la Resolución nº 5 del Consejo académico de la Universidad Nehru. Es uno de los pocos casos en que la Autoridad académica (muy rigurosa en este particular) ha autorizado a un extranjero que constituya una fundación universitaria.

En el año 1996 fundó con su esposa y varios profesores universitarios amigos de la India (Pedro Carrero, Joaquín Benito, Carmen García Ormaechea y Eva Fernández del Campo, entre otros) el Instituto de Indología, que es una asociación sin ánimo de lucro dedicada a la divulgación de la cultura de la India en España. Este Instituto organiza con carácter bienal cursos universitarios sobre la India en los ciclos de cursos de verano de la Universidad Complutense de Madrid. Hasta ahora ha organizado cursos en los años 1996, 1999, 2001, 2003, 2005, 2007, 2009 y 2011. En el año 1997 organizó un curso muy relevante en conmemoración del cincuenta aniversario de la independencia de la India, en colaboración con el Consejo Superior de Cámaras de Comercio de España.

En el año 2007, y después de intensas gestiones con la Universidad Nehru y con la Universidad Complutense de Madrid, consiguió que se firmara entre ambas Universidades un Convenio de Cooperación Académica, Científica y Cultural, que se suscribió en Madrid el 15 de marzo de dicho año por el entonces Rector de la Complutense, profesor Berzosa, y el de la Universidad Nehru, profesor Bhattacharya.

En el año 2010 el Gobierno de la India le otorgó la prestigiosa condecoración «Padma Shri» por los servicios prestados a la Nación India al divulgar su cultura en España a través de las actividades antes citadas. Es el único español galardonado con dicha condecoración, que le entregó la Sra. Presidenta de la India el 31 de marzo del año 2010.

E. Guillermo Iglesias-Díaz

Deepa Mehta's Water: swimming in the troubled rivers of gender (in)equality and (trans)national identity

Indo-Canadian Deepa Mehta has become one of the most respected and controversial diasporic filmmakers. As it is the case with other diasporic people, her life has been marked by water, the water diasporas must cross in their

way to a new homeland. Diasporic individuals always represent a threat to national identities, both at their host nation and the one they have left behind and, in the case of Deepa Mehta, her condition as a diasporic and feminist filmmaker has placed her at the centre of patriarchal and national(ist) turmoil.

My proposal will focus on Mehta's film *Water*, paying attention to the metaphoric, metonymic and symbolic meanings of the liquid element in the film (in its different manifestations) and putting them in relation with gender discrimination in the context of Indian national construction process. Additionally, I will be trying to establish a connection (although avoiding the pit of essentialism) between Mehta's condition as a feminist, diasporic filmmaker and the discourse informing the film: the main narrative focalizer of *Water* is a girl, although the film could be defined as choral film, with different characters (mostly women) holding the reins of the narration, a narration which does not place the responsibility of gender discrimination solely on the shoulders of male characters (in fact, most of them are kindly portrayed), but on the community as a whole. The fact that the film is a Canadian production and was shot in one of the Indian vernacular languages abounds on Mehta's diasporic condition and her transgression of national borders and conventions.

Feroza Jussawalla

A River flows through Here: Rivers in Postcolonial Literature

Rivers are a very important central trope for me in the definition and characterization of what Postcolonial Literature actually is. I am working on a book that center around using the paradigm of the bildungsroman to define and describe postcolonial literature, a paradigm distinct from our theoretical constructions. I have thus, far in several papers and essays, advanced the notion, that postcolonial novels from R.K. Narayan's *Swami and Friends* to Arundhati Roy's *God of Small Things* are all bildungsromans or growing up stories. I advanced this notion way back in the late 1980s and since then several younger scholars have written about it. In this paper, I want to examine, WHY the "river" is a central trope, from the river that runs through Malgudi to the Thames in Zadie Smith's *White Teeth*. It also allows me to classify a work like Kipling's *Kim* as postcolonial rather than colonialist in his connection with two seminal rivers, the Ganges and "the river of the Arrow." It seems that each of the young, heroes or heroines has to take a journey along a river to find themselves. But it is not just the young heroes. This is true even of the older characters in Narayan's Malgudi. Witness *The Guide*.

Rivers, particularly in south Asian writing are somehow or another associated, but with indigenous spirituality and ritual. Coming to a knowledge of oneself as belonging to a nationality or an identity is a ritual and a rite! In diaspora writing they become symbols of "crossings," as do oceans. But oceans result in the loss of "Brahminhood." In Bharati

Mukherjee's stories, they symbolize doom, drownings, crashes of airplanes. For the younger generation of diaspora writers instead they symbolize easy crossings, comings and goings.

In this paper therefore, I would like to explore the importance of the river versus the ocean, in the literary imagination of south Asian Indian writers.

Alejandra Val Cubero

La obra cinematográfica de la directora Aparna Sen

La obra cinematográfica de la directora Aparna Sen es prácticamente desconocida en occidente y tiene una alta calidad técnica y estética. En su larga trayectoria cinematográfica la cineasta presenta obras en las que partiendo de hechos cotidianos (relaciones de familia y de pareja) se exponen temas que hacen referencia a las diferencias de género dentro de un panorama que aborda los conflictos étnicos o religiosos o la destrucción del medio ambiente, como en la película *Yugant* (1995) que iba a tener el nombre en inglés de *What the Sea Said?* porque la protagonista, en una de las primeras escenas del largometraje, sale del agua y le dice a su marido que el agua le habla, mientras que al final de la película esa capacidad de conectarse con la naturaleza ha desaparecido, metáfora de la falta de asociación entre el hombre y el medio ambiente en una India en cambio.

Taniya Gupta

The Challenges of Subtitling in Indian Cinema

The international distribution of Indian popular cinema has experienced a steady growth since the 90's. To begin with, this "international" audience was limited to immigrants from the Indian subcontinent, and therefore, did not particularly target a non-Indian public, except for official exports made by the Indian government's film division to a few countries, especially the former USSR (Rajadhyaksha 2003).

With the opening up of the Indian economy, content increase in Indian media channels of Western (mainly Hollywood) cinema and an expanding middle-class and diaspora with increased spending power, Indian film distributors and media houses are aware of an interest in Indian cinema among other populations, and now actively woo non-Indian audiences with movies that have more cosmopolitan settings, identifiable plots and are often multilingual in nature -usually a combination of English and Hindi, or other languages- depending on the regional industry involved.

This paper attempts to explore the role that subtitling plays in this cultural export and its processes and degree of success, along with the challenges in audiovisual translation that lie ahead of the Indian film industry.

Alejandro Jiménez Cid

The Gift of the Indus: Hydrography of the Panjab in Ancient Greek Sources

The rivers comprising the Eastern branch of the Indus system represent the main landmark used as a reference by Ancient Greek geographers for the mapping of the Panjāb area. The reports of those who accompanied Alexander the Great in his Indian campaign (326-325 BCE) are regarded as the foremost source of knowledge that the Greeks had about the area covered by this drainage basin. Although modern observation has proved that many of the measurements and course descriptions found in this corpus of sources are surprisingly accurate and reliable (especially those compiled by Arrian in his *Anabasis of Alexander*), they are basically a report of campaign geographers, mostly interested in geo-military issues. On the other hand, Ptolemy's *Geography* (ca. 150 CE), a work written in the golden age of Indo-Roman trade, offers us a more complete depiction of the structure of the Panjāb river system. The hydronimics in Ptolemy's work, generally unrelated to those used by Alexander's historians in their geographical accounts, are remarkably close to Sanskrit river names as found in purāṇa literature. This literary evidence points to the existence of tighter contact and cultural exchange between the Mediterranean shores and the Indus basin in the 2nd century CE, and disproves the commonplace in classical studies which states that all the knowledge the Greeks had of India was a result of Alexander's expedition.

Fernando Llagas Gelo

La gestión del agua en la Unión Europea: ¿un modelo a seguir?

El agua es en la actualidad un bien escaso, un recurso natural que soporta un notable impacto ambiental. Se hace en la ponencia una consideración crítica de la Política europea de este recurso, enmarcada en la Política del Medio ambiente, destacando los hitos más significativos de su desarrollo y poniendo de manifiesto la filosofía que subyace en el modelo de gestión. Asimismo, desde los anteriores presupuestos comunitarios, se aborda un juicio sobre la actual situación de la gestión del agua en España, en concreto en su aspecto de bien objeto de un servicio público esencial que hoy en día soporta, en su gestión como ciclo integral, importantes costos no siempre justificados por las necesidades del servicio, las exigencias medioambientales de la gestión del recurso o su ordenada explotación. Por último, se señalan algunas implicaciones del abastecimiento y depuración del agua en relación con la ordenación del territorio y las tensiones que al respecto surgen; el agua es un recurso que ineludiblemente está presente en la coexistencia del hombre con el medio que habita y el modelo que se adopte con respecto a tan esencial recurso determinará en buena medida las pautas de sostenibilidad del sistema.

Enrique Cámara de Landa

Separating and joining: Current horizons of Indian music in the world

One of the many features of rivers and the seas in relation to people over time has been to both separate them and unite them. The rivers have served –and still serve- to provide borders between countries and at the same time, have permitted and encouraged the creation of human settlements. The curiosity and necessity have encouraged the development of tools for transcending the borders created by water in many distinct ways. The migration of people has permitted the diffusion and sharing of cultural traits and, at the same time, have given new meanings to those traits.

These facts, well known by everyone, are the anthropological context of my proposal, dedicated to reflecting on the transformations provoked by contemporary phenomena such as globalization and the exponential growth of communications. We can see clear evidence of this in musical objects (like instruments, genres and repertoires), in the behaviours that permit its existence and more importantly, in the meanings.

Dissemination, redefinition and enculturation are some of the aspects to be considered in some Hindustani and Carnatic musical practices performed by singers and instrumentalists in American Indians and migration scenarios performed by Indian and Latin American singers and instrumentalists in situations of migration. Some visual examples will be analyzed and the advisability of replacing the concept of cultural border by that of Horizon to interpret the musical traditions of India in the current scenario of the transnational diffusion will be proposed.

Antonia Navarro Tejero

Saving the Daughters of India: Obstetrics and Power in Colonial India

Con la premisa de que la violencia obstétrica es violencia de género, hacemos un recorrido por la historia de la medicalización del parto durante la época del Raj británico en India, y describimos cómo el nacimiento y el parto les fueron robados a las parteras indígenas. La ideología colonial trajo consigo la idea de que el hombre blanco occidental podía salvar a la India de sus peores pesadillas, fueran éstas reales o construidas por el mismo Imperio. La profesionalización del oficio de partera y la medicalización del parto fueron las herramientas “sanadoras” impuestas por occidente una vez que se definieron los cuerpos de las parturientas como patológicos, pues si se trata el parto como si fuera una enfermedad (su consecuencia el dolor), hay que combatirlo en hospitales y con los “avances” de la medicina occidental. Con el fin de desvelar los mecanismos de esta violencia interiorizada en India, hago uso de las teorías que promulgan los Estudios de lo Subalterno, las teóricas Spivak y Mohanty, y Foucault, para demostrar que no sólo la maternidad, sino también el rito que convierte a las mujeres en madres, han sido manipulados por la política. En este artículo, nos

centramos en el papel de la partera indígena y cómo fueron desplazadas por las matronas obstetras británicas, quienes convencieron a la clase pudiente de que un parto sin “ciencia” no es posible, y así poder practicar los métodos artificiales recién adquiridos en su formación en Inglaterra como son el uso de fármacos de manera rutinaria e intervenciones. Además de analizar la triple marginación de las parteras indígenas, destacamos los mecanismos de revaloración de sus prácticas ancestrales que devuelven al ámbito doméstico su potencial subversivo.

Taking into account that obstetric violence is gender violence, we make an account of history of the medicalization of childbirth during the British Raj in India, and we describe how birth and delivery were stolen from indigenous midwives. The colonial ideology brought the idea that white Western man could save India from its worst nightmares, either real or constructed by the same Empire. The professionalization of the role of traditional birth assistants and the medicalization of childbirth were the “healing” tools imposed by the West, once the bodies of women in labor were defined as pathological, as if labor is treated as if it were a disease (therefore pain), it has to be opposed at hospitals and with the “advances” of Western medicine. In order to unravel the mechanisms of this internalized violence in India, we make use of the theories promulgated by the Subaltern Studies Group, Spivak, Mohanty, and Foucault, in order to demonstrate that not only motherhood, but also the rite which converts women into mothers, have been manipulated by politics. In this paper, we focus on the role of indigenous birth assistants and how they were displaced by British obstetricians, who convinced the wealthy that childbirth without “science” is not possible, so that they could practice artificial methods newly acquired in their training as midwives in England, as for example the use of drugs and interventions routinely. In addition of analyzing the triple marginalization of indigenous birth assistants, we highlight the mechanisms of reassessment of their ancestral practices that place the domestic sphere back to its subversive potential.

Janet Chawla

The Powerful Placenta: Image and Idiom

Janet Chawla is an activist, researcher, scholar and founder-director of the NGO, MATRIKA. Her current involvement is with the qualitative research of the Jeeva Project’ gathering data from families, dais and other providers in four remote areas Kangra District in Himachal; Bokharo in Jharkhand; Nandurbar in Maharashtra and Bellary District in Karnataka. Her special interest is traditional midwives, (dais) ritual, birth songs, notions of goddess and demones, ghosts and ancestors: all of these span the gaps between medicine/religion/gender (matrika-india.org).

Ms Chawla is a founder member of Delhi Birth Network, a group devoted to natural and midwifery-attended birth. She has lectured on indigenous concepts of the body and

women's health nationally and internationally as well as written books, produced a play and a film, *Born at Home* on birth. She was a Scholar in Residence at the Five Colleges Women's Studies Center in Massachusetts, USA.

Eva Fernández del Campo
Las mujeres que inventaron el arte indio

Esta ponencia propone una reflexión crítica sobre el relevante papel que tuvo en la configuración de la historiografía del arte indio la figura de la escultora e indóloga suiza Alice Boner y la actividad intelectual desarrollada en su casa, a orillas del Ganges en Benarés. Alice Boner, como otras destacadas pensadoras, entre las que sobresalen Stella Kramrisch, Alexandra David-Néel y, en una generación posterior, Kapila Vatsayan y Bettina Bäumer, ha desempeñado un papel fundamental en la visión occidental del arte indio a pesar de que su personalidad académica ha quedado eclipsada por la de otros pensadores. Se propone aquí rescatar la memoria de estas mujeres y hacer un análisis de sus aportaciones y de su manera de mirar a India y transmitirla a Occidente.

Javier Arnaldo Alcubilla
Los fundamentos de la pedagogía moderna del dibujo en Alice Boner

Los estudios de análisis formal de la escultura india que ocuparon a Alice Boner (1889-1981) desde 1941 y tuvieron como resultado fundamental su célebre libro *Principles of Composition in Hindu Sculpture* (Leide, 1962) guardan una relación fundamental con los ejercicios de análisis de formas que previamente había desarrollado la moderna pedagogía del dibujo, particularmente en Centroeuropa. Desde la segunda década del siglo XX métodos como los después empleados por Boner tuvieron una presencia destacada en la teoría de la visión aplicada a la pedagogía. Importantes renovadores de la enseñanza artística, como Adolf Hölzel, Johannes Itten y Franz Cizek hicieron del estudio de los componentes arquitectónicos esenciales de la imagen una misión muy principal, en la que se educó el lenguaje de las vanguardias. Destacan a este respecto los *Análisis de maestros antiguos* (1921) de Johannes Itten. La variedad de intenciones, recursos y resultados de los análisis de esa naturaleza es notable, pero los planteamientos de los artistas y docentes que los desarrollaron coinciden en señalar la suficiencia de la forma para comunicar contenidos, es decir, que, al margen de los contenidos explícitamente iconográficos, las formas expresan por sí mismas relaciones semánticas y tienen un rendimiento simbólico. Este principio de ascendencia goetheana se reconoce en la sistematización de composiciones que toman la estructura de *mandala* en la escultura india estudiada por Boner, cuyo propósito último consistió en crear una propedéutica para una cultura artística que, como la del subcontinente indio, quedaba fuera de los cánones de la tratadística occidental.

Irene López Arnáiz
Alice Boner and Uday Shankar: Dance and Plastic Arts flow together between India and Europe

En 1930 la artista Alice Boner y el bailarín Uday Shankar realizaron un viaje a India para buscar bailarines y músicos indios para la compañía del segundo. Uday Shankar fue una figura fundamental en la introducción en Europa de la danza india durante el siglo XX. Creó un estilo muy personal adaptando diversas formas de danza india al estilo occidental, situándose así como uno de los padres de la denominada danza moderna india. Alice Boner descubrió India a partir de su danza, pues aquel primer viaje con Uday Shankar fue el comienzo de una admiración profunda hacia el arte indio que le llevó a residir en Benarés, a orillas del Ganges, durante más de cuatro décadas.

La amistad de Uday Shankar y Alice Boner, y los trabajos artísticos de ambos, son una perfecta ilustración del confluir de dos culturas, la india y la europea, y de diversas disciplinas artísticas como la danza, la pintura o la escultura. Alice Boner retrató a Uday Shankar y dedicó varias pinturas al *Khathakali*; el ritmo y el movimiento marcaron tanto su propio arte como la teoría compositiva que desarrolló en torno al arte indio. Uday Shankar -que se había formado como pintor en el *Royal College of Art*- introdujo en Europa, ayudado por Alice Boner, una nueva forma de danza india fuertemente inspirada por la pintura y escultura indias; consolidando además el intercambio entre la danza occidental y la india que había venido desarrollando desde sus primeras incursiones en el terreno de la danza de la mano de Anna Pavlova.

Sergio Román Aliste
Unexpected tributaries in artistic theory of Santiniketan. A reading through the image of Benares in Benodebehari Mukherjee

Esta comunicación pretende abordar la interpretación de la teoría artística de Santiniketan como la confluencia de fuentes estéticas cronológica y espacialmente dispares, pero que adquieren un carácter coherente y unitario en la praxis artística de la universidad de Rabindranath Tagore desde aproximadamente 1920. La aproximación se realiza, por tanto, desde la idea de fluidez y confluencia, en términos próximos a la imagen metafórica del río como corriente integradora. La diversidad de afluentes que adquieren cuerpo en la propuesta teórica y pedagógica de Santiniketan contempla tanto la integración de la tratadística clásica de India, libremente interpretada a partir de los estudios académicos coetáneos, como la literatura artística medieval europea, las fuentes estéticas de Asia Oriental o la plena modernidad de la vanguardia europea. En el marco de esta interpretación se considera fundamental el paso de Stella Kramrisch por Santiniketan, así como su influencia intelectual sobre los artistas de KalaBhavana, para la comprensión de la propuesta tratadística de Nandalal Bose o Benodebehari Mukherjee.

La relación fluvial de esta interpretación se proyecta además sobre la ciudad de Benarés, en la medida en que constituye el motivo central de la obra que condensa de modo más claro la complejidad de la tratadística de Santiniketan, el mural "Life of the Medieval Saints" (Hindi Bhavan, 1946-47) de Benodebehari Mukherjee. De este modo, la presente comunicación aborda el análisis de las fuentes de la teoría artística de Santiniketan en base a las claves que ofrece la obra mural de Benodebehari, en franca interacción con la idea de transcurso fluvial.

Maria-Sabina Draga Alexandru
Ocean Crossings and Still Waters: Ethical Concerns in Women's Migration in Jhumpa Lahiri's *The Lowland*

Migration has long been associated with sea/ocean crossings in search of a better life. Yet, previous to this positive perception, in Hinduism, such crossings carried a much darker meaning. "Crossing the black waters" was perceived as a serious act of trespassing that entailed a loss (of caste) rather than a gain. In "Imaginary Homelands", Salman Rushdie describes Indians living abroad as marked by an assumed awareness of having trespassed: "Hindus who have crossed the black water" and as "Muslims who eat pork".

Jhumpa Lahiri's 2013 novel *The Lowland* is a study of the ways in which, transposed onto new territory, ethical choices can be radically altered, to the point where the female protagonist rejects maternity in favour of a much desired academic career. Far from passing simplistic judgement on women in academia, Lahiri brings into focus the predicament of intellectual women who, both in western and eastern societies, are traditionally expected to sacrifice their dreams to family duties.

The novel's plot, torn between here and there, now and then, the personal and the political, is doubled by a complex and similarly dual poetic discourse of water imagery. Following a logic similar to Julia Kristeva's symbolic/semiotic dichotomy, oceans (a symbol of change and evolution, present through Subhash's subject of study, chemical oceanography) are contrasted to the damp lowland in Bengal (a kind of collective unconscious of the novel). This paper will argue that water symbolism, which supplements the novel's surface plot, mediates an implicit debate around women's ethical choices in migration.

M^a Luz González Rodríguez y M^a Concepción Brito Vera
The Crossing of Water in Bharati Mukherjee's Fiction: An Ecocritical Reading

The Indian born American writer Bharati Mukherjee (b. 1940) constructs her literary universe around the concept of "transplantation and psychological metamorphosis" (Mukherjee, 1997: 70) shaped by the crossing of her characters from India to America. She presents the pioneer's ability to perceive the new culture with complete new eyes and, in doing so, initiates a process of re-forming and de-forming that culture. Her aim as a writer is to illustrate both that the new land transforms

the migrant and, conversely, that migrants like her recreate and transform the new land. Water is the element that unceasingly changes form. It is a source of continuous transmutation, just like Mukherjee's literary alter egos and their constant wish for self-development. Some of Mukherjee's female characters, especially those belonging to her later works, migrate across water in search of a new self. The peculiarities of cultural reformulations are then expressed through the symbolism of water. Crossing water signifies always a change from one mode of experience or reality to another, a means of separation that gives rise to the dismantling of an old, set and rigid self to the construction of a fluid, unstable and changeable individual, always ready to move again. The aim of this paper is to analyse Mukherjee's female characters as caught between two different worlds, homes and cultures from a symbolical perspective, specifically focusing on Susan Rowland's theories on the "ecocritical psyche" (2012). Following different archetypal theories on water, concepts like "femaleness", "motherhood", "widowhood" and "grief" in Mukherjee's work will be studied.

Juan Ignacio Oliva Cruz
'La memoria del mar': Una aproximación eco-materialista a la poesía de la diáspora india

En esta comunicación se pretende analizar algunos poemas escritos por autores provenientes del subcontinente indio (cfr. Surjeet Kalsey, Uma Parameswaran, Sasenarine Persaud, Arzina Burney, Rienzi Cruz...) de temática biográfica, en los que el mar aparece como metáfora sustancial que se ha utilizado como fuente inagotable de recursos literarios, pero muy pocos de ellos relacionados con su verdadera entidad física. El mar ha sido humanizado, divinizado, sublimado y potenciado como catarsis debido a su permeabilidad líquida. Los ciclos de la naturaleza y la gravitación de los ríos han servido para ejemplificar la condición humana, pero no ha habido, por el contrario, diálogo sobre las necesidades del mar en las bioregiones en que confluye. Sin embargo, en el mar encontramos el recipiente ideal para depositar los cuerpos físicos, las cenizas, y aquellos más abstractos, como las herencias culturales de las distintas civilizaciones. Así, la fluidez del mar se muestra perfecta como zona de contacto para la representación de la vida humana y sus diferentes corporalidades materiales. En este sentido, la majestuosidad del océano contrasta con la amenaza constante de destrucción que los venenos de todo tipo, sobre todo los petrolíferos, los residuos industriales y los vertidos fecales de las ciudades costeras, están llevando a cabo de forma geométrica, progresiva e imparable. Se analizará por tanto, en estos textos, la estrecha relación entre la poesía, el ecologismo y el medioambiente en las zonas deprimidas del tercer mundo, siguiendo lo que el crítico Joan Martínez Alier ha calificado como el "ecologismo de los pobres".

Carmen Escobedo de Tapia y Ángela Mena González
The Poetics of the River in Indian Writing in English:
Some examples

Water is a natural element that has been universally and religiously recognized as a purifying natural symbol. In India this element acquires special significance from a literary perspective, from poetry to narrative, and thus we can approach different examples to make explicit the intrinsic spiritual and religious content that underlies the use of the image of the river that Indian writers make, from the postcolonial to the global. In a current world that appears to be devoid of spiritual values, where technological modernity is an integral part of our daily experience it seems necessary to rediscover and recover old sacred values that acquire significant meaning as explained under the eye of an eco-spiritual approach to several examples taken from the corpus of Indian writing in English. In the midst of a world that has turned into a globalised village with hardly any differences, proud as we are of our age of information and communication, it seems necessary to bring forward forgotten values essential to human beings and that can be identified in the symbol of water, the image of the river, as used by Indian writers.

M^a Concepción Brito Vera

Class Divisions versus Open Waters: Social Justice in
Thirty Umrigar's *The Space Between Us*

Bombay born writer Thirty Umrigar has stated that her novel *The Space Between Us* (2005) is a "book about what brings us together and what divides us as human beings" (2005). In fact, class divisions and female subordination are the guiding lines through which these differences and connections are expressed via the lives of two female characters. Middleclass Sera has endured years of abuse from her mother in law and her husband whereas Bhima, her servant, has also suffered under a husband given to drinking. Both women share the same subordination that acts as a bridge on which their friendship is built. Notwithstanding, their different class origins are, in Umrigar's words, "the elephant in the room", that is, the barrier that prevents a real encounter between them. These divides are also reflected via the different spaces each woman occupies and water, its absence or its accessibility, characterizes and defines them. If water is given for granted in Sera's existence, its absence determines Bhima's life and routines. Living in the slums of Bombay means having to queue to get water from the public well before going to work or walking in muddy streets, as there is no sanitation in the slums Bhima has to dwell. There is a place, however, where both women can meet almost as equals. The sea, as it is water which is not owned or possessed, seems to dilute the differences between these two characters and, at the end, allows Bhima to listen to the voice of her inner self. My aim in this paper is to explore these interconnections and paradoxes from a spatial perspective informed by Henri Lefebvre's *The Production of Space* (1991), David Harvey's *Justice,*

Nature and the Geography of Difference (1996) and Edward Soja's *Seeking Spatial Justice* (2010). *The Space Between Us* is a book about class divisions which offers an open space, the sea, that symbolically prefigures social justice.

María Isabel Alonso-Breto

Water as Transit in Recent Fiction of South Asian
Origin

Water has certainly served a variety of metaphorical functions in literature. Mostly, however, it has been deployed as a purifying element, endowed with the virtues of cleansing and renewing both people and situations. Such perception of the invigorating role of water is an intrinsic aspect, as the conference theme highlights, of Indian cultures. Not only in Hinduism but also in Muslim and other cultures does water play a key role. Thus, taking advantage of the multifariousness of Indian culture(s), my paper intends to show that the traditional trope of water as connected to renovation is very present in contemporary fiction of South Asian origin. Yet my main argument is that the idea of renovation, traditionally perceived as positive, is not always ridden with celebratory aspects in the novels under discussion. Rather, in forms as varied as oceans, seas and rivers, but also others like subterranean springs or tsunamis, water plays roles -actual and metaphorical- which are often ambivalent and highly critical. Focusing on this idea, the paper will approach five different works published in our century and authored by writers of South Asian from a variety of geographical and cultural locations: *Boundaries* (2003), by South African Indian Farida Karodia, *The White Tiger* (2008) by Aravind Adiga and *Revolution 2020* (2011) by Chetan Baghat, both Indian authors but with a different degree of international projection and with different audiences, *How to Get Filthy Rich in Rising Asia* (2013), by Pakistani Moshin Hamid's, and *The Moon in the Water* (2009) by Ameena Hussein, from Sri Lanka. The inclusion of such variety responds to the wish of highlighting diversity in two different senses: that of South Asian writing and experiences, and that of the meanings and tropes that can be associated with water, and which can, all cases, lead us to throw light on the crucial idea of transit in contemporary South Asian cultures.

Bernd Dietz

The Unrest of Desire: On the Poetry of Keki Daruwalla

Keki Daruwalla, who was born in 1937, is one of the greatest Anglophone poets of India and a reputed literary voice in the international scene. *His Collected Poems (1970-2005)*, published by Penguin Books in 2006, attest this high level of recognition, while illustrating the depth, virtuosity and power of his lyrical output. This presentation, which is based on the actual experience of working with Mr. Daruwalla and translating his work into Spanish, will provide a close reading of some of his best

poems.

Keki Daruwalla, nacido en 1937, es uno de los mayores poetas indios de expresión inglesa, así como una voz literaria que goza de reputación en el ámbito internacional. Sus *Collected Poems (1970-2005)*, publicados por Penguin Books en 2006, atestiguan este amplio reconocimiento, a la vez que ilustran la hondura, el virtuosismo y la fuerza de su producción lírica. Esta conferencia, basada en la experiencia real de trabajar con el autor y traducir su obra al español, aportará una lectura atenta de varios de sus mejores poemas.

Cayetana Ibáñez López

The river as a metaphor of Time in the Visual Indian Narrativity

Esta comunicación pretende mostrar la relevancia del tiempo narrativo en los relatos plásticos, frente a otras concepciones temporales. Para ello, será necesario aproximarse a las lecturas de los autores que han ayudado a difundir el papel protagonista y canónico del tiempo cíclico en la India contemporánea, como Ananda K. Coomaraswamy, Stella Kramrisch o Heinrich Zimmer; e introducir el concepto más ligado a las tradiciones orales que aparece con frecuencia en el arte indio.

Se trata, pues, de ir siguiendo la metáfora del tiempo como río, que lo convierte en un espacio múltiple según la interpretación que se realice. Partiendo de los *ghats* de Benarés, donde todos los años la festividad dedicada al dios Rama, el *Ramlila*, cobra especial importancia, se profundizará en este entorno como lugar en el que una y otra vez cobran vida las historias de héroes y dioses. Una resonancia que en última instancia nos muestra la antigüedad y actualidad de todas ellas en su continuo recontar. Pero no sólo se encuentra la visión cíclica del tiempo, puesto que la narratividad ofrece una inmensa cantidad de recursos que bien podría asemejarse a los remansos de aguas calmas de un río, a los rápidos, remolinos, saltos, cascadas, cambios de corrientes y lagos. La narratividad plástica ofrece varios ejemplos de estos malabarismos propios de los cuentacuentos tradicionales. El carácter fluvial, que tan en el centro de la cultura india se encuentra, aparece como manera de transmisión del relato, que lo dota de vitalidad en su imitación formal.

Javier Garcerá

El Ganges, su tempo y los procesos en la creación artística

Más allá del inicial atractivo que para occidente supuso el descubrimiento de lenguajes artísticos ajenos y de las distintas tradiciones culturales de oriente, los artistas contemporáneos siguen prestando atención a la vinculación que allí se ha establecido entre el tiempo y la mirada, una relación impensable en el contexto del capitalismo que sigue condicionando las posibilidades de diálogo entre el individuo y su contexto, entre el artista y la materia que trabaja.

El Ganges a su paso por la ciudad de Benarés es una imagen que hace visible, y no sólo metafóricamente, un tempo que permite desarrollar el trabajo que los artesanos elaboran en sus orillas. Artistas como Alice Boner, entre otros, acudieron a la ciudad sagrada para impregnarse de su presencia, de ese tempo que condicionaría ya para siempre la naturaleza de sus proyectos artísticos.

Esta ponencia pretende mostrar cómo los procesos de elaboración de la obra de arte contemporánea pueden seguir enriqueciéndose a través de una mirada hacia Oriente, a través de una comprensión de ese diálogo que continua estableciéndose entre la materia y el tiempo y que es fácilmente visible en la ciudad de Benarés.

Rosa Fernández Gómez

El Benarés tántrico de Bettina Bäumer: la estética del deseo

Bettina Bäumer (Salzburgo, 1940) es una indóloga de reconocido prestigio en la teoría del arte indio, la metafísica del shivaísmo de Cachemira y el diálogo interreligioso, afincada en Benarés desde hace cuarenta años. Acercarnos a su pensamiento y a su trayectoria investigadora nos permite comprender el papel fundamental que ha desempeñado esta ciudad india a lo largo del siglo XX como foco de inspiración y lugar de confluencia de la metafísica tántrica, la estética y el arte indio tradicional. La presentación se estructurará en torno a varios ejes fundamentales: una breve presentación general de su biografía personal e intelectual subrayando su vinculación con Benarés; la relación de Bettina Bäumer con el arte indio tradicional, prestándose especial atención a su relación con Alice Boner, con Kapila Vatsyayan y a una breve presentación de las publicaciones relacionadas más relevantes, como el *Kalatattvakosha*; las aportaciones a la estética y la metafísica india del shivaísmo de Cachemira a través de su labor al frente del Abhinavagupta Institute de Benarés, así como mediante sus publicaciones relacionadas con la interpretación de obras claves del tantrismo, tales como el *Vijñana Bhairava*, los *Shivasutras* o el *Abhinavabhārati* de Abhinavagupta. En particular, se prestará particular atención a la profunda dimensión estética que subyace al misticismo tántrico del Shivaísmo de Cachemira tal y como lo entiende Bäumer, siendo en ella fundamental la relectura de la noción de deseo a la luz de los textos del shivaísmo no dualista de Cachemira.

Virginia Nieto-Sandoval

El simbolismo del agua en el arte de la dinastía Pallava y su desarrollo en el conjunto de Mahabalipuram

El tema del agua tiene una especial significación en el arte de la dinastía Pallava, una de las estirpes más poderosas del sur de India. Los Pallava patrocinaron numerosos templos entre los siglos VII y IX, siendo los iniciadores de la arquitectura excavada, y de los primeros templos construidos en piedra en el actual Tamil Nadu. También

emprendieron obras e irrigación y construyeron depósitos de agua en los que los monarcas grabaron sus nombres, lo que atestiguan el vínculo entre la realeza y el control de los recursos del agua.

El agua juega un importante papel el corpus mítico, epigráfico e iconográfico de la dinastía Pallava. Forma parte esencial de sus mitos del origen, y se representa figurativamente en sus templos de manera insistente. Una de las imágenes más potentes del tema del agua en el arte Pallava es el Descenso del Ganges.

La presente comunicación pretende explorar la importancia del simbolismo del agua en el arte de la dinastía Pallava, con especial atención al conjunto de Mahabalipuram, donde el agua juega un papel fundamental no solo desde el punto de vista físico e iconográfico, sino también como un elemento escenográfico de primer orden. Al mismo tiempo, la comunicación busca analizar cómo los mitos e imágenes que se construyen alrededor del agua durante la dinastía Pallava tienen como fin la transmisión de un mensaje real.

Nuzhat Kazmi

The Representation of Water in the Plastic Arts of India: 7th to 17th century.

Ajanta murals of the 7th to 8th centuries have plenty of lotuses but no 'water' depiction. Pala and Sena periods of Indian painting have lotuses and fishes but no water. However, water is considered auspicious and is shown in Kalash, or water containing vessel, as one of the signs of wellbeing and prosperity in the architectural sculpture and in the painting.

We find water shown with fishes and lotuses and personifications of life-giving rivers into 'goddesses'. Thus, the entire water body is represented. The most famous such plastic representation is the Descent of Ganga at Mahabalipuram, some miles away from present day metropolitan city of Chennai. This is from approximately, the 7th century A.D. The presence of water, sprouting from a manmade cistern, was part of a highly imaginative, creative expression using the cleavage between two boulders to visualize Ganga the sacred river flowing from the matted hair of Lord Shiva, who resides on the Mountain Kailash, in the Himalayan region. Here the myth and reality, the represented and the physicality of water are brought together in a most profound plastic artistic language.

Water in plastic arts is most visible in the paintings that we get from the Delhi Sultanate period, from around the 12th century. The influence of the native art practices, especially the Pala and Sena manuscript paintings of the 13th century, is visible. The western Indian school of painting also had water but usually codified and contained. Its representation remains, for most of the creative arts from 12th to 15th centuries, minimalistic. This is reinforced by a tendency, to maintain in plastic arts, elements of landscape, functioning as basic prop to the narrative content of the art form. From the time of the Mughal patronage starting from the 16th century, a

vibrant visualization of water takes form. I shall look that this and argue how close the east and west came in medieval India. Other interesting developments in plastic arts connected to the Mughals are the Rajasthani and Pahari schools. Rarely, indeed, is the theme of landscape painted for itself, in India. That happens well in the 17th century, when European art and artists influence the mainstream Indian art practices in a big way.

Travelling European artists paint exotic, picturesque East, reflecting the growing culture of 'orientalism', almost concurrent to the expanding European 'colonization' of India. The genre of landscape becomes popular amongst the aristocracy, who find in it a valid expression of their material assets and class uniqueness. However, interesting it is to note that river and water as such almost disappear. All that usually is highlighted in this period is the architectural presence and the interiors of the architectures that become the backdrop for historical portraiture and narratives.

Pradyumna S. Chauhan

A River Sutra: The Narbada That Threads India's History, Politics, and Cultures

Gita Mehta's *A River Sutra*, that begins as a paean to the sacred Narbada, connects cultural communities settled on its banks, linking fractured histories, prayers, visions, and communal memories.

The novel not only celebrates the regions the river flows through, but also invokes the mystery of its influence over the human life lived along its banks from pre-historic period to the modern era marked by archaeological digs and discoveries left in its path, stretching from the heart of the Indian sub-continent to the Arab Sea.

To travel through its length (the river's as well as the novel's) is to witness the evolving panorama of the remnants of a 3000-year-old culture that has flourished along the banks of the Narbada—from the arboreal settlements of ancient hermits, to Mogul watch-towers, through the British bungalows, to modern India's geological labs—all nestled among its hills and valleys.

In explicating Mehta's intriguing novel, the paper plans to unearth the central role of the Narbada in the evolution of the life that developed along the sacred river that bisects the country into the Northern and Southern India. Miraculously, the course of the narrative parallels the course of Indian history, justifying the faith of the millions in the Narbada's capacity to confer immortality upon perishable humanity.

Felicity Hand

Nine Moods and a Dam of Emotions: Sohan Roy's *Dam 999*

Dam 999, an international feature film released in 2011 directed by Sohan Roy, stirred up a controversy because of a 116 year old dam, the Mullaperiyar dam, which, although located in Kerala, actually serves Tamil Nadu. The day before the release of the film, the Tamil Nadu

government banned its screening, on the basis that it might cause law and order problems. It was feared that the film, which stars Indian and foreign actors, would unleash panic among Tamils as the fictional dam actually bursts with the result that theatre owners in Tamil Nadu decided against screening the film. Roy dedicated the film to the 250,000 people who lost their lives in the Banqiao Dam disaster in China in 1975 but the title clearly hints at the lease indenture for 999 years that was made between the Maharaja of Travancore, Visakhram Thirunal Rama Varma and the British Secretary of State for India for Periyar Irrigation Works on 29 October 1886. Despite the obvious political reading of the film and its relevance to the water crisis that affects many parts of India today (see <http://thediplomat.com/2014/04/indias-worsening-water-crisis/>), I wish to explore Roy's incorporation of *Natyasastra* aesthetics into the plot. The nine main characters each enact one of the nine *rasas* or emotions. Roy has stated that "every individual is born with a *sthayibhava*, but when his suppressed feelings burst, like a dam, it changes". (www.hindu.com/mp/2009/10/24/stories/200902451611700.html). Therefore the paper seeks to unravel the emotions from the politics if indeed the director of *Dam 999* really intended his audience to do so.

Arunima Dey

The Ganges and the Hindu: From birth till death

This paper attempts to explore the oral tradition of myths and folklore associated with the Hindu holy river; the Ganges. The paper will concentrate on various theories regarding its origin and significance, and why it is believed to serve as a pathway between heaven and earth. Ganga as a 'holy river' is considered to have the power to purify souls and that of spiritual healing which interestingly, even today plays a defining role in the lives of devout Hindus.

The next section will delve into the personification of the river as a Goddess. With emphasis on its choice of gender and its portrayal, the paper will argue how the image of the river-Goddess is constructed in lieu with the Hindu idea of women and motherhood as pure, chaste and nourishing and at times powerful and fierce, but not strong enough to threaten the all-encompassing male hegemonic order of the Hindu patriarchy.

The final segment would trace the contemporary function of the river illustrating its deeply interwoven role in the lives of Hindus starting from the *Mundan* ceremony, first head-shave of a baby at a holy city to *Arthivisarjan*, death rituals performed at the river, and whether these rituals can be seen as harmless acts or as markers of blind, destructive superstitious beliefs which are hindering the process of enlightenment, practicality and knowledge in a developing nation like India.

Ultimately, the paper is an effort to interpret how and why the Ganges still continue to be a one of the strongest elements in the otherwise polytheistic, pantheistic Hindu religion.

Regiane Corrêa de Oliveira Ramos

The waves of the Indian Ocean roaring women's stories

The waves of the Indian Ocean, unlike the Atlantic Ocean's, were seen as breaking on the shore with empty History/stories. It is in the hands of Amitav Ghosh, however, that the ripples, full of History indeed, inundate the shore bringing the hidden stories, mainly roaring the women's stories. Ghosh's unfinished Ibis trilogy – *Sea of Poppies* (2008), *River of Smoke* (2011), and *Flood of Fire* (the supposed title) – crisscrosses the Indian Ocean revealing a narrative of movement, border-crossings, hybrid identities, and heterogeneous encounters. The ship, in Paul Gilroy's word, is "a living, micro-cultural, micro-political system in motion" (4) and with the Ibis, the Anahita, and the Redruth Ghosh invites the reader to go on board to discover the historical load these ships are transporting. While *Sea of Poppies* (2008) reveals the exploitation of opium and exploitation of migrant laborers in the British colonies, *River of Smoke* (2011) explores the streets of Canton where the opium is traded, and the trade of rare plants from China to England. In the middle of so many revelations, the Ibis trilogy narrates the female presence across the "feared" Black Water. It is this theme of one of Ghosh's main narrative threads that I will analyze in detail foregrounding the early Indian diaspora and female displacement showing how the group of female indentured laborers and female travelers negotiated between the known world and the world "inhabited by demons and pishaches, not to speak of all kinds of unnameable beasts", and their transformation.

Maurice O'Connor

India and the Opium: From Vendor to Consumer

In this paper, we shall discuss the role opium has played within India society, past and present. Firstly, we shall frame our study within a historical analysis of the opium trade and how this commercial endeavour was intimately linked to colonialism. Having established the geopolitical consequences of this opium trafficking, we shall give evidence of the current situation of opium derivate distribution and addiction in urban India. Using these historical and socio-cultural facts as a template, we will go on to discuss two contemporary Indian novels that deal with the subject of opium: Amitav Ghosh's historical novel *A Sea of Poppies* and Jeet Thayil's *Narcopolis*. While these works differ greatly in their aesthetical conception, we shall evidence how *A Sea of Poppies* provides us with a comprehensive grounding to the themes Thayil's novel fleshes out. In this sense, they become complementary material; a reading of both novels discovers how there exists a continuum between the internal mechanisms of colonialism and those of global capitalism. In this light, we shall show the circular nature of the international narcotic trade where the balance of India's role shifts away from producer culture and towards a consumer one.