

LONG TIMETABLE AND ABSTRACTS

Wednesday 27

From 9:30

Registration open at Aula 306 Facultad de Filosofía y Letras

11:30-13:00

Salón de Grados Facultad de Filosofía y Letras
Chair: Sara Medina Calzada (Universidad de Valladolid)

Herrero, Dolores (Universidad de Zaragoza)
Arundhati Roy on the Dispute Gandhi vs. Ambedkar as Regards the Caste System

B.R. Ambedkar's Annihilation of Caste, written in 1936 is, without doubt, one of the most important, although neglected, works of political writing from India. In his polemical speech, Ambedkar audaciously denounced Hinduism and its caste system by offering a scholarly critique of Hindu scriptures, which clearly sanction a rigidly hierarchical and iniquitous social system. Mahatma Gandhi, the world's best-known Hindu, widely recognised as India's saintly leader par excellence, and by extension as one of the most influential political figures of all times, responded publicly to the provocation. The confrontation between both leaders never subsided. The aim of this presentation will be to analyse how in "The Doctor and the Saint," Arundhati Roy's polemical introduction to the recently published annotated edition of Ambedkar's polemical speech, this Indian author and critic examines the persistence of caste in modern India and, consequently that, contrary to what one might think, the conflict Ambedkar vs. Gandhi is still going on. By confronting both figures (Ambedkar as the major political figure who openly questioned Hindu ideology, and Gandhi as the internationally acclaimed revolutionary leader who nonetheless refused to question deep-rooted Hindu beliefs) Roy manages to throw light on their political struggle, for so long relegated to oblivion and besieged by sectarianism and obscurantism.

Singh, Jayshree (Bhupal Nobles' University)
Mahatma Gandhi's Human-Self: Cognitive Process And Value-Orientation

This research paper aims to understand Gandhi's modus operandi with regard to his perception for worldly temptations and his enabled brainpower to tackle crisis and conflicts that he came across in day to day private and public space; the

research will also bring out facts which unleash the possibilities that Gandhi valued to maintain moral intelligence in face of emotional instincts. The study aims to comprehend the intrinsic and extrinsic aspects that shape the behaviour, attitude and human condition which determine the cognitive process, to explicate the factors that Gandhi ignored to overcome his inner urges so that his creative urges may emerge as registers of moral and spiritual emancipation and upliftment of his own self, to investigate those situations that focus on the development and improvement of Gandhi's self and set him as the Mahatma in the country, to problematize emotional quotient or emotional intelligence directly, controls, manages and operates life according to the precepts and concepts of the society attributes, to reaffirm the ultimate realization of morality and humane goals in this mortal life that juggles with emotional quotient rather with moral

Fernández Jiménez, Mónica (Universidad de Valladolid)
Textual activity and colonial conceptualisation in the fiction and collection of Flora Annie Webster Steel: a colonial/settler enterprise

Antiguan writer Jamaica Kincaid claimed that "the language of the criminal can explain and express the deed only from the criminal's point of view" (A Small Place). Can once-colonised peoples successfully embark on their self-representation desires using the coloniser's language? Elleke Boehmer gives an insight into different views regarding this issue in her extensive exploration of postcolonial literatures in English across the globe. Language is not the problem but rather a matter of discourse and representation. As Edward Said's revision of Foucault's texts teach, discourse did not merely express the workings of Empire, but rather created it (see Edward Said's Orientalism).

The aim of this presentation is to analyse two texts by a settler English woman writer - Flora Annie Webster Steel - in order to address their dichotomy between trying to portray an unadulterated version of Indian society and repeating images and stereotypes which contributed to colonial control. Her novel On the Face of the Waters, gives a feminine vision of the settler society and its relationship with the native populations. While trying to offer a genuine female vision of the 1857 Uprisings, she still conveys a version of womanhood as white and Western. The collection of folk stories Tales of the Punjab, collected and copublished with R. C. Temple, a British colonial officer, will be also analysed in my talk in order to address the role of knowledge in the previously mentioned workings of Foucauldian discourse in the psychological and political creation of Empire

13:00-14:00

**Salón de Grados Facultad de Filosofía y Letras
INAUGURAL SESSION**

**"Música de India". Web del Aula de Música de la Universidad de
Valladolid
Enrique Cámara de Landa y José Francisco Sánchez Salsamendi**

Enrique Cámara de Landa es doctor en Etnomusicología y catedrático en la Universidad de Valladolid, en la que ha dirigido entre 2000 y 2006 el Centro Buendía de extensión, formación continua y actividades culturales y actualmente coordina el Aula de Música. Ha sido docente de etnomusicología e historia de la música en universidades europeas, asiáticas y americanas. Ha publicado sobre investigación etnomusicológica y músicas tradicionales de Hispanoamérica (géneros, repertorios y procesos en distintas áreas de Argentina, Bolivia y Costa Rica), así como de España, Marruecos y la India, modalidad, tango italiano, procesos de hibridación musical, improvisación musical, folk music revival, preservación y conservación del folklore, música y migración, historia y metodología de la etnomusicología, transcripción y análisis de la música tradicional y popular, relaciones transfronterizas, polifonía, etnomusicología audiovisual, música y estados alterados de conciencia. Ha formado parte del comité científico de varias revistas de investigación musicológica. Es evaluador de proyectos y publicaciones en distintos países de Europa e Hispanoamérica.

14:00-16:00

**Aula 306 Facultad de Filosofía y Letras
Vino Español**

16:00-17:00

**Museo Patio Herreriano (Salón De Actos)
SESIÓN PLENARIA Chair: Rosalía Martínez de Miguel**

**Gandhi: El poder de la imagen
Blanca García Vega (Universidad de Valladolid)**

Catedrática de Universidad de Historia del Arte en la Universidad de Valladolid, colaboradora honorífica. Le han sido otorgados premios y menciones institucionales españolas e internacionales por su actividad investigadora y académica. En su dedicación a la crítica de arte ha publicado en periódicos y

revistas especializadas, además de realizar numerosos trabajos monográficos y catálogos sobre arte. A nivel nacional es presidenta de la Asociación de Críticos de Arte de Castilla y León (ACYLCA), Vicepresidenta de la Asociación Nacional de Críticos de Arte (AECA) y a nivel internacional Miembro de la Asociación Internacional de Críticos de Arte (AICA).

17:00-18:00

**Museo Patio Herreriano (Sala de Juntas)
ROUNDTABLE, ART WORKSHOP AND EXHIBITION**

**GANDHI: A Thousand Contradictions
Soniya Patel (Artist, Universidad Complutense de Madrid)**

How has Gandhi's halo fared the test of time? This is a question that contemplated at any depth, inevitably raises further queries regarding the contradictory figure of the Mahatma. Ramachandra Guha, arguably Gandhi's most in-depth biographer, speaks with intense respect, passion and affection, of one who is unquestionably amongst the greatest moral figures, not only of the last century, but in history. Yet, how would Gandhi's experiments with celibacy, – which included sharing his bed with his young nieces and personal physician, naked – have been judged today? In the ensuing hysteria and urgency to sentence him, he would certainly have been despised and condemned, his mistakes and faults oversimplified; his person distorted beyond recognition. According to Guha, here was a highly complex, enormously egotistical man who somehow connected the violence of partition with his own imperfections. He had come to believe that "the violence around him was in part a product or consequence of the imperfections within him" (Guha, 2018, p. 778). It might be somewhat irrational or meaningless to assess the reaction of figures of the past in today's context. However, in the midst of global feminism and the #MeToo movement, this charismatic, incredibly powerful figure would surely have scandalised many more than the few friends and followers who protested his behaviour. As Guardian columnist Ian Jack states "A blot on his reputation would have become enormously magnified – a sad end to a humane and world-changing life" (Jack, 2018, p. para. 9).

George Orwell raised numerous issues about Gandhi even as he somewhat sardonically questioned his sanctification by so many followers. However, he stated with absolute firmness "regarded simply as a politician, and compared with the other leading political figures of our time, how clean a smell he has managed to leave behind!" (Orwell, 1949). Orwell's statement is perhaps even more valid today, in the current global political climate. My proposal is an exhibition of digital portraits to generate debate and help portray the vastly multifaceted Bapu;

alongside a participative workshop that will include discussions and the creative experience of attendees' own painted versions of the Mahatma. This will include instructions on how to use different artistic interpretations of Gandhi by diverse Indian artists as a reference for one's own creative journey. Previous experience in artistic production is not required. The workshop productions will be displayed for the duration of the conference. The workshop will occupy about 2.5 to 3 hours.

21:00

**Casa de la India
SITAR CONCERT Subrata De**

Thursday, 28

9:00-11:00

**Salón de Grados Facultad de Filosofía y Letras
Chair: Berta Cano Echevarría (Directora del Departamento de Filología
Inglesa de la Universidad de Valladolid)**

**López Areu, Mario (Universidad Pontificia Comillas)
The concept of civil society in India's nationalist movement: Gandhi's
alternative modernity**

In modern Western political thought, the concept of civil society develops within the historical context of the European Absolutist State. Faced with the presence of an omnipresent sovereign, civil society aims to limit that state power and open up a space for individual liberty.

The historical context for the development of the concept of civil society in modern India was very different. Faced with the absence of stable state sovereignty, religion comes to be the guarantor of the social and economic order through the Hindu caste system.

Taking that differing historical reality as our starting point, this paper aims to examine the development of the concept of civil society in modern Indian political thought. To do so, we will examine the reception of the Western concept in India and its reconceptualisation on the basis of a localised understanding of how to harmonise the principles of civility and individual liberty. For this purpose we will examine and compare the two societal ideals that came to dominate the Indian nationalist discourse in the first half of the 20th century: those of Jawaharlal Nehru and Bhimrao Ramji Ambedkar on the one hand and Mohandas K. Gandhi on the other.

Through this comparison we aim to illustrate the originality of Gandhi's political project, solidly founded in Indian traditions, but not traditional, but rather an alternative form of modernity to that proposed in the West.

For our study we will make ample use of the writings and speeches of the three thinkers.

**Hand, Felicity (Universitat Autònoma de Barcelona)
Inconvenient Truths? Gandhi and South African Indians in the 21st
Century**

In their 2016 revisionist history of the figure of Gandhi and his legacy in South Africa, Ashwin Desai and Goolam Vahed claim that the Mahatma showed little sympathy towards the Africans. In fact they argue that he collaborated to their

subjugation and perpetuated racist stereotypes about black people by insisting on the Aryan connection between Indians and Europeans. Likewise, Zainab Priya Dala, in her memoir, *What Gandhi Didn't See. Being Indian in South Africa* (2018) laments his lack of implication with the indentured Indians who were slaving in the sugar plantations. For Dala, Gandhi was never important in her upbringing despite the official celebration of his political achievements during his twenty-one year sojourn in South Africa. Both texts point to a biased official narrative about Gandhi and reveal inconvenient truths about his classist and racist attitudes. In this paper I read a contemporary play, *Reoca Light*, by Durban Indian playwright Ashwin Singh, a one-man play which provides a panoramic overview of the history of the Indian community in the fictitious neighbourhood of Reoca. Singh's use of dramatic monologue where his sole actor dons several imaginary masks to become different characters is the playwright's way of talking back to official history. This play, which was first performed in 2010, effectively highlights what Gandhi failed to see, not only the hardship of indenture but also the wish of many Indians to be a part of the hybrid nation of South Africa, together with blacks and coloureds as well as whites.

Moreno Álvarez, Alejandra (Universidad de Oviedo)
The Selected Papers of Margaret Sanger: Gandhi y el control de la natalidad

El control de la natalidad es un tema que en India se viene trabajando durante décadas. India fue el primer país en introducir un programa de control de la natalidad a mediados de los años 70. Dado el carácter patriarcal de la sociedad india, la vasectomía no es socialmente aceptada y, a día de hoy, se estima que el 37% de las mujeres casadas han sido esterilizadas. Margaret Sanger, persona destacada en la historia de la planificación familiar, y que acuñó en 1914 el término "birth control", desafió las leyes de Comstock difundiendo y promocionando los métodos anticonceptivos amparándose en la salud y la libertad sexual de las mujeres. El conservadurismo la tachó de impulsar una concepción inmoral de la sexualidad, desvinculándola de su función natural: la reproducción. En diciembre de 1935, Sanger visitó India con el objetivo de hablar con médicos y activistas sobre el control de la natalidad y la liberación femenina. Se produce entonces un encuentro entre la activista estadounidense y Gandhi. Pese a que ambos parecieron estar de acuerdo en cuanto a la emancipación de las mujeres surgieron diferencias. Para Sanger, los anticonceptivos eran la ruta más segura a la emancipación, mientras que, para Gandhi, las mujeres deberían resistirse a sus maridos, al tiempo que los hombres deberían controlar la "pasión animal". Mi propósito es analizar las posibles similitudes y diferencias en torno al control de natalidad en India, que Sanger y Gandhi discuten durante su encuentro, y que Esther Katz recoge en el cuarto volumen de *The Selected Papers of Margaret Sanger* (2016).

Llano Busta, Andrea (Universidad de Oviedo) Tales for the Youth: Revisiting Non-Violence in Supriya Kelkar's Ahimsa

The peacefulness often attributed to the female population in nation-building processes is not an exception in the case of India (Yuval-Davis 1997, 94). Moreover, this allegedly inherent non-violence led Mahatma Gandhi to advocate for the inclusion of women in the public sphere while encouraging them to play an active role in the Freedom Movement. Set against the backdrop of the turbulent 1940s and inspired by the memories of the author's great-grandmother, Supriya Kelkar's *Ahimsa* (2017) tackles the female genealogy of revolution from the eyes of ten-year-old Anjali, who must follow in the footsteps of her mother in the struggle for independence. The novel—aimed at children and young adults—has become relevant within and beyond India, not only for its poignant portrayal of historical events, but also for its potential in the context of feminist teaching. In fact, Gandhi himself claimed that "if we are to reach real peace in this world and if we are to carry on a real war against war, we shall have to begin with children" (1999, 100). Consequently, and by drawing on postcolonial and affect theory, it will be argued that Ahimsa resignifies non-violence on two levels: bookwise by depicting strong—albeit fictional—female role models, and socially by exploring the power of literature to inspire action; thus reviving Gandhian thought and turning children into agents of change for the sought peace amid present-day disorders.

11:00-11:30

Aula 306 Facultad de Filosofía y Letras
Coffee Break

11:30-13:00

Salón de Grados Facultad de Filosofía y Letras

ROUND TABLE Chair: Santiago Rodríguez Guerrero-Strachan (Universidad de Valladolid)

**Socio-Political Challenges In Post-Gandhian India Through Contemporary Indian Fiction In English: Dystopia, Maternity And Gendered Identities
Diego Sánchez, Jorge, Navarro Tejero, Antonia Corrêa De Oliveira Ramos, Regiane (Universidades de Salamanca, Córdoba y Universidade Estadual de Mato Grosso do Sul)**

Foreign trade, barriers protecting industries and the emergence of nationalism seem to define the narrative of Post-Partition India and its near future on international media (Chakrabarty 2011; Pilger 2014; Roy 2016). If there is a Gandhian thought and a post-Gandhian gains relevance, it is important to assess the contemporary as main sources of an escalating religious fundamentalism built upon social and gender degradations marketed as representation of issues of social difference and marginalisation, access to education, advent of communal violence, gender gap, dependence on international trade and the advent of political and religious totalitarianisms. This round table deals with current novels that, set in a near-future India, discuss the revision and challenges of Gandhian myths. If the theme of this conference is "Seeking peace amidst Disorders", this round table aims at enhancing a dialogue among the role played by dystopias, concepts of maternity and new sexual identities in contemporary nation building. If the conference celebrates the 150th anniversary of M. K. Gandhi, we believe that it should also enquire about the centenary of his Hind Swaraj (1909) The first contribution studies Prayaag Akbar's Leila (2017) as a dystopia that presents a digitized futuristic country called Aryavarta, obsessed with dividing walls, surveillance and purity. The aim of this paper is three-folded. Firstly, it presents how the form of dystopia is a challenge to the social and political utopias that, for instance, informed Gandhi's Hind Swaraj (1909). Secondly, it presents how the concept of privilege in Aryavarta is imbued through the affective construction of pain and fear in Akbar's speculative fiction rituals. Furthermore, it will analyse, how these ceremonies are associated to caste and economic inequalities. This paper will use Affect Theory (Ahmed 2004, 2017; L. Gandhi 2006; Menon 2012; Mankekar 2015) and will set up the tone to converse with the two following participants on a discussion on how contemporary India must face not-so-futuristic debates about maternity and gender identities to fully embrace the so called peace amidst disorders. Many women writers on science fiction and fantasy have been using the dystopian genre for decades as a framework to write about gender identity and its constraints. The second contribution explores two feminist dystopian novels written Manjula Padmanabhan, *Escape* (2008) and

its sequel *The Island of Lost Girls* (2015). This feminist dystopian fiction is channeling South Asian women's anger about the communalism and misogyny of the present, and their anxiety about a future where reproduction is instrumentalized. Through uncomfortable questions about pervasive gender inequality, misogyny and the erosion of reproductive rights, Padmanabhan warns the readers of her dystopian fiction about the extreme consequences of institutionalized sexism, challenging prevailing notions of male superiority and female genocide. We will suggest ways in which identity politics intertwine with how fundamentalists conceive a world without women, as men in the dystopian texts can self-clone, while caste hierarchies are maintained among low-caste cyborgs. Family honour is looked into when families that offer their women to be publicly and violently killed off are rewarded with drones (the servant class, technologically manufactured and specifically rendered deaf and nonverbal). The real context of the books is the declining sex-ratio in India that is mainly the result of the strong social bias against the girl child and the gross misuse of the cheap and widely available technology of sex-determination for female foeticide, but also dowry deaths, honour killings, and sati, as well as the violence trans people go through in the country. The third contribution deals with transgender identities, subjugation of knowledges and the construction of difference in utopias, following Vinay Lal's "Not this, Not that: The Hijras of India and the Cultural Politics of Sexuality"; where it is asserted that "the history of Indian literature and sexual practices suggests that certain pre-modern civilizations may have presaged the post-modern enchantment with transgending and multiple sexualities" (2003, 187). The rise of hijra/tirunankai literature in India is the concrete/materialized presage and it probes the nature of knowledge. The aim of this is paper is to present *A Gift of Goddess Lakshmi* (2017) by Manobi Bandyapadhyaya as a critique of the guru-sisya parampara (the Indian teacher-disciple tradition) which excludes not only the trans students but also the trans professors from the educational system. The autobiography divulges structural discrimination, systemic violence and institutionalized exclusion of trans and gender diverse communities. The attacks against trans and gender diverse people make us deconstruct the utopias in Gandhi's Hind Swaraj (1909) and rethink what it is to educate, how to educate and to whom educate. Through desubjugating previously marginalizes forms of knowledges about gendered subjectivity and sexed embodiment, Manobi calls for a critical intervention in the access to education and employment for transpeople. We claim that this critical intervention and evaluation of education, employment and violence is important in the context of contemporary India and its current disorders. How Gandhi fostered and formulated a discourse of peace will then compared to the construction of a post-Gandhian Indian that is able to look and assess itself and many selves. This round table aims to bring different perspectives and gather feedback from the audience in the formulation of terms and necessities.

13:00-14:00

**Salón de Grados Facultad de Filosofía y Letras
Chair: Felicity Hand (Universitat Autònoma de Barcelona)**

IN CONVERSATION WITH APARNA SEN

Aparna Sen is an renowned name in Bengali as well as Indian cinema. She has excelled both as an actor in film and theatre and as director of parallel cinema. She has received eight BFJA Awards, five for best actress, two for best supporting actress and one for lifetime achievement. She is the winner of nine National Film Awards and nine international film festival awards for her direction in films. Among her films directed are: 36, Chowringhee Lane (1981), Paroma (1984), Sati (1989), Yugant (1995), Paromitar Ek Din (2000), Mr. and Mrs. Iyer (2002), 15 Park Avenue (2005), The Japanese Wife (2010), Iti Mrinalini (2011), and Goynar Baksho (2013).

14:00-15:30

Lunch Break

15:30-17:00: PARALELL SESSIONS

**Sala de Juntas Facultad de Filosofía y Letras
Chair: Enrique Cámara Arenas (Universidad de Valladolid)**

**Vélez García, Víctor Luis (Universidad de Huelva)
GANDHI®: La Construcción de una Marca y una Nación**

La creación de una marca es algo que hoy está a la orden del día en todos los procesos internacionales de construcción de la identidad nacional de cara a la proyección de la nación que lo constituye. Se trata de una labor de empoderamiento de los iconos que caracterizan a una cultura local en el marco del contexto internacional. La India es uno de los países emergentes que empiezan a situarse a la cabeza mundial en el mercado económico y como destino turístico. La campaña que hace unos años comenzó con el famoso "MAKE IN INDIA" fue el inicio de una línea de trabajo que, bajo los preceptos del neoliberalismo internacional, intentaba situar a India dentro del tablero de juego de las grandes economías. Dentro de las estrategias que suelen implementar estos gobiernos en cuanto a sus Marcas, sobresale la de elevar sus estereotipos nacionales para que puedan ser consumidos por un público heterogéneo y ajeno a

las complejidades culturales. Para ello hay que simplificar y reducir los rasgos del icono o estereotipo en cuestión a niveles comercialmente funcionales. Sin embargo, la creación de marcas registradas que cataloguen a un territorio y lo convierta en producto no sólo tiene un objetivo comercial. El estereotipo y la reducción de la complejidad cultural son métodos que también sirven para que un gobierno resignifique los elementos que componen su identidad. Se convierten, por tanto, en valores absolutos de la nación y se construyen sobre ellos los nuevos discursos. En esta presentación prestaremos especial atención a la figura de Gandhi. Personaje histórico de crucial importancia en el desarrollo de la emancipación india de la colonia británica. Pero trataremos al personaje histórico desde su complejidad social, cultural e iconoclasta. Gandhi sin dejar de ser un personaje fundamental, pasó a formar parte del imaginario colectivo desnudo de su complejidad humana, transmutándose en un icono y como tal se despojó de su humanidad para rodearse de una leyenda que iría puliendo aquellos aspectos que más incomodan en los discursos nacionalistas. Convertido ya en sinónimo de paz y no-violencia, empieza a construirse sobre esta figura, y no sobre el ser humano que fue, un discurso político que abunda en los rasgos idealizados de la parte legendaria. Esto, irremediamente, produce un discurso sesgado, parcial e interesado cuyo fin último no es Gandhi en sí, sino su idealización y su funcionalidad dentro de un marco nacional e internacional que así lo reconoce y lo admite.

Kubo, Masako (Universidad de Salamanca)

Pensamiento de Gandhi para un análisis crítico de la Sociedad japonesa

Gandhi, hombre religioso, abogado y dirigente político, es conocido en todo el mundo por su labor frente al racismo, llevando a India hacia la movilización para independizarla de Inglaterra. El 18 de julio de 1942, en plena II Guerra Mundial, en los momentos en los que los ataques japoneses estaban al máximo en la Guerra del Pacífico y planeaban dirigirse también hacia la India, Gandhi emite una carta al pueblo japonés desde el cárcel. En ella, expresa que el comportamiento astuto pero también bárbaro de Japón, entre el honor y la ambición, puede precipitar la caída de su Imperio. En momentos tan críticos y violentos ante la discriminación y la desigualdad humana, Gandhi luchó por la liberación de los oprimidos manteniendo su postura firme de antiviolencia. En su propuesta de no violencia encontramos una conexión con un deseo no sexual. Si analizamos la sexualidad de Gandhi, podemos entender que no se trata de la prohibición de el deseo sexual sino de una fuerte productividad psíquica contraria de la destrucción humana. A través de esta interpretación filosófica sobre Gandhi, intentamos un análisis crítico de la sociedad japonesa, donde encontramos simultáneamente coexistiendo ambición y apatía.

Ballesteros González, Antonio (Universidad Nacional de Educación a Distancia, UNED)

"Give Peace a Chance": Espiritualismo indio y filosofía de la no-violencia en la poesía y la música de "The Beatles"

El 16 de febrero de 1968, en plena cúspide de su fama, John Lennon, Paul McCartney, George Harrison y Ringo Starr, "the Fab Four", los cuatro componentes de "The Beatles", ya iniciados en la meditación, cautivados por el fulgor espiritual de la India, iniciaron junto a una heterogénea corte de acompañantes un retiro en Rishikesh bajo la égida del controvertido yogui Maharishi Mahesh. La experiencia, con matices, supuso un momento crucial en la evolución personal, poética y musical de los componentes del grupo de Liverpool, muy especialmente en George Harrison y John Lennon. Si el primero — influenciado principalmente por su libro de cabecera, *Autobiography of a Yogi*, de Paramahansa Yogananda— derivó parte de sus composiciones hacia un sesgo meditativo y espiritual, el segundo, de carácter más activista, trascendió —sin abandonarla— la citada temática, implicándose en la defensa de la paz y en la apología de la no-violencia. La influencia de Gandhi en dicha toma de posición espiritual y política fue sin duda esencial. El carisma de Lennon y de los Beatles en general contribuyó a extender de manera decisiva al mundo occidental los presupuestos filosóficos de la India y del "apóstol de la no-violencia", si bien, al mismo tiempo, favoreció la expansión de estereotipos culturales de índole "orientalista". En definitiva, es mi intención explorar sucintamente mediante esta propuesta la relevancia del espiritualismo de la India y de Oriente, de Gandhi, y de la filosofía de la no-violencia, en las composiciones de "The Beatles", paradigma de un fenómeno orientalista que se extendió a varios grupos musicales del pop-rock británico de "the Swinging Sixties" y la década posterior como, entre otros, "Led Zeppelin", "The Kinks" y "The Rolling Stones"

19:30-20:30

Casa de la India
POETRY READING BY CHERAN RUDHRAMOORTHY

20:30

Casa de la India
CONFERENCE DINNER

17:00

Sala de Juntas Facultad de Filosofía y Letras
ASAMBLEA AEEII

19:00-19:30

Casa de la India
GUIDED VISIT CASA DE LA INDIA

Friday 29

9:30-11:00

**Salón de Grados Facultad de Filosofía y Letras
Chair: María Sanz Casares (Universidad de Valladolid)**

**Somacarrera, Pilar (Universidad Autónoma de Madrid)
'Is Gandhi The Real Hero Of Water?': The Figure Of Gandhi In Deepa Mehta's Elemental Trilogy**

In an interview with *Rediff-India Abroad*, the Hindu-Canadian film director Deepa Mehta reports that actor John Abraham who plays the role of Narayan in *Water* having said that Gandhi is the real hero of the film. In fact Gandhi's thought establishes a continuity between the three films of Deepa Mehta's elemental trilogy. As Jasbir Jain points out, *Fire* mimics Gandhian celibacy and asceticism and his relationship to women as a test for his own strength, 1947-*Earth* blames him for the division of the country; whereas in *Water*, he is seen as the messiah, the saviour who can introduce change. In the latter film, Narayan is a devout follower who would like to bring Gandhi's ideas into action. On the other hand, other characters such as Gulabi the eunuch and Madhumati, the widow leader of the ashram, question his social policies. In *Water*, Narayan replaces his graduation picture by Gandhi's portrait when he arrives in Varanasi after graduating from law school. A portrait of Gandhi also appears in episode 2 of *Leila*, the series Deepa Mehta has directed for Netflix: a man hides Gandhi's picture behind a portrait of the president of the autocratic military Hindu state of Ayavarta. In this paper, I intend to argue that the figure of Gandhi simultaneously evokes disparaging and positive connotations in the work of Deepa Mehta.

**Segura-García, Teresa (Universitat Pompeu-Fabra)
From Aristocratic To Democratic Bodies: Pleasure, Power, And Politics In Nehruvian India**

In the early 1900s, Gandhi was far from being the only traveling Indian: Indian princes were some of the subcontinent's most well-travelled individuals. Their bodies on the move were a source of concern for British administrators, Indian nationalists, and princely subjects, especially when rulers travelled beyond India. The traveling princely body personified diverse colonial and anticolonial anxieties: around interracial relationships with white women, around the engagement of Indian rulers with global networks of anticolonialism, and around the disconnect between Westernised, absentee rulers and their subjects. Much like Gandhi's

body, the bodies of Indian rulers became contested sites around questions of race, gender, and politics in colonial India and the British empire.

While Indian rulers lost some of their power with the accession of their states to independent India, they continued to travel abroad. Just as their authority was reconfigured in Nehruvian India, the traveling princely body was also reconfigured. In 1946, S. K. "Bobby" Kooka —Air India's commercial director, handpicked by J. R. D. Tata— and Umesh Rao —an illustrator with the advertising agency J. Walter Thompson— devised Air India's mascot: a portly, moustachioed maharaja in an epauletted red coat and a turban. Posters advertising the airline's destinations depicted him in him in a wide range of locations, from Paris to Sydney. In the images, Air India's Maharaja was always in pursuit of tall, thin white women, always enjoying the nightlife of the great European capitals. Through an analysis of these visual sources, the paper argues that in depicting Indian rulers as pleasure-seeking dilettantes, India's new democratic elites aimed to neutralise their continued political power. They did so by distancing their own democratic — and largely Gandhian — bodily practices from the bodily practices of Indian princes. By juxtaposing these practices, the paper reveals the shifting but always contentious connection between the body and rulership in twentieth-century India.

**Imperial, Miranda (London School Of Economics & Political Science)
"My Song Is Scream:": The Critique Of Violence And Nonviolent Strategies In The Making Of Modern India**

This paper brings together the significance of Gandhi as a crucial ideologist and maker of modern India and the role his visual representation plays in art, specifically, in photography and installations by Indian painter and visual artist Nalini Malani (1947-). I aim at revisiting one of her crucial and almost classical works, the 2003 video installation *Unity in Diversity*. The video is placed in an installation simulating an Indian living room from a middle-class household with red walls where a series of black and white photos of Jawahralal Nehru and Mahatma Gandhi hang. As it is well known "unity in diversity" was Nehru's secular slogan, intended to do the work that politicians and religious leaders had been unable to secure: to establish a strong bond of union between the individual and the State that could progressively grant more prominence to the citizen. Malani's installation sets up a dialogue engaging art history, literature —Heiner Müller's drama and W. Benjamin's essays— politics and sociality. Gandhi's and Nehru's ideals of unity, here fraught with disharmony, dissonance, and violence, are addressed in Malani's reflection upon the 2002 Gujarat riots, when religious and ethnic violence broke out against the minority Muslim population with disastrous effects. In this fundamental exchange where the artist, and her audiences, both Indian and global, reflect upon the legacy of death and despair brought about by civil confrontation in the form of terrorist

attacks and urban guerrilla, a debate is opened in an effort to listen to silenced voices and damaged and invisible presences such as those of the most vulnerable populations. Tensions between hopelessness and hope, death and bare life are manifest and played out in this timely piece.

11:00-11:30

**Aula 306 Facultad de Filosofía y Letras
Coffee Break**

11:30-13:00

**Salón de Grados Facultad de Filosofía y Letras
Chair: Mark Hutchings (University of Reading)**

Alonso-Breto, Isabel (Universitat de Barcelona)
Witness and the Sacred in Anuk Arudpragasam's *The Story of a Brief Marriage*

This paper discusses Anuk Arudpragasam's 2016 novel *The Story of a Brief Marriage* as connected to the context of the last months of the Sri Lankan civil conflict, when in the first half of 2009 thousands of civilians were trapped between the fire of the Liberation Tigers of Tamil Eelam, LTTE and the ruthless forces of Sri Lankan army, which was determined to put an end to the war by any possible means. This massive killing of civilians has been repeatedly labelled as genocide by different institutions, although it has not yet been declared as such by the United Nations. The paper claims that, as a means to symbolically redress the harm inflicted to those thousands of innocent victims who were not properly succoured by the International Community, this novel acts simultaneously as a form of witness, mourning and memorialization of such huge suffering. The author painfully emphasizes the degradation and dehumanization experienced by the Tamil victims in this disgraceful episode of history. He does so, precisely, through laying emphasis on the sacredness of human life. Arudpragasam delivers a discarnate narrative which has a devastating effect in the reader, an effect which purposefully mirrors the devastating final days of the war themselves.

Firth Mardsen, Kathleen (Universitat de Barcelona)
Mohandas Gandhi: a Grandson's Portrayal

Mohandas: A True Story of a Man, his People and an Empire is the title of a biography published in 2006 by Gandhi's grandson, Rajmohan, son of Devadas, his fourth and youngest offspring.

Many are the versions of Gandhi's life presented over the years since his death, not to mention the mass of material available to a biographer from articles, letters, interviews, dairy jottings, newspapers related Gandhi's public utterances and appearances, his own autobiography and journals... Yet the grandson felt there was a still a need for the "chronological, complete and candid portrayal" he offers in these 700-odd pages covering Gandhi's life from his "timid" youth up to his dying as the Mahatma and leader of his nation in 1948, when the grandson was a 12 year -old schoolboy in the nation's capital. Written by a distinguished septuagenarian scholar "committed to facts and their discovery", Rajmohan Gandhi's biography refuses to romanticize the Gandhi myth. On the contrary, it seeks honest answers to searching questions such as: "Was he a politician or a saint? If both, how did these two Gandhis combine, and in what proportions?" or "Was he not an unfeeling husband and father?" or "Was he man who did strange things in the name of charity or emasculated India in the name of nonviolence?" or "Did he patronize Dalits without empowering them?".

It is with the Dalit question my paper is largely concerned; it speaks, moreover, to the condition of this group of human beings in today's BJP-governed India.

Oliva, Juan Ignacio
Universidad de La Laguna / GIECO-Franklin-UAH
Gandhi & Environmental Concerns In Ecopoetry

Gandhi's familiar paradigms of passive resistance and contemplative non-violence are used in this paper to highlight environmental issues concerning our position in the growing escalation of sustainable danger for the planet. Activism, in this sense, is becoming more and more visible and actual demonstrations and performances more sensible to civil disobedience (i.e. Greta Thunberg's and Jane Fonda's iconic cases). Thus, obvious parallelisms can be traced, showing the way bodily instances and corporeal metaphors act as filters of omens, moral exempla and also as catalysts of what was once sci-fi and is nowadays becoming real matter. Using environmental materialism and postcolonial green theories, a series of Indo-English texts (mostly confessional and affected by traumatic splitting partitions) will be used to illustrate the need of restating a fine balance between human greedy progressivism and species planetary equilibrium.

13:00-14:00

**Salón de Grados Facultad de Filosofía y Letras
PLENARY SESSION: Chair: Isabel Alonso-Breto (Universitat de Barcelona)**

**Gandhi and Non -Violent Resistance in the Context of Global Wars
Cheran Rudhramoorthy (University of Windsor)**

Rudhramoorthy Cheran is an associate professor in the University of Windsor's Department of Sociology, Anthropology & Criminology. His Ph.D. dissertation (2000) in sociology from York University was entitled *Changing Formations: Tamil Nationalism and National Liberation in Sri Lanka and the Diaspora*. Cheran writes poetry in Tamil, using a single name: Cheran. A few of his more than fifteen volumes of Tamil poetry have been translated into English.

