

BOOK OF ABSTRACTS FOR THE
7TH INTERNATIONAL CONFERENCE – SPANISH ASSOCIATION
FOR INTERDISCIPLINARY INDIA STUDIES
“INDIAN ROOTS AND ROUTES IN GLOBAL TIMES:
CARTOGRAPHIES OF INDEPENDENCE, DIASPORA
AND RESILIENCE”

Conference hosted by Universidad de Cantabria (Spain)
on the 22nd and 23rd of November, 2021

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ISBN: 978-84-09-34624-0

Publication Date: 2021



ASOCIACIÓN ESPAÑOLA
DE ESTUDIOS INTERDISCIPLINARIOS
SOBRE LA INDIA



7th International Conference
Spanish Association for
Interdisciplinary India Studies
ONLINE
Universidad de Cantabria
(Santander, Spain)
22-23 November, 2021
Indian Roots and Routes
in Global Times:
Cartographies of Independence,
Diaspora and Resilience



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7ª CONFERENCIA INTERNACIONAL– ASOCIACIÓN ESPAÑOLA DE
ESTUDIOS INTERDISCIPLINARIOS SOBRE LA INDIA
“RAÍCES Y RUTAS INDIAS EN TIEMPOS DE
GLOBALIZACIÓN: CARTOGRAFÍAS DE
INDEPENDENCIA, DIÁSPORA Y RESILIENCIA”

Conferencia celebrada en la Universidad de Cantabria
en los días 22 y 23 de noviembre de 2021

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Raíces y rutas indias
en tiempos de globalización:
Cartografías de independencia,
diáspora y resiliencia



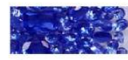
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Proyecto de Investigación / NARESH
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ratnakara
Indian Ocean Literatures and Cultures

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ORIGINAL CALL FOR CONTRIBUTIONS

“INDIAN ROOTS AND ROUTES IN GLOBAL TIMES: CARTOGRAPHIES OF INDEPENDENCE, DIASPORA AND RESILIENCE”

The Republic of India commemorates the 75th anniversary of its Independence in 2021. The Prime Minister’s Office has started a plan to celebrate the 75th year of Independence from August 2021 onwards to showcase the development, governance, reform, progress and policy over these years. The idea of India and its many Indias gathers different roots and routes that depart from the construction of different art forms, philosophies, independences and international relations. This International Conference adds a platform from Spain to discuss the historical roots of India and the future of its contemporary and future routes. The idea is to offer an academic forum where the Independence of India and its interdisciplinary representations are studied by academic experts alongside a programme that aims to popularise India and its many cultures.

The 7th International Conference of the Spanish Association for Interdisciplinary India Studies, to be held at the University of Cantabria, Spain, is therefore happy to announce the forthcoming conference entitled “Indian Roots and Routes: Cartographies of Independence, Diaspora and Resilience.” Research on roots and routes in the making of India has been constant within academia and so this conference aims to discuss the cartographies of independence, diaspora, resilience and global challenges of contemporary India. Considering these variables, it is clear that the notion of India and its 75th

Independence require an examination of history, migration, art forms, oral stories, literatures, foreign policy, cinema or human rights. *Indian Roots and Routes* then offers a platform from where present, past and future dilemmas display India from different perspectives and creative representations. This is the interdisciplinary background where different experts can share their research on the following themes:

- Historical analysis of Indian Independence
- Diaspora Studies and the construction of India outside India
- Literary analysis of Indian texts
- Artistic representations of India and its Independence
- Cinematographic representations of India and Indian Independence
- Artistic formats displaying Indian identities (from India and outside India)
- Anthropological perspectives on the Indian Subcontinent
- Geopolitical viewpoints and Indian Foreign policy
- Linguistic/language outlooks
- National security requirements in contemporary India
- Post Covid-19 challenges for India
- Environmental status
- Human Rights
- Studies on Resilience in India and its diaspora: policies and representations

LLAMAMIENTO PARA CONTRIBUCIONES ORIGINAL

“RAÍCES Y RUTAS INDIAS EN TIEMPOS DE GLOBALIZACIÓN: CARTOGRAFÍAS DE INDEPENDENCIA, DIÁSPORA Y RESILIENCIA”

La República de India conmemora en 2021 el 75 aniversario de su Independencia. El Gabinete del Primer Ministro ha comenzado a diseñar un plan para que el 75 aniversario de la Independencia se celebre partir de agosto de 2021 y exhiba el desarrollo, gobierno, reformas, progreso y política de todos estos años. La idea de India y sus muchas Indias tiene en consideración sus distintas raíces y rutas que derivan de la imbricación de diferentes formas de arte, filosofías, independencias y relaciones internacionales. Esta conferencia ofrece una plataforma desde España para debatir las raíces históricas de la India y sus rutas contemporáneas y futuras. La idea consiste en ofrecer un foro académico donde distintos expertos y expertas estudien la Independencia de la India y sus representaciones interdisciplinarias dentro de un programa que divulgue sus muchas culturas.

La 7ª Conferencia Internacional de la Asociación Española de Estudios Interdisciplinarios sobre India (AEEII), que se celebrará en la Universidad de Cantabria (España), se alegra por lo tanto de anunciar su próxima edición, titulada “Raíces y rutas indias en tiempos de globalización globales: Cartografías de independencia, diáspora y resiliencia.” La investigación sobre raíces y rutas en las conceptualizaciones sobre India han sido constantes en el ámbito académico, por lo que esta conferencia pretende discutir las cartografías de

independencia, diáspora y resiliencia, así como los retos globales de India en la actualidad. Teniendo en cuentas todas estas variables, está claro que la noción de India y sus 75 años de Independencia requiere una examinación de su historia, migraciones, formas de arte, historias orales, literaturas, política exterior, cine o derechos humanos. *Raíces y Rutas Indias*, por lo tanto, ofrece una plataforma desde la que los dilemas presentes, pasados y futuros exhiben a la India a partir de distintas perspectivas y representaciones creativas. Este es el contexto interdisciplinario en el que diferentes expertos y expertas pueden compartir su investigación sobre los siguientes temas:

- Análisis histórico de la Independencia india
- Estudios de la diáspora y la construcción de la India fuera de India
- Análisis literario de textos indios
- Representaciones artísticas de la India y su independencia
- Representaciones cinematográficas de la India y la Independencia india
- Formatos artísticos que muestran identidades indias (dentro y fuera de India)
- Perspectivas antropológicas del Subcontinente Indio
- Puntos de vista geopolíticos y política exterior india
- Puntos de vista lingüísticos/del lenguaje
- Requisitos de seguridad nacional en la India contemporánea
- Retos para la India tras el Covid-19
- Estado medioambiental
- Derechos humanos
- Estudios sobre resiliencia en India y su diáspora: Políticas y representaciones

KEYNOTE EVENTS

SESIONES PLENARIAS

*These events will be streamed and stored publically on AEEII's YouTube Channel
*Estas sesiones se retransmitirán y se alojarán públicamente en el canal YouTube de AEEII

KEYNOTE 1 / PLENARIA 1

Himika BHATTACHARYA: Fictions of Freedom: Politics of Caste, Tribe and State in Lahaul, India

This talk focuses on the complexities of statist classification systems of caste and indigeneity in India. Built upon Brahmanical and colonial knowledges these classifications neatly separate caste and tribe thus furthering notions of religious and caste identities that create the terms for both, epistemic and bodied violence upon communities which lie at their intersections. To this end, this work centers Dalit liberatory struggles which challenge the ways in which state and mainstream community discourses continue to uphold and obfuscate the violence of caste simultaneously.

KEYNOTE 2 / PLENARIA 2

A Conversation with Tishani DOSHI (with Juan Ignacio OLIVA CRUZ)

KEYNOTE 3 / PLENARIA 3

Conversación con la autora y presentación de *El día que fuimos a coger fresas en Scarborough* de **Ranu UNIYAL** (con la traductora, **Carmen ESCOBEDO DE TAPIA**, y el prologuista, **Antonio BALLESTEROS GONZÁLEZ**)

El Día que fuimos a coger fresas en Scarborough, Ediciones Camelot 2020. ISBN: 978-84-122433-1-4, Traducción de Carmen Escobedo de Tapia.
Ranu Uniyal, *The Day We Went Strawberry Picking in Scarborough*, Dhauli Books, 2018. ISBN: 978-81-936025-8-4.

Ranu Uniyal, autora del poemario original, es Catedrática de Estudios Ingleses en la Universidad de Lucknow, India. Es poeta reconocida y autora de otros dos libros de poemas en inglés: *Across the Divide* (2006) y *December Poems* (2012). Sus poemas han sido traducidos también al hindi, malayalam, urdu y uzbeko. El poemario, en traducción de Carmen Escobedo, incluye sesenta poemas que muestran una visión caleidoscópica de la existencia desde una perspectiva global y local, convirtiendo su escritura en un ejercicio literario aglutinador que celebra las más profundas emociones del ser humano.

Ranu Uniyal, author of the original version of the volume, is a Professor of English Studies at the University of Lucknow, India. She is an acknowledged poet; she has two other poetry books: *Across the Divide* (2006) and *December Poems* (2012). Her poetry has also been translated into Hindi, Malayalam, Urdu and Uzbek. This poetry volume, translated by Carmen Escobedo, includes sixty poems which convey a kaleidoscopic vision of existence from a global and local perspective. Her poetry becomes a literary exercise which agglutinates and celebrates the most profound emotions of the human being.

TALLERES / WORKSHOPS

*These events will be streamed and stored publically on AEEII's YouTube Channel
*Estas sesiones se retransmitirán y se alojarán públicamente en el canal YouTube de AEEII

WORKSHOP 1 / TALLER 1

Soniya AMRITLAL PATEL: Be Everything You Are, A Stroll with Amrita Sher-Gil: Reconciling with Roots, Routes, Identity and Self; from Diasporic to Homecoming Journeys

Art historian Yashodhara Dalmia highlights the legendary character of the artist, Amrita Sher-Gill. In her 2013 biography. Dalmia points to the continued scarcity of true knowledge of the expanse of Amrita's artwork, as well as her struggles as a woman artist in the public arena of the 1930s.

Her paintings, informed by both Western and Eastern tendencies, became the bridge between two immensely diverse cultural and artistic systems which were, nonetheless, interdependent and on the verge of divergent confluence. As such, Amrita Sher-Gil managed, in the span of her short lifetime, to carve the way towards modernity for Indian art and artists and pioneer the inclusion of women artists of India within the professional sphere.

Knowledge of Amrita Sher-Gil's sharp tongue and voracious character offer cues for speculation about the possible struggles with identity and self that she

might have undergone as both a pioneering woman artist and an Indian Hungarian Jew.

With her charismatic personality, and physical beauty, she is known to have boldly stated, “Europe belongs to Picasso, Matisse and many others, India belongs only to me” (as cited in Dalmia, 2013, p. xiii). Although such an audacious claim made by a young, twenty-one year old, recently graduated art student could be considered pompous, Amrita Sher-Gil did indeed position herself at the forefront of modernity in Indian art.

The proposed artistic session will offer an opportunity to explore the art and personality of Amrita Sher-Gil, and to connect and experiment with the philosophy of what could well have been her life motto: “Be everything you are!” Participants will experiment and engage with the sensitivity palpable in the paintings of this pioneering Indian artist, while also exploring their own creativity through an alternative, personal and emotional journey. In the process, the question of reconciliations with roots, identity and self, even while caught enroute, in the midst of diasporic to homecoming journeys will be explored.

After an introduction to Amrita Sher-Gil’s work through a guided sampling of her paintings and instructions on simple but practical techniques for creating collage and mixed media art, attendees will use images of the artwork explored during this session to allow for an artistic performance in unison. For the creative process, all participants will tap into their imagination and emotions and explore the concept of self, identity and journeys. The workshop is tailored to the general public and all the material required for its realisation will be provided. No previous knowledge or experience of painting or creating art is required.

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BIODATA

Indo-British artist, Soniya Amritlal Patel has live in various parts of Africa and India. She currently resides and works in Madrid, Spain. As an artist and researcher, her work focuses on themes closely related to people, cultures, historical memory and gender. These concerns inform both her artistic practice and research. She has a PhD in postcolonial studies, feminism and contemporary Indian art, from the Institute of Feminist Studies and the Faculty of Political Sciences and Sociology; Complutense University of Madrid, Spain and a degree in Fine arts from the University of Nigeria. She is a member of the Spanish Association for Interdisciplinary India Studies (AEEII) and has exhibited widely. Her artwork can be found in a both public and private collections.

WORKSHOP 2 / TALLER 2

Maria Luisa (Alma) RAMOS SÁINZ: La meditación: un fabuloso legado procedente de India

La tradición india ha inculcado, la necesidad de practicar Yoga como una herramienta que mejora nuestra vida a nivel integral: cuerpo, mente y espíritu.

El pensador y sabio hindú Patanjali, autor de los “Yoga sutras”, importante texto sánscrito compuesto por aforismos, acerca del Yoga, que vivió en torno al siglo III a.C. Nos muestra como el yoga es una auténtica filosofía de vida y no simplemente unos ejercicios corporales. De hecho, el único hasana que describe en su compilación, es: Shiddhasana, o la postura perfecta, es decir, sentado para meditar con las piernas cruzadas, poniendo las rodillas sobre el suelo y las manos sobre éstas.

En su opinión, hay que trabajar el cuerpo para serenar la mente, pero el objetivo último de cualquier sesión de yoga, es la de prepararnos para meditar sentados durante un largo rato. Y así conseguir un estado de paz y armonía duraderos. En palabras de Patanjali: “La meditación es el cese de las fluctuaciones mentales”.

Hoy en día tenemos mucha información sobre las variadas ventajas de meditar. Sabemos que el cerebro es plástico y sigue creando nuevas redes neuronales, cada vez que aprende algo nuevo. Meditar estimula las neuronas creando nuevos caminos que provocan en nuestro cerebro sentimientos de bienestar, tranquilidad, ánimo, alegría y muchas otras emociones relacionadas con la felicidad. Pero para que estos sentimientos perduren y sean cada vez más

intensos y duraderos, es necesario practicar regularmente la meditación, e incluirla en nuestra rutina diaria, como un elemento más de nuestra higiene personal. Que consideramos imprescindible para tener una correcta salud mental.

Meditar consiste en alcanzar un estado profundo de descanso, en el que la mente tiene una única actividad cerebral electrofisiológica, es decir, una actividad mental clara y ordenada, con una coherencia máxima y esto es muy importante, ya que está relacionada con la inteligencia, la creatividad y las habilidades de aprendizaje.

En este taller vamos a aprender las nociones básicas de la meditación. De tal modo que sirva como una herramienta personal para poder ponerla en práctica en el día a día.

En qué consiste:

- PREPARACIÓN CORPORAL para soltar las tensiones acumuladas a lo largo de la jornada.
- PRANAYAMA (técnicas respiratorias) para estimular al sistema nervioso parasimpático que es el encargado de generar un estado de bienestar inmediato.
- RELAJACIÓN para evitar la tensión física constante, lo que aliviará los dolores y molestias innecesarios a nivel muscular y articular.
- MEDITACION GUIADA explicando la técnica paso por paso, para poder llevarla a cabo.

BIOGRAFÍA

M^a Luisa Ramos Sainz (Alma), es Doctora en Arqueología y ejerce como Profesora Titular en la Facultad de Filosofía y Letras de la Universidad de Cantabria, desde el año 1994. Tiene título de Profesora de Yoga en el 2009, por la International Society of Vedic and Yogic Sciences asociada a Yoga Alliance, en Arlington, Virginia (200h.) Obtenido en Daramsala (India), ciudad espiritual del Dalai Lama, especializándose en Hatha Yoga y Astanga Yoga, en la Kailash School of Yoga and Holistic Healing, dirigida por el Yogui Sivadas. Cuenta con amplia experiencia como profesora de yoga y yogaterapia, así como meditación y mindfulness. Fue formada en Técnicas Meditativas por la Escuela Internacional de OSHOdharma en Delhi (India), desde el 2009, entre otros cursos, y es titulada en Técnicas Meditativas tradicionales indias por la Escuela Internacional en Delhi (India), desde el 2009 a 2014. Niveles I, II, III y IV. Ha sido ponente en varios congresos de yoga y salud, y ha impartido más de una veintena de talleres de yoga, meditación y mindfulness, para todas las edades y ámbitos, a nivel nacional e internacional. En la actualidad imparte cursos de mindfulness para el personal de la Universidad de Cantabria. Es autora del libro “Clara-Mente: Una guía sencilla y eficaz para aprender a meditar,” editado por Sirio (2016), así como de “8 meditaciones guiadas en audio”, incluidas en el libro Clara-Mente y descargables gratuitamente en www.editorialsirio.com

INDIVIDUAL CONTRIBUTIONS CONTRIBUCIONES INDIVIDUALES

BY ALPHABETICAL ORDER

POR ORDEN ALFABÉTICO

ARISTOCRATIC CORRUPTION AND SANSKRITIZATION IN COLONIAL KERALA

Jairo ADRIÁN-HERNÁNDEZ

Universidad de La Laguna

Although much attention has been paid by scholars around the discussion of casteism in the subcontinent, the Keralite case is yet a labyrinthine subject that needs to be called into question. The Varna experience in the South is, both in nature and structure, so complex that some chroniclers and critics speak of thousands of occupational stratifications and societal divisions (Nossiter 1982 or Mateer 1883). It is perhaps the absence of Kshatriyas and the presence of Namboothiri Brahmins the most salient characteristic in the Malabar picture. Also, the *olla podrida* resulting from the imbrication of different religious clans in the area (Syrians, Mar Thomites, Catholics, Muslims, Buddhists...) and how these groups socialized and infiltrated in the Hindu scene. It is however one event that we find particularly fascinating in this enigmatic discussion.

Colonial authorities taxonomized autochthonous communities through certain governmental technologies (census, enumeration, tabulation, land tenures...). This polygenistic visualization was not only problematic because it created new cartographies that deepened the *jāti* (caste system) locution but also because it catapulted the segregation of peoples around the idea of pollution. But most interestingly, locals instrumentalized these colonial technologies and so created new ways of escaping from the horizontality of caste. Mechanisms such as industrialization, telegraph, licenses, or even proselytism proved most convenient. M.N. Srinivas (1996) has largely contributed

to this discussion, and he finally gives a name to such phenomenon: Sanskritization. Owing mainly to the fact that there is literary evidence that proves that some locals changed their Malayalam names over Sanskrit titles.

Borrowing from his anthropological studies and the booklets written by Rev. Samuel Mateer, we aim to elaborate on this issue, focusing mainly on how wealthy middle-castes individuals acquired lands and so they promoted in the caste paradox. Acquiring lands does not only mean economic mobility, also cultural. The viscosity that comes with casteism takes a second place in the business transaction, thus assimilating inter-casted modes of rituals, customs, and lifestyle. Our findings show, at first level, that while colonialism problematized societal dynamics and power structures in Kerala, it also proved most convenient for some people as far as it broke with the immutability of the caste paradox and, at a second, that this network of colonial corruption did not only transformed the reality of many, it also infiltrated into the walls of Malabar palaces where Maharajas weaponized these colonial technologies for the usurpation of powerful positions.

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BIONOTE

Jairo Adrián-Hernández currently works as a teacher at the department of English and German philology (Universidad de La Laguna). He has also worked as a secondary education teacher. His academic interests range from colonial India to the Canaries from a decolonial gaze. He's at the moment working with Dr. Oliva Cruz in his doctoral dissertation about colonial Kerala and the dynamics between British missionaries and local aristocrats. He's also particularly interested in combining his LGBTQ+ rights and decolonial activism with his research and so he has produced articles and directed some courses on this topic. The last publication being "La virgen de los Remedios Meets Bahuchara Mata: Decolonial Transfeminism Through Rosario Miranda's Biography and other Hijras' Experiences." (Clepsydra, 2021). In which he explores the connections between gender dissidences in India and the Canary Islands. He has also been at the front of an LGBTIQ+ association and participated in discussion forum for the independence of the Canarian archipelago.

OVERCOMING NATIONALISM AND POST-COLONIALISM IN THE CONSTITUTIONAL RECOGNITION OF SEXUAL MINORITIES IN INDIA

Cristóbal ALVEAR GARIJO

Universidad de Sevilla

The indigeneity in the construction of the transgender identity has been developed in the Indian Subcontinent in opposition to the alleged Western influence of sexual minorities. Consequently, a nationalist-based acceptance and recognition of transgenders has been opposed to the social and religious targeting of sexual minorities at the same time that progressive case law on gender identity has coexisted with same-sex criminalization. In the case of India, the landmark 2014 Nalsa case stated that transgenders have a right to gender recognition under the Constitution of India. In its reasoning, the Supreme Court explicitly referred to the historic presence of the transgender communities in the Indian subcontinent and their later marginalization, especially during British colonial times. However, consensual sex among adults remained criminalized until 2018 under section 377 of the colonial Indian Penal Code. In the Navtej Singh Johar case the Supreme Court deemed Section 377 unconstitutional, declaring the constitutional protection of sexual orientation and the entitlement of sexual minorities to the full range of fundamental rights. In this new era of transformative constitutionalism, the Indian Supreme Court has overcome a previous post-colonial approach in favour of the prevalence of constitutional morality over the social one. A transformative vision that is still pending in the rest of the Subcontinent.

BIODATA

Cristóbal Alvear Garijo is a legal researcher on comparative constitutionalism in South Asia, a legal adviser on South Asian legal systems and an institutional counsellor on Spain-South Asia relations. He is also a PhD candidate at the Universidad de Sevilla and an adjunct professor at IE Law School. Cristóbal has lived in India and Pakistan for many years, working as Delegate of the Spain-India Council and as a consular & legal officer at the Embassy of Spain, among others posts. He holds master's degrees in Law and in Business Administration from UPO University, and a master's in International Relations and Diplomacy from the Diplomatic School of Spain. Among his latest publications is the flagship report on Indo-Spanish bilateral relations; "Spain-India 2020: A joint reflection on our past, present and future".

“MADE ONE WITH ALL NATURE AND WITH SELF AND GOD”: LA INFLUENCIA
DE WILLIAM WORDSWORTH EN EL PENSAMIENTO POÉTICO DE SRI
AUROBINDO

Antonio BALLESTEROS GONZÁLEZ

Universidad Nacional de Educación a Distancia

Sri Aurobindo (Calcuta, 1872-Poducherry, 1950) fue una de las grandes voces intelectuales y espirituales de la India moderna. Lingüista, poeta, traductor, filósofo, yogui, ensayista, crítico literario, catedrático, político, funcionario y revolucionario, Aurobindo Ghose (su nombre original) aglutinó múltiples facetas en su incansable y fecunda trayectoria vital. Educado en Inglaterra (concretamente, en la St. Paul's School y en el King's College de Cambridge), al regresar a su país de origen se convirtió en acerbo censor del Imperio Británico y, por consiguiente, en defensor a ultranza de la independencia espiritual y política de la India, lo que le condujo a pasar un año (1908) en la prisión de Alipore, donde experimentó un proceso de transformación que lo llevó de sustentar postulados específicamente subversivos a abrazar una revolución interior a través del yoga y los escritos sagrados de la India (especialmente los Upanishads y el Bhagavad Gita). Desde una perspectiva ética, espiritual y política, el mayor objetivo de su crítica fue el materialismo europeo, al que consideraba raíz de los principales males que aquejaban al mundo moderno en general, y al “alma de la India” en particular, rechazando su aplicación y expansión dentro del ámbito colonial. Todo ello le condujo a acometer un proceso de autodesarrollo y búsqueda espiritual que, además de propiciar la fundación de un *ashram* con su colaboradora Mirra Alfassa (llamada “La Madre”),

culminaría en la escritura de una obra ingente y profusa, de variados matices, entre los que destacan los escritos sobre yoga —encauzados sobre todo en sus cartas acerca del *Purna Yoga* (“Yoga Integral” o “Supramental”)—, filosofía —con estudios sobre filosofía comparada, disciplina de la que fue pionero, destacando *The Life Divine*— y poesía.

Dentro de este último campo, destaca el monumental poema épico *Savitri: A Legend and a Symbol*, que parte de un relato breve contenido en el *Mahabharata*, y que describe desde la perspectiva de la épica del yo autobiográfico la experiencia interna de carácter espiritual del propio autor. Si bien la influencia filosófica occidental en la obra de Aurobindo ha sido pertinentemente analizada y reconocida, destacando los nombres de Heráclito (sobre el que el polígrafo indio escribió un iluminador ensayo), Platón, Plotino, Nietzsche y Bergson, no ha sucedido lo mismo en lo que respecta al pensamiento poético del autor, en cuyos poemas se detectan igualmente influencias occidentales. Una de ellas es la de William Wordsworth (1770-1850), considerado el principal impulsor de la poesía romántica inglesa y un destacable innovador del género épico a través de *The Prelude* (1798, 1799, 1805, 1850), su magno *epos* autobiográfico. La presente propuesta pretende trazar, siquiera sea de manera aproximativa, la huella de Wordsworth en la poesía de Aurobindo.

PALABRAS CLAVE: Sri Aurobindo, William Wordsworth, épica del yo, escisión poscolonial, raíces poéticas.

BIODATA

Antonio Ballesteros González es Catedrático de Filología Inglesa en la Universidad Nacional de Educación a Distancia (UNED). Se doctoró en Filología Inglesa con Premio Extraordinario de Lectura de Tesis por la Universidad Complutense. Es autor de los libros *Narciso y el doble* en la literatura fantástica victoriana (Cuenca: U.C.L.M.,

1998), “Vampire Chronicle”: Historia natural del vampiro en la literatura anglosajona (Zaragoza: UnaLuna, 2000), Historia de la serenidad. Un recorrido poético-filosófico a través del concepto de la serenidad en occidente (Madrid: Oberon, 2000), La mente amiga. Los estados nocivos de la mente y sus antídotos (Madrid: Jaguar, 2003) y Escrito por brujas. Lo sobrenatural en la vida y la literatura de grandes mujeres del siglo XIX (Madrid: Oberon, 2005). Ha editado, prologado, y en algunos casos traducido, textos de Shakespeare (destacando el inédito en España Eduardo III, obra por la que le fue concedido en 2005 el Premio “María Martínez Sierra” de Traducción Teatral, otorgado por la Asociación de Directores de Escena de España), Christopher Marlowe, John Ford, Aphra Behn, William Congreve, Henry Fielding, William Wordsworth, los poetas románticos ingleses, Mary Shelley, Edgar Allan Poe, Robert Louis Stevenson, Oscar Wilde, Joseph Conrad y William Faulkner. Asimismo, ha editado volúmenes colectivos sobre temas como el teatro de vanguardia, los textos populares, el cómic y la enfermedad desde un punto de vista literario, y ha escrito más de ciento ochenta artículos y capítulos de libros dedicados a autores de lengua inglesa y a la literatura comparada. Asimismo, ha impartido clases, cursos, seminarios y conferencias en numerosas instituciones de enseñanza superior, tanto en España (ha sido profesor en la UCM, la UAM y la UCLM) como en el extranjero.

UNCOVERING RESILIENCE IN DIASPORA THROUGH BHARATI MUKHERJEE
AND CHITRA BANERJEE DIVAKARUNI'S LITERATURE

Ana María CRESPO GÓMEZ

Universidad de Almería

The many Indias resulting from diaspora enable a wide range analysis of experiences, not only in life but also in the literature written by numerous Indian American authors. Therefore, within the idea of diaspora, the concept of resilience is brought to light as the result of struggles and obstacles, primarily in women's lives.

Back in 2009, Bharati Mukherjee said that "as a Bengali woman, I was brought up to be adaptable" (Edwards, 2009: 15), a characteristic she infuses on her female characters in her various works. Thus, attending to this matter, this paper aims to analyse resilience in diaspora literature in two short stories: "The Lady from Lucknow" in Bharati Mukherjee's short story collection *Darkness* (1985) and "Clothes", a story from the short story collection *Arranged Marriage* (1995), written by Chitra Banerjee Divakaruni.

These authors have been selected in that, in the words of Jennifer Drake, "Mukherjee rejects the hyphen, thus [...] her characters are settlers" (1999, 61) which make them adaptable, hence likely to be more resilient. In the case of Chitra Banerjee Divakaruni, a significant characteristic in her literature is the empowerment towards her female characters, enabling them to grow from dependable women to empowered ones. The literary analysis will seek to uncover those features by presenting examples from these stories to understand the fact that resilience leads to self-empowerment.

Thereby, in our literary investigation, we will perform the analysis under the scope of postcolonial feminism, but with a closer look at the concept known as "politics of

location”, put forward by Chandra Talpade Mohanty. In postcolonial feminism, the previous concept refers to simultaneous situatedness within gendered spaces of class, racism, ethnicity, sexuality, age, of movement across shifting cultural, religious, and linguistic borders; of journeys across geographical and psychic borders (Brah, 1996: 28). Some authors will be explored to get a better idea of the extent of this concept, such as Lata Mani, Chandra Talpade Mohanty, Adrienne Rich or Sumi Madhok.

To conclude, this paper will attempt to prove how adaptable women are, supporting the previous assertion by Bharati Mukherjee and how, even though women are more rooted in the Indian society than men, they manage to reconvert themselves into independent characters once they find themselves in a foreign country. Similarly, the purpose of this paper is to demonstrate that “politics of location” remain vital as far as contemporary feminist theory’s interest in reconceptualising the relationship between theory and politics in the redefinition of the feminist subject.

KEYWORDS: resilience; politics of location; adaptability; Bharati Mukherjee, Chitra Banerjee Divakaruni

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BIODATA

Ana María Crespo Gómez completed her undergraduate studies on Translation and Interpreting at the University of Granada (English and French as foreign languages). She spent one year abroad at the University of Angers (France) pursuing undergraduate studies on translation, and later completed a Master's degree in English Studies (research itinerary), graduated with honours. She is in second year of PhD on literature and language studies at the University of Almería, with an interest in postcolonial, diaspora literature and gender studies.

LAS ACTIVIDADES MUSICALES DE CASA DE LA INDIA: INTERCULTURALIDAD Y
PATRIMONIO MUSICAL EN RELACIÓN CON LA IDENTIDAD CULTURAL INDIA

Marion DEBROIS CASTRO

Universidad de Valladolid

La Fundación Casa de la India en España tiene el objetivo de divulgar la cultura de la India en Valladolid y fortalecer los lazos entre España y la India por medio de actividades y eventos de ámbito cultural, académico, de formación y de cooperación empresarial.

En mi Trabajo de Fin de Grado, titulado “Las actividades musicales de la Fundación Casa de la India: una aproximación etnomusicológica” y presentado en julio de 2021, analicé qué aspectos de esta institución guardaban relación con la interculturalidad, la “world music” y la gestión del patrimonio musical. Para ello fueron escogidas cuatro actividades concretas: “India en Concierto”, un festival de conciertos y espectáculos de música y danza clásicas de la India; “Flamenco, India”, un espectáculo que combina números de flamenco y diferentes danzas clásicas indias; “Rasa y Duende”, donde se mezclan técnicas de danzas clásicas de la India, flamenco y poesía de Federico García Lorca; y “Kijote Kathakali”, una representación teatral de Don Quijote por medio del lenguaje de la danza-teatro Kathakali. En todas ellas se emplean lenguajes y aspectos artísticos de la India (como la danza Baratha Natyam, Kathakali, artes marciales, música carnática, música indostánica, entre otros) y de España (textos literarios en castellano y flamenco).

A raíz de esta investigación, quisiera plantear como tema para esta ponencia cómo Casa de la India muestra la cultura india a través de estos cuatro espectáculos artísticos mediante la práctica de la interculturalidad y la difusión de elementos de la cultura india de valor patrimonial. Esta ponencia pretende mostrar que dichas actividades artísticas constituyen una herramienta de divulgación y difusión de elementos de la identidad cultural de la India.

PALABRAS CLAVE: Casa de la India, interculturalidad, patrimonio cultural, patrimonio musical, artes escénicas, divulgación cultural.

BIODATA

Marion Debrois Castro nació en Valladolid en 1999 y se crio en Laguna de Duero. Desde una temprana edad comenzó a sentir curiosidad por la música, el arte y la diversidad cultural. Inició su formación musical a los ocho años con clases de piano y solfeo, y a los doce comenzó a recibir clases de guitarra y armonía moderna. Es graduada en Historia y Ciencias de la Música por la Universidad de Valladolid. Realizó las prácticas de grado en Casa de la India, sobre la cual llevó a cabo su Trabajo de Fin de Grado titulado “Las actividades musicales de la Fundación Casa de la India: una aproximación etnomusicológica” y tutorizado por el profesor Enrique Cámara. Realizó la preedición del vídeo *Tabla*, perteneciente a la colección «Música y artes escénicas de la India» de la Universidad de Valladolid, que será publicado próximamente. Durante el curso 2021/2022 estudiará el máster interuniversitario en Patrimonio Musical de la Universidad de Andalucía, Universidad de Granada y Universidad de Oviedo.

RAÍCES Y RUTAS DEL CINE INDIO: EVOLUCIÓN DE LA REPRESENTACIÓN DE
“LA IDEA DE INDIA”

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Universidad de Oviedo

La representación de la narrativa literaria y cinematográfica de India refleja las raíces del imaginario del subcontinente desde la etapa colonial a la poscolonial y contemporánea. La creación artística india está profundamente influenciada por la fusión que se establece en la relación tripartita entre Historia, Nación y Narración que Priyamvada Gopal establece y desarrolla ampliamente en *The Indian English Novel: Nation, History and Narration* (2009) en lo que atañe a la narrativa india en inglés. La historia de India está sujeta a numerosas invasiones que han contribuido a crear un contexto diverso y heterogéneo a la vez que basado en una unión que se produce a partir de los 200 años de colonización británica que conducirá a la etapa poscolonial y en último término a la Independencia. Esta aproximación tripartita al texto literario es aplicable, de igual manera, a la narración cinematográfica, y permite identificar rutas de evolución diversas dentro de este ámbito. El género cinematográfico indio presenta una heterogeneidad acorde al contexto histórico; sin embargo, se identifican tendencias y temas más o menos recurrentes que entran dentro de esa unión que surge de la fusión entre historia, nación y narración y que da lugar a lo que Sunil Kilkani (1997) ha denominado “la idea de India”. Esta propuesta pretende realizar un recorrido por algunas de las representaciones cinematográficas más significativas en una búsqueda de las influencias y posibles conexiones entre las producciones y directores situándolos en su

contexto histórico desde sus orígenes, estableciendo las rutas de evolución posterior para dar respuesta, si cabe, a la cuestión de qué es India. Los directores proyectan en sus producciones “la idea de India” que subyace a los distintos períodos de evolución del cine indio. En ese recorrido por las rutas de evolución de la producción cinematográfica de India se tratarán de identificar los parámetros contextuales que se reflejan en lo que constituye el género cinematográfico indio universalmente reconocido.

PALABRAS CLAVE: poscolonialismo, cine, Bollywood, India.

BIODATA

Carmen Escobedo de Tapia es Profesora Titular en la Universidad de Oviedo. Especialista en Literatura y Cultura Poscolonial. Tiene amplia experiencia docente e investigadora en Literatura India en Lengua Inglesa. Es autora de numerosos artículos y libros sobre el tema.

Ha sido profesora del Título Propio de Especialista en Arte de India (Universidad Complutense, Madrid) desde su primera edición (2016), donde impartió un seminario sobre Literatura India Contemporánea en Lengua Inglesa. Desde 2017, colabora con UCM-Euroasia Foundation Seminar Series, “The One Asia Community in Cross-Cultural Dialogue with Europe”, donde imparte charlas sobre temas de distinta índole dentro del ámbito de la narrativa india en inglés. También ha colaborado con Casa Asia. Ha sido profesora visitante en las Universidades de Cambridge (Reino Unido), Jawaharlal Nehru University (Nueva Delhi) y Pondicherry University.

THE FEMALE BODY AS NATIONAL TROPHY IN BAPSI SIDHWA'S CRACKING
INDIA: AN ANALYSIS OF AFFECTS

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Universidad de La Laguna

The Pakistani American writer of Parsi ancestry, Bapsi Sidhwa, published her novel *Ice-Candy-Man* in England in 1988. The American edition appeared in 1991 with the more appropriate and stunning title *Cracking India*. Frequently considered her most outstanding work, *Cracking India* deals, as its title evokes, with the Partition and its Aftermath. The retelling of this significant and tragic historical event does not leave Sidhwa's readers indifferent. The novel convincingly evokes the violent community riots and atrocities that took place in 1947. It is no wonder then that Indo Canadian film director Deepa Mehta found the inspiration for her film *Earth* (1998) in this work. *Cracking India* is told by an eight-year-old Parsi first-person female narrator called Lenny, who is sick of polio. At home, her servants form a microcosm of different religious communities of India, such as Hindus, Muslims, Sikhs peacefully living together before the Partition. However, the dinners Lenny's parents organise with friends act as a revealing intimate space that mirrors the hellish chaos and disasters that are about to come. *Cracking India* has been mainly analysed from a postcolonial perspective (Bokhari 2018; Kumar 2014), focusing on class, race and gender distinctions, from a historical perspective (Basu 2017; Feng 2011) and, more often, from a feminist lens (Sathya 2020; Kleist 2011; Didur 1998). Indeed, the plot may be considered substantially gynocentric. From the beginning of the novel, the child narrator observes how lascivious men continuously attempt to invade

women's existential and bodily space without permission, reaching degrading and deplorable states during the Partition. Women are objectified not only sexually but also as trophies of power and humiliation for the enemy. The migration of Sikhs and Hindus to Amritsar and the Muslims forced removal from this place is tragically translated into rapes, tortures and mutilations of female bodies, which act as a metonymic means of communication in their thirst for power. The Partition of India is also understood as the partition of bodies. This paper aims to explore the different ways in which the kidnapping, possession, raping, and maiming of female bodies are in this novel connected to the world of emotions and affects. Concepts like shame, guilt, rage, but also resilience and courage are to be studied.

KEYWORDS: Partition, affects, bodies, resilience, shame, dignity, guilt, rage.

BIODATA

M^a Luz González-Rodríguez currently works as an Associate Professor at the University of La Laguna, Canary Islands, Spain. Her research lies in the area of Anglo-Canadian literature, Cultural Studies and South Asian Canadian and American Literature. Her publications have been mainly focused on women's studies, Jungian literary psychoanalysis, symbolism, and ecocriticism, from a postcolonial, archetypal, and material perspective in literature and painting. Among her latest publications are "Cultural Schizophrenia' in Some Diasporic Indian Women Writers, and their Quest for Unity" (with J. I. Oliva), Cambridge University Press, 2020; "Life Out of Balance and Its Aftermath. Paradoxes in Arundhati Roy's *The Ministry of Utmost Happiness*: A Material Ecocritical Reading" (with M. Concepción Brito Vera), Jagiellonian University Press, 2019; "Porous Bodies in Mumbai: An Analysis of the Urban Landscape in Rohinton Mistry's Novels" (*Ex-centric Narratives: Journal of Anglophone Literature, Culture and Media*, 2018); "The Presence of Science in Gwendolyn MacEwen's Cosmic Vision: An

Ephemeral Creation of Order out of Chaos" (Cambridge Scholars Publishing 2017) and "Sense of Self, Sense of Place: The Female Body as Canadian Landscape in Emily Carr's Art" (Instituto Franklin-UAH, 2016).

FROM HEAD HUNTERS TO INSURGENTS: REPRESENTATIONS OF INDIA'S
NORTH-EAST

Felicity HAND

Universitat Autònoma de Barcelona

Seventy-five years have passed since the independence of India from British rule but the conflict in the extreme north-east of the subcontinent still remains an unsolved problem. Nagaland, one of the easternmost states of India, connected to the rest of the country by a thin, narrow stretch of about 32 km, has had a precarious history ever since it became a state of the Indian Union in 1963. After the withdrawal of the British Raj, the Naga movement intensified at the political level. Guerrilla warfare launched by groups that wanted to establish their political independence from India has compromised the stability of the region as cease-fire violations occur routinely and continuously. Nagas have been seen as a threat to Indian nation-building as India claims it inherited the Naga Hills from the British and considers the Naga conflict as a law and order problem – not a political question – led by misguided persons. The Indian army has had a strong presence in the region and it has often acted very harshly towards civilians suspected of sympathizing with the guerrillas.

Literary and cinematic representations of the area and its people include Temsula Ao's collection of short stories, *These Hills Called Home. Stories from a War Zone* (2006) and Mani Ratnam's *Dil Se* (1998). Both sides of the conflict are seen to have contributed to the unrest and violence and the reader/ viewer is encouraged to rethink the impact of the collective experiences that have shaped the present generation both within Nagaland

and in the rest of India. Thus the short stories I analyse offer new insights into tribal literature as alternative history written from the margins and as a custodian of marginalised cultures. Ao shows how an abuse of authority and exclusionary politics of development in this region have led to a sense of alienation among the citizens of the north-eastern states as regards the Indian mainland. This disaffection features constantly in the stories, in part owing to the scapegoating of all the Naga people by the central power, and, one should point out, the othering of the Indian state by the Nagas. Ratnam's film resorts to a contemporary evolution of the colonial stereotype from bloodthirsty head-hunter into contemporary insurgent. The private, feminized world versus the public masculine nation state is turned upside down in *Dil Se* with the female terrorist taking over the role of suicide bomber bent on her mission to destroy for what she understands to be a just cause. I will argue that the two examples reveal the unanswered question and the key issue in contemporary Indian politics: who owns the land?

KEYWORDS: Nagaland, insurgency, atrocities, belonging, alienation.

BIODATA

Felicity Hand is senior lecturer in the English Department of the Autonomous University of Barcelona. She teaches post-colonial literature and history and culture of Britain and the U.S. She has published articles on various Indian Ocean writers including M.G.Vassanji, Abdulrazak Gurnah, Yasmin Alibhai-Brown and Lindsey Collen. She is the co-director of the research group Ratnakara, which explores the literatures and cultures of the South West Indian Ocean. The group's current project is: *Rhizomatic Communities: Myths of Belonging in the Indian Ocean World* (PGC2018-095648-B-I00). Felicity is also the editor of the electronic journal *Indi@logs. Spanish Journal of India Studies*.

REESCRIBIENDO LA HISTORIA: LA DANZAS CLÁSICAS INDIAS, *BHARATA*
NATYAM Y *KATHAK*, EN LA ÉPOCA DE INDEPENDENCIA

Miriam LAMAS BAIK

Universidad Rey Juan Carlos

La danza *bharata natyam* tiene una historia de miles de años, surgió dentro de los templos hindúes como parte del ritual diario hecho por las danzarinas hereditarias, mujeres dedicadas al templo que recibieron diversos nombres a lo largo de los años y actualmente son reconocidas como *devadasis*. En la época de independencia de India el sistema *devadasis* fue prohibido y la alta casta india, los *brahmanes*, asumieron un papel muy importante en la reforma de esta danza, dentro del movimiento nacionalista indio. La historia tradicional del *kathak* dice que él se desarrolló con los hombres *brahmanes*, desde los tiempos épicos, pero investigaciones recientes dicen que se desarrolló dentro de los palacios con las *tawaifs*, mujeres que servían el palacio, y en el siglo XX, así como el *bharata natyam* tuvo una reforma.

Las dos danzas se desarrollaron de maneras distintas, una al sur más apartada de influencias extranjeras y dentro de los templos, y la otra al norte, dentro de los palacios, recibiendo influencia de varias culturas, principalmente de Persia. Lo que ambas tienen en común es la reforma en el periodo de independencia de India y la marginalización de las mujeres que desarrollaron estas danzas. Después de años y siglos de dominación occidental, el país buscaba salir del dominio británico, varios movimientos fueron creados para esta liberación y para la creación de una nueva India. Entre estos movimientos, la danza fue incluida como uno de los símbolos de arte del

país, el propio nombre *bharata natyam*, dado en esta época para sustituir el nombre *sadir*, significa “danza de la India” (*Bharat*= India, *natyam*= danza). A pesar ser considerada la danza de India, el *bharata natyam* sufrió influencia occidental en su reforma, incluyendo del ballet clásico europeo. En el *kathak* el papel de las mujeres fue olvidado en la historia. Y el término danzas clásicas pasó a ser usado creando una jerarquía dentro de las danzas indias que antes no existía, en el intento de compararlas con danzas occidentales.

De esta forma, estas danzas consideradas tradicionales son en realidad danzas modernas, recreadas en el siglo XX dentro de patrones occidentales. Por lo tanto, esta ponencia tiene como objetivo desarrollar de forma crítica la historia las del *bharata natyam* y del *kathak*.

KEYWORDS: *bharata natyam*, *kathak*, independencia, reforma, influencia.

BIODATA

Miriam Lamas Baiak es bailarina, coreógrafa, profesora e investigadora. Empezó sus estudios en danza a los 7 años de edad con el ballet clásico, teniendo experiencia también en danza contemporánea, jazz, fusión oriental y baile de salón. Danza india, *bharata natyam* y *bollywood*, comenzó en 2005, yendo a la India en 2010, 2013 y 2015 para estudiar, donde se formó en *bharata natyam* en la *Sandesha* (Mangalore). Con grado en Danza por la “Faculdade de Artes do Paraná” (Brasil), especialización en Fisiología del Ejercicio por la “PUC-PR” (Brasil), máster en Artes Escénicas por la “Universidad Rey Juan Carlos” (España), actualmente es doctoranda en el programa de Humanidades: Lenguaje y Cultura de la “Universidad Rey Juan Carlos” (España).

Actualmente, con la crisis del COVID-19, los trabajos prácticos están reducidos, trabajando como profesora y grabando vídeos de danza para eventos *online*. Como investigadora, en este momento, está desarrollando su tesis de doctorado sobre el

bharata natyam y el *kathak* en el siglo XXI con influencia de la globalización y de las nuevas tecnologías. Hace parte de la organización del foro brasileño “A dança indiana no Brasil” que debate diversas cuestiones pedagógicas, históricas e interculturales de la danza india en India, Brasil, y empezando también a debatir en el nivel latinoamericano, además de sus proyectos privados.

MIGRANT BODIES IN TRANSIT: NEW ROUTES FOR (NON)DIASPORIC
AFFECTS

María Jesús LLARENA ASCANIO

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This paper is focused on interpreting the way in which some transnational writers use fear in their translatability of affects through their (non)diasporic fictions as South Asian Canadians. This essay tries to analyse the hemispheric deployment of the *homeSpace* horror, childhood memories, and physical and psychological boundaries which chain us to our ancestors' memories. We will try to examine a range of subversive metamorphoses of the fearful body in recent fiction by Sharon Bala, Shani Mootoo and Shyam Selvadurai. Refugeness, fear and disease are used as imaginative expressions of cultural and political dissent. Sara Ahmed (*The Promise of Happiness*, 2010), Rosi Braidotti (*Conflicting Humanities*, 2016) and Lauren Berlant (*Cruel Optimism*, 2011) will help us analyse an affirmative politics grounded on immanent interconnections and unresolved memory traces which result from diasporic migration, readily figured as an *ostranenie*, which haunts the characters of some South Asian-Canadian storytelling. These characters are postcolonial cosmopolitans who have been produced by the 'global flows' of transnational cultural traffic. Human beings who have been defined as possessing fearful subjectivities are represented as something less than human. This kind of animality suggests a hostile dimension, a silencing effect, making once eloquent political dissidents mute, incapable of uttering political speech.

KEYWORDS: Affect translatability, fear, refugeness, memory, diaspora, South Asia, Canada.

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BIODATA

María Jesús Llarena-Ascanio is a Lecturer (Profesor Ayudante Doctor) at the University de La Laguna. In 2000, she gets her PhD with a Doctoral Thesis on Canadian Literature and the author Michael Ondaatje. She has taught postgraduate courses on contemporary Canadian Literature and South Asian Diasporic writers such as M.G. Vassanji, Michael Ondaatje, Neil Bissoondath, Rohinton Mistry or Shyam Selvadurai. Currently she is working on transnational literatures in Canada and Latin America, especially written by women, focusing on diasporic and hemispheric stories centred on precarity and vulnerability.

INCLUSION AND THE MODERN IDEA OF INDIA: B. R. AMBEDKAR AND THE RECONCEPTUALISATION OF COMMUNALISM

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The modern idea of India, as a postcolonial entity, is intimately linked to a vision of an inclusive multicultural polity (Khilnani, 1997; Vajpayee, 2013). Thinkers like Rabindranath Tagore, Mohandas K. Gandhi or Jawaharlal Nehru proclaimed that the distinct feature of Indian civilisation was its organic ability to manage its socio-cultural diversity through peaceful accommodation. Indian national identity was built around the idea of inclusivity, through religious tolerance and equal citizenship.

That egalitarian idea of India has, however, been put into question by tensions between the different communities that form it. Hindu-Muslim relations, which epitome was the partition of British India into the postcolonial states of India and Pakistan, but also by riots like the one following the demolition of the Babri Masjid in Ayodhya in 1992 or in Gujarat in 2005. Equally, caste discrimination, particularly towards dalits, remains unresolved. This paper analyses the question of inclusion/exclusion in modern Indian political thought, through an analysis of the conceptualisation of communalism by Bhimrao Ramji Ambedkar (189-1956). Ambedkar was a scholar, leader of the dalit movement, President of the Constitution Drafting Committee of India as well as the first Justice Minister of independent India.

Ambedkar was one of the most sophisticated and ardent critics of the dominant idea of Indian society as an inclusive one. In this paper, we will first examine Ambedkar's

analysis of the exclusivist nature of the Indian social order, based on Hindu religious principles. We will then look at how for Ambedkar, India could not be a nation until it removed the religious dogma that made its society be stratified in castes and lacking a spirit of fraternity among all of its members. Finally, we'll examine how he reconceptualises communalism as not the expression of community confrontation, but rather as a necessary step for minorities to mobilise against majoritarian rule to abolish the Hindu social order and build that inclusive nation of equal citizens that was needed for India to become not only modern, but also a true society.

Our analysis will be based on a close reading of a vast array of Ambedkar's writings and speeches, from some of his key works like *Annihilation of caste*, *What Congress and Gandhi have done to the Untouchables* and *Pakistan or the partition of India* to public and parliamentary speeches, pamphlets and opinion pieces. This research we think is a valuable contribution to the conference because it examines the question of inclusion/exclusion in India during its formation as a independent political entity.

BIODATA

Mario López Areu holds a PhD in Political Science and is a full professor of International Relations at Comillas University in Madrid. He studied at the London School of Economics and the School of Oriental and African Studies in London and has been a visiting scholar at Jawaharlal Nehru University in New Delhi and the Nepal School of Social Sciences and Humanities in Kathmandu. His areas of research are political thought, the history of ideas and comparative politics, with a special focus on Asia and, within it, the Indian subcontinent. He is the author of *Political thought and modernity in India* (2018) and of the Spanish edition of Ashis Nandy's *The Intimate Enemy: loss and recovery of self under colonialism* (2021), as well as several peer-reviewed articles on modern Indian politics and ideas.

LA PERVIVENCIA DE LOS GURÚS EN LOS MANUALES DE YOGA Y LA
AUTOAYUDA: LOS CASOS DE SWAMI SATYANANDA Y OSHO

Javier RIUTORT

Universidad Nacional de Educación a Distancia – Illes Balears

El yoga es un fenómeno social que ha devenido global. De hecho, actualmente podemos hablar de un yoga globalizado, transmitido principalmente por occidentales. Sin embargo, las escuelas y profesores de yoga actuales beben directamente de las enseñanzas de *gurus* de nacionalidad india. Estos maestros diseminaron su visión particular del yoga por todo el planeta a lo largo de los años 60, 70 y 80. Esta manera de entender la disciplina yóguica ha sido llamado por la academia *yoga moderno transnacional*, debido a su carácter científico, terapéutico, secular y transfronterizo.

Esta diáspora de maestros hizo que las enseñanzas sobre el yoga, el *vedanta* y el *tantra* enraizaran allende la India de diferentes maneras. Si bien la más obvia es la continuación, y perduración, de estas enseñanzas a través de *clases de yoga* impartidas por profesores occidentales, también podemos hablar de una pervivencia de la palabra del gurú a través de la literatura. Por ejemplo, transcripciones directas de *satsangs*, manuales de yoga y libros de autoayuda.

El *satsang* es un formato tradicional de enseñanza que se caracteriza por ser oral, sin mediatización, y que versa sobre diferentes aspectos de la práctica espiritual. Muchos de estos discursos fueron transcritos en forma de libros, ayudando así a su conservación, pero ocasionando también una cristalización literaria de la enseñanza oral, palabra fluida surgida de contextos sociales y didácticos muy concretos. Algunos

manuales de yoga son fruto de estos discursos. No obstante, los manuales difieren del *satsang* porque se concentran en la explicación de las prácticas yóguicas, mediante instrucciones técnicas ilustradas con dibujos y/o fotografías. En general su contenido es mucho más pragmático, dejando de lado aspectos más filosóficos y religiosos. Por otra parte, muchos libros de autoayuda han sido confeccionados a través de fragmentos seleccionados de estos *satsangs*, concentrando las enseñanzas en una lectura mucho más sintética y, al contrario que los manuales, ofreciendo un contenido más espiritual.

Para desarrollar nuestro análisis nos centraremos en los casos de Bhagwan Shree Rajneesh (conocido actualmente como Osho) y de Swami Satyananda Saraswati (discípulo de Swami Sivananda, fundador de la Escuela de Yoga de Bihar y diseñador del *yoga nidra*). Con estos dos casos se mostrarán diferentes modos de preservar y gestionar el legado del *guru*. Por una parte, los manuales del Yoga Satyananda cuentan con gran popularidad dentro de las formaciones del yoga actual. Por otra parte, los libros de Osho han supuesto un éxito de ventas y llenan las estanterías dedicadas a la autoayuda.

KEYWORDS: yoga transnacional, yoga moderno, yoga globalizado, *satsang*, manual de yoga, autoayuda, Yoga Satyananda, Yoga de Bihar, Osho.

BIODATA

Las líneas de investigación de Javier Riutort son el yoga moderno, las tradiciones filosóficas y religiosas de la India, y las nuevas espiritualidades. Su Tesis Doctoral en Filosofía “Yoga, técnica y realización del ser. El Yoga Satyananda como adaptación moderna de las tradiciones de la India” ha recibido el primer premio de Investigación de la Asociación Española de Estudios Interdisciplinarios sobre India (AEEII), y mereció el sobresaliente *cum laude* y mención internacional. En ella analiza cómo una escuela

transnacional de yoga interpreta las tradiciones del *vedanta*, el *samkhya-yoga*, el *tantra* y el *hatha-yoga*, adaptándolas a una metodología técnica.

Entre los objetivos a medio-largo plazo de su investigación está analizar el yoga globalizado en la actualidad, las últimas tendencias en pedagogía yóguica, sus transformaciones literarias y audiovisuales, así como su influencia en la cultura contemporánea.

Gracias a una estancia de investigación en el Instituto Jnana-Deepa Vidyapeeth, Pune (India), pudo profundizar no sólo en las tradiciones de la India, sino también en el diálogo interreligioso hinduismo-cristianismo.

Ha publicado los siguientes artículos en Dykinson: “La procesión ontológica en los Triunfos. Transitividad simbólica en el libro del tarot” en Maldonado, R. y Riutort, J. *El Retorno de lo Sagrado*, “La filosofía de la India en el Yoga moderno” en De la Cámara García, M.L. y Escutia, N. *La búsqueda a través del tiempo: historia de la filosofía*, y “El Yoga Moderno como retorno esotérico de lo divino” en VVAA, *Hermenéuticas del Cuidado de Sí*.

Es profesor tutor en la UNED-Illes Balears de Historia de la Filosofía Medieval y Renacentista I, Historia General de la Ciencia I y II, así como Historia de la Filosofía en la Edad Moderna. También es miembro de la Asociación Española de Estudios Interdisciplinarios sobre India (AEEII) y de la Cátedra Internacional de Investigación HERCRITIA (UNED).

LA MÚSICA EN EL CINE DE SANJAY LEELA BHANSALI: UNA EXPRESIÓN DEL BOLLYWOOD ACTUAL

Coral RUIZ DEL OLMO SANTIESTEBAN

Investigadora independiente

La proyección internacional de Bollywood de la mano de la diáspora india es un interesante ejemplo de la doble faz de la globalización. En la década de 1970 el Bollywood surge como concepto para designar al cine indio moderno, producido en Bombay en idioma hindi, el cual se encontraba influenciado en gran medida por la industria hollywoodiense. Con el cambio de siglo y la globalización el grado de difusión de este cine indio aumenta notablemente. Sin embargo, la clave del éxito será el proceso de “glocalización” el cual garantiza un “toque indio” manteniendo características culturales locales que reflejen la identidad nacional y cultural. Actualmente, el Bollywood es una de las industrias cinematográficas más potentes a nivel mundial y se ha convertido en un emblema de India.

Dentro de este ámbito, en la última década, el director, productor y director musical Sanjay Leela Bhansali se ha convertido en uno de los directores referentes de la industria. Producciones como *Goliyon Ki Raasleela Ram-Leela* (2013), *Bajirao Mastani* (2015), y *Padmavat* (2018) ofrecen una muestra de la madurez artística y multifacética labor del director y reflejan la línea más relevante del cine de Bollywood del siglo XXI. En esta comunicación se analizan las canciones y bandas sonoras de las tres películas citadas anteriormente con el fin de observar la hibridación musical entre

aspectos de la tradición musical india junto con influencias musicales occidentales, tecnología sonora moderna y elementos distintivos del cine hollywoodiense.

Respecto a la metodología, para adentrarnos en las prácticas y características musicales indias, seguiremos conceptos del *Sangita y Natya. Música y artes escénicas de la india* (2006) de Enrique Cámara de Landa entre otros. Además, para identificar elementos de índole cultural vinculados a la comunidad india en contraste con aquellos de influencia occidental tendremos en cuenta *Musical Mixes of "Classical" India and The West: Exploring Novel Styles* (2014) de la autora Mounika Parimi y *'I need an Indian Touch': Glocalization and Bollywood Films* (2010) de la autora Shakuntala Rao. Por otra parte, Eero Tarasti, en su obra *Myth and Music. A semiotic Approach to the Aesthetics of Myth in Music, specially that of Wagner, Sibelius and Stravinsky* (1978), expone cómo diferentes compositores emplean en sus obras temas que él asocia con motivos míticos que nos serán útiles para identificar temas musicales. Además, para el estudio de aquellos elementos procedentes de la industria hollywoodiense utilizaremos como referencia *El musical de Hollywood* (1992) de Jane Feuer. Finalmente, debido al carácter multimedia del objeto de estudio, seguiremos conceptos del teórico Michel Chion en *La audiovisión. Introducción a un análisis conjunto de la imagen y el sonido* (1993).

En conclusión, este trabajo muestra el Bollywood como una industria cinematográfica que se adapta a la modernidad manteniendo características locales y no sucumbe totalmente a la occidentalización.

KEYWORDS: Bollywood, india, glocalización, análisis musical, Sanjay Leela Bhansali.

BIODATA

Coral Ruiz del Olmo Santisteban (Cantabria, 1997) es una joven musicóloga, saxofonista y bailarina. Graduada en Historia y Ciencias de la Música con Máster en

Educación por la Universidad de Oviedo obteniendo matrícula de honor en el trabajo final de máster “Inter-Corporal. Expresión y entornos culturales” en el que se integran la interculturalidad y la danza en la educación.

Resaltar en su trayectoria la intervención como ponente en el XV Congreso de la Sociedad de Etnomusicología (SIBE), IASPM-España e ICTM-España realizado en 2018. Además, durante el periodo de 2016-2020 participó en el Aula de extensión de Música Iberoamericana de la Universidad de Oviedo. En el último año, realizó el curso de Cultura, Artes y Sociedad de la India organizado por la Universidad de Valladolid, participó en el concierto “Wamba vive, ¡Viva, Wamba!” organizado por Llorenç Barber en la ciudad de Oviedo y colaboró con la Cátedra Leonard Cohen de la Universidad de Oviedo. Actualmente, cursa la formación en “Ritmología árabe” impartida por Osvaldo el Beryewe Brandán.

Como saxofonista, Coral finaliza sus estudios de grado profesional en el conservatorio Jesús de Monasterio (Santander). Sus andaduras interpretativas han llevado a la joven a actuar en diferentes eventos y agrupaciones (solista, big-band, cuarteto de saxos...) y a colaborar con la compositora de boleros cántabra M^a José García Castillo en “Boleros desde Cantabria III”. Además, es integrante percusionista del grupo folk-medieval cántabro Nitantu Nitandellu con experiencia en fiestas tradicionales y mercados temáticos.

Por otra parte, Coral se ha formado en danzas urbanas, danza oriental y Bollywood con profesores nacionales e internacionales y ha actuado en festivales y certámenes de danza nacionales e internacionales.

Finalmente, mencionar que la presente propuesta es fruto del Trabajo Fin de Grado tutorizado por el musicólogo Julio Raúl Ogas Jofre (Universidad de Oviedo) cuya calificación fue de un diez.

A ROUTE TO INDIAN INDEPENDENCE:
CHARTING ANTICOLONIAL POLITICS FROM THE PRINCELY STATES TO THE
UNITED STATES

Teresa SEGURA-GARCÍA

Universitat Pompeu Fabra

Over the past decade, historians of South Asia have persuasively established that the Indian subcontinent's anticolonial connections extended across the world. Yet they have only recently begun to ask how these webs were linked with the Indian princely states, regarded for years as backwaters of tradition with no links beyond the Indian subcontinent. The paper contributes to the scholarship on the global links of the princely states through the study of the American tours of Maharaja Sayaji Rao III Gaekwar of Baroda, who ruled the leading state of western India from 1875 to 1939. A "progressive" ruler with an interest in social reform, the Maharaja undertook almost thirty lengthy worldwide tours from the late 1880s until his death in 1939. From the 1890s British administrators viewed these tours with suspicion, as he used them to meet with and provide financial support to members of the anticolonial Indian diaspora in Europe. As British surveillance of his European tours intensified, the Maharaja began traveling to the United States, which he visited in 1905, 1910, 1933 and 1934. These American tours furthered British concerns about his disloyalty towards the British empire. As a British administrator noted with disdain, the Maharaja was happy to "[throw] himself into the arms of the Americans".

Through his American tours, Sayaji Rao III developed a fascination with the country's political history and culture, writing enthusiastically about his visits to the land

he called “Free America”. He developed a particular interest in the country’s higher education: he sent the Indian educationist C. R. Reddy to the US to study it, and awarded a scholarship to the future Dalit leader B. R. Ambedkar to undertake a postgraduate degree at Columbia. The paper argues that the ties of knowledge and resources that linked Baroda with the United States highlight that the push for decolonisation and Independence was a partial and multi-layered process. It did not necessarily lead to the emergence of independent princely states: in 1947, Baroda acceded to independent India. And yet, as they crisscrossed the globe in the early twentieth century, the Maharaja of Baroda’s aspirations of decolonisation prefigure later developments in independent India, from his interest in technological and scientific education (a theme that would be central to Jawaharlal Nehru) to his insistence on providing scholarships for Indian students in the US. These students, increasingly trained in American rather than in British universities, would play a large role in the making of independent India. As such, the paper provides a layered perspective on the global reach of the early drive towards Indian Independence.

KEYWORDS: Modern Indian History; Princely states; Baroda; Anticolonialism; Decolonisation; Indian Independence.

BIODATA

Teresa Segura-Garcia is a historian of Modern South Asia based at Universitat Pompeu Fabra (UPF), Barcelona, where she is a postdoctoral researcher. She has a wide interest in the social and cultural history of India in the nineteenth and twentieth centuries, with a particular focus on the princely states, gender, and visual culture.

She holds a BA in Humanities and a Master’s in World History from UPF, as well as an MPhil in Modern South Asian Studies from the University of Cambridge. Her PhD

dissertation, also from the University of Cambridge, examines the global links of the Indian princely state of Baroda in the late nineteenth and early twentieth centuries.

After her PhD, she was a postdoctoral fellow at the Centre for the Study of Developing Societies, Delhi (with a fellowship awarded by the M. S. Merian – R. Tagore International Centre of Advanced Studies) and at UPF (through the Government of Spain's Juan de la Cierva program). She has also held a visiting fellowship at Brown University's Department of History, awarded by the Consortium for Advanced Studies Abroad. Over the years, her research has been supported by the Andrew W. Mellon Foundation (US), the Royal Historical Society (UK), the Alexander von Humboldt Foundation (Germany) and the La Caixa Foundation (Spain).

Her recent publications include the volume *Unexpected voices in imperial parliaments* (co-edited with Josep M. Fradera and José María Portillo, Bloomsbury, 2021), and a chapter on the Indian princely states in the *Routledge Handbook of the History of Colonialism in South Asia* (edited by Harald Fischer-Tiné and Maria Framke, 2021).

UNA DECONSTRUCCIÓN DE LA BELLEZA DE LOS ESTÁNDARES INDIOS

FEMENINOS

Raisa SERRANO MUÑOZ

Universidad de Córdoba

India es un país actualizado y poderoso que aún preserva un discurso conservador que subordina a las mujeres, dando un paso hacia atrás con respecto a la igualdad de género, siendo este considerado como un país secular y moderno. En el siglo veintiuno una gran cantidad de autores y autoras feministas están dando visibilidad a aquellas construcciones de género que están fuera del canon impuesto por la ideología del Hindutva. Con la aparición y visibilidad de estas respuestas en la literatura, muchas escritoras de cómics independientes se han unido a la causa, publicando un espacio que da visibilidad a las identidades de género alternativas. Esta intervención se centra en una de las historias pertenecientes a la antología india *Drawing the Line: Indian women fight back!* (2015) editada por Priya Kuriyan et al. que visibiliza la violencia de género a la que se enfrentan las mujeres indias debido a la diferencia en los tonos de piel.

PALABRAS CLAVE: Feminismo, antología, comic, claridad de piel, género.

BIODATA

Raisa Serrano Muñoz es licenciada en Filología Inglesa, y tiene un máster en profesorado de Enseñanza Secundaria Obligatoria y Bachillerato, y un máster en inglés para la cualificación profesional. Actualmente está trabajando como profesora de inglés

en su ciudad natal, Córdoba y cursando su quinto año de doctorado en el programa de Lenguas y Culturas, siendo además colaboradora honoraria de la Doctora Antonia Navarro Tejero. En su tesis, está investigando y analizando un corpus de novelas gráficas indias dentro del enfoque feminista de los Estudios Culturales.

ROUNDTABLES

MESAS REDONDAS

BY ALPHABETICAL ORDER

POR ORDEN ALFABÉTICO

ROUNDTABLE:

DIASPORA AND POSTNATIONALISM IN INDO-CARIBBEAN WRITING

Juan Ignacio OLIVA CRUZ

Universidad de La Laguna

María ALONSO ALONSO

Universidade de Santiago de Compostela

Mónica FERNÁNDEZ JIMÉNEZ

Universidad de Valladolid

Bill Ashcroft celebrates the Indian diaspora as one of our times' biggest cultural challenges to the nation-state as frame for knowledge (97). According to him, the heterogeneous writers that have sprung from its extensive migratory movements have successfully managed, throughout the years and genres, to "reveal how different the nation is from the nation state" (98). This is even more the case in the Caribbean, where the Indian community has punctuated towards the failures of nationalism in the area, and even towards creolisation as a concept which intently excludes this group (Puri 65). The Indian community arrived in the Caribbean through indentureship after the abolition of slavery in the British territories in 1833, which in turn created a shortage of cheap labour force that "exacerbated the economic decline of the West Indian plantations, already vulnerable to French and Spanish competition" (ní Fhlathúin 24). Many have argued that indentured labourers arrived to an already creolised society. However, the celebrated Caribbean bard Derek Walcott, unlike the other most famous Caribbean poet Edward Kamau Brathwaite, has extended the meaning of creolisation to include the negotiations and interaction of the many cultures cohabitating in the Caribbean (including the East

Indian one) with one another, as well as with the landscape that surrounds them (Walcott 65). This heterogeneity is in fact a feature that better characterises Caribbean identity as put forth by scholars such as Antonio Benítez-Rojo (in Alvarez Borland and Bosch 1). However, it is not surprising that, in view of a number of discriminations, some writers, most famously V.S. Naipaul, embraced either Indian cultural nationalism or British colonial identity to reject anything perceived Caribbean.

However, we argue that the main feature of Indo-Caribbeanness is the postnationalism that Ashcroft attributes to the Indian diaspora in general. This project which “has thrown the traditional idea of the nation as imagined community into question” (Ashcroft 97) has continued with renewed force in the post 1980s Indo-Caribbean diasporas to other parts of the world, after the political instability in countries with high “East Indian” population like Guyana prompted the relocation of this group in areas such as Canada, the United States, and the United Kingdom (which had already received numerous migrants from this group during the Windrush years) (Birbalsingh 127). This panel aims to explore different genres (including music and performance) of Indo-Caribbean writing set in diverse locations around the globe to argue in favour of the existence of a post-essentialist canon that does not depend on territoriality, nor on any nationalism of sorts.

This panel is composed of three contributions:

- **Juan Ignacio Oliva Cruz:** “Ecotonal Sense of Place in Indo-Caribbean Poetry.”
- **María Alonso Alonso:** “Indo-Caribbean Diaspora Narratives: a comparative analysis between Espinet’s *The Swinging Bridge* (2003) and Chariandy’s *Soucouyant* (2007).”
- **Mónica Fernández Jiménez:** “Hybrid Indo-Caribbean Music and Performance: Drupatee Ramgoonai’s *Chutney Soca* (2000) and the Ramleela in Trinidad.”

KEYWORDS: Indo-Caribbean literature; Indian diaspora; postnationalism; deterritorialization; creolisation; environmentalism

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BIODATA

Juan Ignacio Oliva Cruz is Professor of the Faculty of Humanities at Universidad de La Laguna (Tenerife), where he currently teaches Postcolonial Anglophone Literatures with an interest in environmentally aware texts. He has recently co-edited *Revolving Around India(s)* (Cambridge Scholars Publishing 2019) and two monographs on "Ecocriticism in English Studies" (*RCEI* 64 & 77) and edited *The Painful Chrysalis. Essays on Contemporary Cultural and Literary Identity* (Peter Lang 2011) and *Realidad y simbología de la montaña* (Biblioteca Franklin UAH 2012). He is presently the Head of the La Laguna Center for Canadian Studies, the current editor of *Canadaria (Revista*

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María Alonso Alonso finished her PhD in 2014 at the University of Vigo after graduating in English and Hispanic Philology. She is now Assistant Professor at the Department of English and German Philology at the University of Santiago de Compostela. Previously, she worked at the universities of Vigo, Edinburgh, St Andrews and the Centro Ramón Piñeiro para la Investigación. She was also a visiting scholar at the universities of Leeds, Durham, Las Palmas de Gran Canaria and the IASH-Edinburgh. Her research interests are related to the connection between literature and migration, gender and ecology. She has authored more than fifty publications to date, including three monographs, four special issues, two edited volumes and articles in different academic journals. Since 2012, she is bibliography contributor to *The Journal of Commonwealth Literature* for Caribbean literature. Apart from her research, she is a fiction and poetry author in the English and Galician languages. She also collaborates with the *Tempos Novos* cultural magazine as a columnist and she is part of the Consello da Cultura Galega within the Arquivo da Emigración research cluster.

Mónica Fernández Jiménez is a junior researcher at the English Department in Universidad de Valladolid, where she also teaches courses on American literature and history. Before starting her PhD, she obtained her BA diploma in English from Universidad Complutense de Madrid and later took a master's degree in Literary Studies

at Leiden Universiteit in the Netherlands, where she graduated *cum laude*. In the present she is the recipient of a grant from the Ministry of Universities in Spain for writing her doctoral thesis. Under the supervision of Dr. Jesús Benito Sánchez, Mónica explores in her thesis the possibilities of a hemispheric Caribbean-American aesthetic. As such, she has published articles in national and international journals dealing with Caribbean and Caribbean-American fiction, poetry, and poetics. She is interested in the postcolonial aspects existing in the American hemisphere at large. In 2020 she was visiting scholar at the University of Leeds in the United Kingdom, where she worked with specialist in Postcolonial Studies Professor John McLeod. She is due to carry out another research stay at Nottingham Trent University in 2021. As a researcher she is part of a recognised research project on American ethnic literature and has participated in an ERASMUS+ project on European cinema and hospitality under which she has organised film screenings and seminars for academic but also non-academic audiences.

ROUNDTABLE:

TWENTY-FIRST-CENTURY INDIAN CINEMA AND THE ADAPTATION OF
SHAKESPEARE: GENDER AND THE MOBILIZATION OF PAIN IN BHARDWAJ'S
MAQBOOL (2003) AND CHATTERJEE'S *THE HUNGRY* (2017)

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If there is anything that traverses time and space while remaining untouched, we would point to human affects. Not only did these affects survive untouched but they may also help us redefine the structures of power that organize and makes sense out of human relations. On his part, William Shakespeare delved deeply into tales of human passions, thus eliciting the ever-unfolding existence of affects as the driving force(s) of human fate. This round table aims at enhancing a dialogue among two contemporary cinematographic adaptations of Shakespeare's *Macbeth* and *Titus Andronicus*: Bhardwaj's *Maqbool* (2003) and Chatterjee's *The Hungry* (2017). We will touch upon the affect of pain while analyzing it as the common thread to Shakespeare's plays and Bhardwaj's and Chatterjee's films.

Pain is in both cinematographic adaptations as well as in Shakespeare's plays explored as a source of experience of the world and, following Sartre's words, as "a contingent attachment to the world" (qtd. in Ahmed 28). A dreadful attachment for its

multiple possibilities, which include physical pain, psychological pain, and spiritual pain, while at the same time pain can be self-inflicted or used against others, foremost when pain is executed through power and used as a strategic tool to gain power. In experiencing pain, characters are exhorted to react rather than to act, as well as to unveil power towards others by means of violence and by inflicting wounds (Ahmed 27). Under this light, we want to focus on pain as a source of agency but also as the fallout of power relations within the family hierarchy as we trace connections among Shakespeare's plays and the two Indian films.

Concerning pain and its connection to gender, this round table will put in the spotlight the female characters of both *Maqbool* and *The Hungry* to trace connections to their Shakespearean predecessors in order to ultimately highlight the adaptation of female characters. For instance, as *The Hungry* follows *Titus Andronicus*, the female characters still suffer the same spiritual and physical pain for their gender: the loss of a child and the brutal physical attack of a man. In contrast, *Maqbool* surpasses limitation and turns the well-known three witches of *Macbeth* into an ironical couple of policemen who stand for the driving force of the action and, instead of protecting those around them and New Dehli, they become the manipulative hands that determine the future of the families, leaving behind the stereotyped image of women as manipulative whispering tongues. Even more important, in both films, women experience all kinds of pain in relation to power, sometimes being the outcome of revenge and others by using it for their own benefit to traverse social positions within the social structure. In this sense, both films respect and restore Shakespeare's take on blood as both the price and burden of ambition.

We claim that this interdisciplinary study of contemporary Indian film adaptations of Shakespeare's plays is of utmost relevance, not only for their representation of the evergreens of human conflicts from Shakespeare's times to ours, but also for their proposal of new perspectives, interpretations, and possibilities for Shakespearean

narratives. This round table aims to open new horizons by studying the rewriting of Shakespeare's plots and characters adapted to contemporary India and its socio-political landscape.

KEYWORDS: Twenty-First-Century Indian Cinema, Shakespeare, Affects, Pain, Gender, Adaptation

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BIODATA

Alejandro Sánchez Cabrera (1998) is a graduated MA student in Advanced English Studies from the University of Salamanca, where he was also able to complete a BA in English Studies. During his academic years in the University of Salamanca, he has been awarded with several scholarships that have fostered his interests and curiosity: from an international scholarship in New York State University, to a research stay in the University of Reading. His academic interests and research revolve around

American Popular Culture, Music Studies, Gender and American Poetry and Poetics, and he is further focusing his research in the reimagination and redefinition of traditional spaces as seen in today's popular culture, especially in song lyrics and music videos. He will be able to develop his research in an upcoming PhD program also at the University of Salamanca.

Cristina Martín Hernández (1997) is a graduated MA student in Advanced English Studies (2021) from the University of Salamanca. She holds a BA in English Studies (2020) from the University of Salamanca. She has written both her BA and MA dissertations on Chicana/o literature, memory as a third space and the autobiographical subject in border writing. During 2021, she completed a postgraduate exchange at Trinity College of Dublin and has also been awarded a scholarship during the summer to continue her research project on contemporary women's autobiography and the rewriting of history from a border epistemology. Her research revolves around other themes such as photography, film and graphic novels, as well as ideas of home, belonging, hospitality and immigration. She plans to develop her current research in an upcoming PhD program at the University of Salamanca.

Mónica García Morgado (1997) holds a BA in English Studies (2019) from the Universidad de Valladolid (Spain) and an MA in Advanced English Studies (2021) from the Universidad de Valladolid (Spain). Her MA dissertation studied Brit Bennett's novels as one of the many representatives of African American women's fiction in the current century through the lens of Black feminism and Black womanhood while tracing connections to previous narratives and characters. She aims to continue her research on Twenty-First-Century African American women's fiction in an upcoming PhD program at Universidad de Valladolid.

ACKNOWLEDGEMENTS / RECONOCIMIENTOS

WITH THE SUPPORT OF / CON EL APOYO DE

- Embajada de India en España (Madrid)
- Ministerio de Cultura de la India
- Departamento de Filología, Universidad de Cantabria (SPAIN)
- Departamento de Filología Inglesa, Universidad de Salamanca (SPAIN)
- Proyecto de Investigación "Narrating Resilience, Achieving Happiness?" (Universidad de Salamanca, SPAIN) - <http://naresh.usal.es/>
- Grupo de Investigación "Transnational Cultural and Literary Studies" (Department of Philology, University of Cantabria) - <https://estudiostransnacionalesuc.blogspot.com/>
- Grupo de Investigación Reconocido "Escritoras y Personajes Femeninos en la Literatura" (Universidad de Salamanca, Spain) – escritoras.usal.es
- Proyecto de Investigación "Corporality, Genders and Differences: Cultural Practices of Violence and Marginalization" (UCO – 1252965)
- Seminario Permanente Estudios sobre India (Universidad de Córdoba, SPAIN)
- Grupo de Investigación "Ratnakara – Indian Ocean Literatures and Cultures" (Universitat Autònoma de Barcelona)

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