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| ROHINI BANNERJEE | Saint Mary's University (Halifax) |

From Nosepins to Notebooks: Intersectionality and Higher Education

Our University classrooms are spaces of fluid identity. How are we as teacher-scholars responding to this? How does self-identification inform our teaching and help to embrace multiple approaches to our scholarship? How do we ensure that our students see themselves in their professors, especially for those interested in pursuing academic careers? Does self-identifying help students from Zimbabwe, Mauritius, Chéticamp, Vancouver, Kigali and Montréal remain connected to the material and to their learning both in and out of the classroom?

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PATRICIA ÁLVAREZ SÁNCHEZ | Universidad de Málaga

Arundhati Roy's Politics of Love for India, the Subaltern and the Environment

Arundhati Roy is an extraordinary woman who embodies the perfect example of the political activist and writer. Her politics of love and concern for human rights and the environment permeates her life and all her writings. They all demonstrate her deep affection for India and political activism against the deterioration of the environment and its repercussions on the marginalized, especially women. In 1998 her essay *The End of Imagination* appeared as a response to the testing of nuclear weapons in India a few months earlier. Together with *The Great Common God* (1999), it represents "the most eye-catching ecocritical intervention by a recognized postcolonial writer to date" (Tiffin and Huggan 2010). Her first novel, *The God of Small Things,* is an exploration of female subjectivity outside patriarchal restraints and the impact of globalization in India (visible in gender, race and caste relations). It revolves around different tragedies and the forbidden cross-caste affair between Ammu, a Syrian-Christian ostracised woman and Velutha, a low-caste carpenter, who constructs himself within nature.

Roy does not romanticise the situation of women in the Indian communities, but makes the abuse of patriarchal power and the subsequent oppression and limitations of women's rights an important subject in the novel. On the other hand, the idyllic natural environment of South India that Roy describes is also marked by its vulnerability. This connection between gender injustices and the degradation of nature illustrated in Roy's debut novel is quite extraordinary since it also relates to the negative effect of colonialism through the eyes of Ammu's children, two twins who embody the split identity of the colonized and an awareness of the effects of (post)colonialism in modern India.

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CRISTÓBAL ALVEAR GARIJO | Universidad de Sevilla / IE Law School

The Long Legal and Judicial Road to the Protection of Rights of Transgender People in India

On November 26th 2019 the upper house of the Indian Parliament, the Rajya Sabha, passed the contested Transgender Persons (Protection of Rights) Act, putting an end to the parliamentary discussions on the matter that took more than 5 years starting with the landmark 2014 NALSA case by the Supreme Court of India (AIR 2014 SC 1863) affirming that fundamental rights granted under the Constitution of India are equally applicable to transgender people. Trans people, commonly known in India as hijras, have been socially present in the Indian subcontinent for centuries, legitimized by the gender-fluid figures described in ancient Hindu and Buddhist books, and by their highly

positioned predecessors during the Mughal rule. The British Raj brought an anti-hijra campaign, outlawing their historically consolidated rights and criminalising them. During these colonial times trans people suffered a social deterioration that jeopardized their position as a gender identity, forcing them into marginalization. With the arrival of independence, transgender people have gained, consecutively, their de-criminalization, judicial acknowledgment and legal protection, overturning the social and legal divides from the misleading colonial "eunuchs" to the postcolonial "transvestites". As a result of the rediscovery of hijras as bearers of the Indian heritage and values, the transgender community has transitioned from invisibility and marginalization to national awareness and protection. This complex path has only been possible thanks to the joint efforts of the trans activists, the civil society and the judiciary.

PAULA BARBA GUERRERO | Universidad de Salamanca

Wound as Archive: Affective Spacing in Rupi Kaur's Selected Poetry

Rupi Kaur's poetry explores issues of womanhood, survival, loss and trauma in an attempt to empower women and demystify the female body. The author perceives the body as a map in which wounds figure as affective archives, where conflictive emotions are stored. A diasporic Punjabi Sikh poet, Kaur explores the anxieties of the unhomed diasporic subject while vindicating gender equality from a perhaps too global perspective. The author understands poetry as genuine exploration of emotion; her writings in and about the female body being an act of self-possession and re-occupation, and a symbolic reclaiming of autonomy and freedom. The representation of space in her work is thus mediated by "a sovereignty of the sensory" (Cvetkovich 2012) that, according to some scholars (Giovanni 2017; Lee 2019), grants her a sense of "authenticity" that does not allow critical assessments of her poetry. Her minimalist illustrations together with the austerity of her verses have gained her fame, as she accesses somewhat universal emotions with which most women identify. Yet, they have also reduced her vindication of femininity to a quite general appeal that fails to recognize the specificities of the racialized Indian body. This paper aims to explore Rupi Kaur's approach to poetry and emotion to examine her production of affective spacings realized in the portrayal of the female body. It is claimed that Kaur writes for a virtual, global and transnational (Instagram) community, thus performing relevant destabilization of patriarchal institutions, but not properly tackling the idiosyncrasies of racialized experience. In a globalized world in which, as Appadurai suggests, we all are digital neighbors (2003), the responsibility of the writer is not to simply encourage self-care as a political, radical praxis (Lorde 1988), but to reconsider otherness and make it visible so that, in its recognition, the reader does not "reopen the prior histories of encounter that violate and fix others in regimes of difference" (Ahmed 2000). It is only in the active identification of the multidimensionality of womanhood, in the representation of a plurality of voices and experiences, that the crafting of emotion gets to actually challenge contemporary discourses of gendered violence.

MARTA BERNABEU | Universidad de Salamanca

"You Don't Even Deserve to Be Called Mother": (De)Mystifying Motherhood and Reshaping Female Desire in Vishal Bhardwaj's *Maqbool* (2003)

Discussing *Macbeth*'s adaptations on screen, R. S. White suggests that Vishal Bhardwaj's *Maqbool* (2003) gives a solution to the "question raised in Macbeth of how the couple can be childless and without heir while the woman has 'given suck'" (191). Whilst the film provides an original interpretation on this matter, it does so by further dwelling on the ambivalences of motherhood and female desire against a background that reflects how "the Indian world is a male world with ambivalent attitude towards female. She is visualised as good and noble as well as bad and degenerative. Her reproductive functions are worshipped, but her sex is considered as a pull towards hell. She is respected as mother but hated as charmer" (Rao 13). In this context, *Maqbool*'s own Lady Macbeth, Nimmi, stands out as woman whose sexual desire and love for Miyan Maqbool (Macbeth) is precisely what redeems her of her transgressions (Weinberg 56-57). Moreover, although the representation of desire is played out in opposition to mystified ideas of motherhood by other characters, Nimmi reclaims an emotional agency that ultimately shapes her identity as fitting in neither of the above-mentioned gendered stereotypes. By doing so, motherhood is somewhat demystified at the same time that female desire is revaluated through Nimmi's attempt to take over her body and affects. Be that as it may, whether Nimmi's desire is punished or given a respite at the end still remains up for debate, as the process of (de)mystification may obscure the transformative qualities of identity-shaping through the potentiality of Nimmi's body.

DEBADRITA CHAKRABORTY | Cardiff University

Cosmopolitics in the Making of Nations: Graphic Novels Representing New Forms of Resistance

Whilst tracing the history of India, what we often find are the socio-political and cultural discourses and narratives within the public sphere and the myriad ways which they have shaped the urban in India divided by community, class, caste and religion. Against such a dystopic backdrop lie glimpses and pockets of urban cosmopolitanism that is transcultural, global where residents both as individuals and as collective identities attempt to 'cosmpolitically' think and act beyond the boundaries of cultural, ethnic, religious and national identities. In this paper, I wish to study how the culture of cosmopolitanism with its increased and ubiquitous presence within the urban spaces of a globalised, transcultural India have influenced shifts in the construction cultural, political and social identities through my reading of two Indian graphic novels. I am especially interested to trace the cosmopolitan history including its 'ethics' in India since the 1970s until the contemporary times and whether there are future possibilities of embracing a positive and ethical form of cosmopolitanism in order to decolonise India from its colonial homogeneity, its coloniality of gender and other forms of hegemony and cultural hierarchies. In addition, this paper seeks to respond to questions that emerge from the graphic novel genre in India: Are graphic novels cosmopolitan in nature? How do the graphic narrative form destabilise origins? How do they forge the language of cosmopolitanism and create new forms of representations?

ANA MARÍA CRESPO GÓMEZ | Universidad de Almería

From Feminine to Female: Unveiling Saris in Bharati Mukherjee's Writing

India, as an emotional experience, unravels a numerous account of elements, both for those living in the Indian subcontinent and abroad. Though Indianness is a complex concept, femininity is a paramount element concerning Indian women. Thus, attending to this matter, this paper aims at analysing women femininity focusing on Indian immigrants in North America through Bharati Mukherjee's writing. Hence, this study will examine in detail the relationship between *saris*, an Indian traditional piece of clothing, and self-empowerment in female characters in Bharati Mukherjee's short-story novels "Darkness" (1985) and "The Middleman and other stories" (1989).

Western feminism has legitimised women as monolithic subjects, as asserted by Mohanty, pointing out at clothes as elements of oppression. Previous research in postcolonial studies (Lewis 2006; Abu-Lughod 2013) has disregarded this thought. Thereby, in our literary analysis, we will perform the analysis under the scope of postcolonial feminism. Bharati Mukherjee's writing pictures immigrant women dealing with their own identity in an alien Western culture. As pointed out by Jennifer Drake, "Mukherjee rejects the hyphen, thus […] her characters are settlers" (1999, 61), which make them adaptable and resilient, thus embracing a Westernized culture.

To conclude, this paper will attempt to prove that Bharati Mukherjee's vision of femininity, as regards India, collide with Westernized thoughts of it. From her view, clothing as a cultural element is translated as a path from imposition to self-empowerment.

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MÓNICA FERNÁNDEZ JIMÉNEZ | Universidad de Valladolid

The Homing Desire in V.S. Naipaul's *A House for Mr. Biswas*: Transcending Nationalist Affiliation

During the colonisation of the Americas the English delegitimised the history and cultural identity of African slaves for the sake of their colonising mission. Paradoxically, West Indians of East Indian descent have faced a similar fate in the course of the anti-colonial struggles for liberation and during the post-emancipation period as a result of the nationalist call to create a unified identity (Gikandi 109-111). The language of nationalism denotes a rationalist legacy in its claims to respectability: Caribbean writers and activists saw that endorsing the discourse of Enlightened modernity was the only

way to achieve their much sought for legitimacy (Rosenberg 166). As such, the writing of Indo-Caribbeans, whose presence was perceived as a threat to the Afro-Caribbean nationalist enterprise, become an interesting textual corpus for the exploration of an alternative articulation of cultural affiliations, one not based on rationality but on emotion.

The trope of the house in V.S. Naipaul *A House for Mr. Biswas* acquires a particular significance in this context despite the novel's (and the author's) controversial rejection of Caribbean affiliation in the protagonist's search for upward mobility. This presentation is thus aimed at exploring, in the context of Indian displacement, what Avtar Brah has termed the "homing desire" in contrast with the "desire for a homeland" (26-60). Naipaul's novel's ambiguous and heterogeneous description of the family and the home can be read as a problematisation of an essentialist cultural nationalism and an attempt to reach an alternative language of affiliation.

ANDREA LLANO BUSTA | Universidad de Oviedo

Framing a Bloody Shame: Menstrual Taboos in *Period. End of Sentence.*

Menstruation is inextricably linked to affect, be it due to the abjectness of bodily fluids, PMS mood swings, or social constructions that turn a natural process into a source of shame and disgust. This paper explores the taboo surrounding menses through the particular example of *Period. End of Sentence.* (2018), an Academy Award-winning documentary short film that depicts how a group of women in Hapur began to manufacture sanitary pads, thus contributing to local economy, improving hygiene, preventing young women from missing classes and, to some extent, changing the narrative about periods. In fact, the title of the piece is a nod to the importance of words both in reinforcing and in breaking taboos. Furthermore, the idea of education as a form of empowerment is central to The Pad Project, the US-based non-profit organisation behind this critically acclaimed film. Its noble intentions, however, cannot be entirely disentangled from its handling of emotions, for providing access to pads goes hand in hand with the more complicated task of altering perspectives. Besides, being a Netflix feature, the documentary presents a specific picture of India for global awareness and consumption so, by trying to change how menstruation is perceived, it risks perpetuating negative stereotypes if the part is taken for the whole. Therefore, and by drawing on feminist and affect theory (Ahmed 2004; Menon 2012), it will be argued that the short film successfully rekindles interest in demystifying periods, yet it does not manage to avoid a problematic treatment of national portrayals.

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ANTONIA NAVARRO-TEJERO | Universidad de Córdoba

Misogyny and Transexuality in Manjula Padmanabhan's Dystopian Narrative

This paper explores how concepts of womanhood intersect with concepts of vulnerability and resilience in two feminist dystopian novels by South Asian writer Manjula Padmanabhan, *Escape* (2008) and its sequel *The Island of Lost Girls* (2015). The feminist dystopian fiction is channeling South Asian women's anger about the misogyny of the present, and their anxiety about a future where cis women are exterminated and trans women (hijra, aravani, kothi, kinnar, jogappa, shiv-shakti) are violently abused. Through uncomfortable questions about pervasive gender inequality, misogyny and the erosion of sexual and reproductive rights, Padmanabhan warns the readers of her dystopian fiction about the extreme consequences of institutionalised sexism, challenging prevailing notions of male superiority and female genocide. On the one hand, we will analyse the anxieties of the upper caste Generals to exterminate cis women and to produce transexual women for their pleasure. On the other hand, we will examine how the trans characters find ways to survive in the futuristic realities these two novels are set in. Both novels portray a plethora of examples of hatred against vulnerable cis and trans women but also of their resistance. By looking at sexual violence through the concept of resilience as an analytical tool, through which the victims achieve healing and empowerment, we will argue that the presence of trans protagonists in the novels dismantles the dystopian trope.

JUAN IGNACIO OLIVA | Universidad de La Laguna

Halved Lands: In-Home Strategies to Dwell Post-Partition Indian Territories

This paper tackles the notions of affect, emotion and familiarity in contemporary Indian post-partition poets, using the theoretical framework of environmental postcolonialism. In the making of confessional literature some general items can be found that delve into the issue of affiliation vs detachment to traumatic places, episodes and situations either emotionally disturbing or, inversely, strongly attaching. Among them stand subjective nostalgia for lost home places, spatial attraction and/or repulsion for the new milieus and especially the problematization of pushing cultural codes of conduct regarding other species. Through concrete examples taken from poems by Taslima Nasreen, Jibanananda Das, Bishnu De, Samar Sen, Sankha Gosh, or Alokerankan Dasgupta, a mosaic of the attachments, urges, drives and phobias regarding affects will be established. For this purpose, already familiar concepts, such as Salman Rushdie's "imaginary homelands," Lawrence Buell's "environmental justice" or Val Plumwood's "materialist spirituality of place," will be revisited, and hypotheses will be stated to guess whether there is a possibility of establishing literary loci, to achieve real and solid environmental comfort for emotional dwellers.

INÉS PARIS ARRANZ | Universidad Complutense de Madrid

The Construction of the Writer´s Persona as a Necessity
Due to the Destruction of the Body in Meena Kandasamy

Throughout the novel *When I Hit You* (by Meena Kandasamy), the writer´s persona is constructed while her body is not only deconstructed through violence but also commodified by a patriarchal, so called communist ideology, used as an excuse for the abuse. It is, of course, no chance that the subtitle of this book is *A Portrait of the Writer as a Young Wife*, in turn engaging in two traditions of rewriting (defined by Elleke Boehmer as "the mis-translation or imperfect copying of cultural signifiers" (66)): a postcolonial and a feminist one. This paper thus aims to follow the correspondence between the imposition of both violence and a patriarchal discourse over the body of the writer and the creation not only of a voice of her own but one in line with the tradition of East and West, as showed in the subtitle. As such, the voice's individuality created in the act of writing destabilises the normative discourse which oppresses the writer, Therefore, it is only through the literary construction of the writer´s voice that the reconstruction of the body is made possible. However, this paper will also take into consideration the importance of the collective narratives presented in the novel, the social and family ones. It is not only about the telling of the story, but about the complexity of the character that gets to be born in the verge of cultures, violence, and tradition, as well as love.

TERESA SEGURA-GARCIA | Universitat Pompeu Fabra

The Affective Lessons of Princely Education:
Princely Pupils, British Tutors, and Emotion in Colonial India

 The end of the nineteenth century was a period of immense change in the lives of Indian rulers. In royal courts across the subcontinent, succession crises, minority rule, and British encroachment turned the education of young princes into a highly contested enterprise. Indian teachers and British tutors, local courtiers and imperial administrators, ruling families and princely pupils — all grappled with questions of what constituted a "good" ruler and how education contributed to it. Emotion and affect played a central role in these debates and practices around princely education.

The paper examines the importance of emotion in princely education through the schooling of a 12-year-old prince, Maharaja Sayaji Rao III of Baroda. Originally from an obscure branch of the royal family, in 1875 the Dowager Maharani of Baroda adopted him as the state's next ruler. To buttress his authority, Indian and British actors in Baroda fashioned a new form of princely education under the control of Frederick Elliot, an Oxford-educated Scottish tutor. The paper analyses the emotional dimension of this extraordinary educational experiment, from the transmission of the "proper" emotions of a British gentleman from tutor to pupil, to the emotional closeness and eventual friendship that emerged between the two, in a relationship that ultimately threatened the hierarchies of colonial rule. The paper deepens our knowledge of the limits of British control in Indian courts, balancing its political power with its precariousness in the face of the powerful, unexpected consequences of emotion and affect.

RAISA SERRANO MUÑOZ | Universidad de Córdoba

**Fostering the Construction of Conservative Femininities
in "An Ideal Girl" by Soumya Menon**

There is still a conservative discourse that subordinates women, proving a step backward regarding gender equality. Under the doctrine of Hindutva, during 1936, the government started to install a series of educational charts called An Ideal Boy in schools. They are a series of posters illustrating the good behavior of an ideal boy, raising awareness of the male citizenship. At the same time, the charts show female characters in the background serving the ideal boy, and doing the house chores.

The paper focuses on one of the fourteen graphic narratives published in the Indian anthology of comics entitled *Drawing the Line: Indian women fight back!* (2015) edited by Priya Kuriyan et al., called "The Ideal Girl", by Soumya Menon, a feminist author fostering an alternative construction of gender, out of the Indian canon imposed by the ideology of Hindutva. Drawing on the preset notion of "The ideal girl", the illustrator depicts a deconstruction of the concept of femininity represented in the Ideal Boy posters settled in public schools since 1936, and reaching the present day.

Jairo Adrián Hernández | Universidad de La Laguna
Mariana Faiad Batista Alves | Brasil-Índia Associação de Redes de Conhecimento
Regiane Corrêa de Oliveira Ramos | Universidade Estadual de Mato Grosso do Sul

The Quarantine of the South: Multiple Sufferings of Minorities in India

The Covid-19 pandemic has affected a lot of people across the globe. It has exposed fault lines of inequality and communalism in India. Political conditions, which were already unstable in the country prior to the pandemic, deteriorated with the upcoming public policies and blame games. The pandemic anxiety has been manifested in bigotry and prejudice against Muslims and Transgender communities who have been blamed for the spread of the virus. The covid-19 crisis has disclosed multiple sufferings, not just from the virus, but from a crisis of hatred, from a crisis of hunger, from an intensified crisis of communalism, casteism and transphobia (Roy 2020). In such a historical moment, the aim of this roundtable is to discuss how people on the margins of history have been affected by the pandemic and the ongoing islamophobia and transphobia inscribed in the blame narratives. The whole crises can be inserted in a broader narrative of necropolitics: when politics have the capacity to dictate who may live and who must die (Mbembe 2019). The present discussion, designed with a combined qualitative and quantitative approach, starts with the assumption that the pandemic might cause diverse kinds of sufferings, mitigated not only by the virus itself, but by unequal access to the healthy system, food, social distancing, and by blame narratives. Through letters, memoirs, public interviews and official documents, that is, public testimonies, it aims to problematize the multiple sufferings of those who are on the margins of history. Intersecting gender, class, caste and religion, it is possible to understand the dimensions of violences against muslims and transgenders. As individual experiences and their private pain (Butalia 2000) are still being (un)told or under construction, it is difficult to come up with some results of this complex new phenomenon called Covid-19 pandemic. Therefore, the results are constantly under construction. However, it can be inferred that those in the quarantine of the South are suffering most. The pandemic makes highly (in)visible the injustice, the discrimination, and the social exclusion. Their suffering is plural.

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Enrique Cámara de Landa | Universidad de Valladolid
José Francisco Sánchez Salsamendi | Universidad de Valladolid

Recurso tecnológico en el estímulo de empatías: una web sobre músicas de la India

Por este medio se propone hacer pública la reciente realización de una web de acceso libre y gratuito dedicada a presentar una introducción a la música y las artes escénicas de la India a través de la exposición de sus principales períodos históricos, principios cosmogónicos y estéticos, instrumentos, sistemas y géneros. El proyecto, dirigido tanto a los alumnos de planes de estudio que incluyen este espacio temático como a toda persona interesada en el mismo, persigue el objetivo de brindar herramientas que motiven el deseo de aprender y faciliten la incorporación de contenidos y el desarrollo de competencias específicas a través de la audición, el visionado y la exploración interactiva (lo que incluye la ejercitación en los principios fundamentales de raga y tala). Se intenta despertar en los destinatarios reacciones de empatía a través de la combinación de sonido, imagen en movimiento y tecnología (la web es también accesible desde telefonía móvil), para proporcionar una aproximación atractiva y actualizada a las complejas realidades culturales del universo musical indio.

En este momento la web (http://albergueweb1.uva.es/musicadeindia/) ya ha sido alojada en un repositorio y está siendo aplicada en tareas docentes que incluyen la evaluación, lo que permitirá mejorarla en el futuro inmediato. Se pretende utilizarla durante la comunicación en el Seminario AEEII para ejemplificar principios comunicativos y aspectos tecnológicos del trabajo realizado.

SONIYA AMRITLAL PATEL | Universidad Complutense de Madrid

"Weaving Emotions through Digital Art" NALINI MALANI: *Unity in Diversity*

A global story teller is how Nalini Malani (1946) has been described in so many words by diverse art critics and historians. "Her work is constructed as a narrative that interweaves Eastern and Western mythologies and aesthetics […]" (Kayser, 2015, p. 1).

I suggest that Nalini Malani's work also consists of documenting history.

In 1889, the first Indian artist to adapt the European style of realism portraiture, the artist Raja Ravi Varma, created an oil painting depicting a group of eleven women musicians from distinct regions of India. All were dressed in their particular traditional attires and playing instruments from their particular regions. The painting, titled *Galaxy of Musicians,* was commissioned by the Maharaja of Mysore and was a celebration of what Varma and the Maharaja considered to be a common Indian Identity, within diversity. The painting soon came to be recognised as a metaphor and embodiment of **unity in diversity**, a recognition of the plurality of cultures so clearly Indian. As history was to later demonstrate, the symbolism of emotional unity through affect which was portrayed in *Galaxy of Musicians* was unsuccessful in preventing the broken and increasingly tarnished dream of the independent democracy.

In much of her work, Nalini Malani contrasts the concept and desire for the ideal of *unity in diversity.* She creates images that depict the opposite reality, within the context of nationalism and the ongoing conflicts that India never manages to leave behind. Her work often highlights the desired ideal alongside the violence, while weaving emotional connections between the histories of an ideal that is apparently sought, but never attained, both in India and globally. Malani's work is especially feminist and profoundly committed to gender issues. It reverberates with the power of emotion, resistance, vulnerability, and injustice. Characteristic of Malani's shows are the accompanying mural performances which she creates so as to directly engage her audience through an erasure performance of her drawings.

The proposed workshop offers an opportunity to explore Nalini Malani's oeuvre through an alternative, personal and emotional journey. Participants will experiment at engaging with the sensitivity, iconography and quest that are distinguishing of Malani's artistic journey, and have in turn lead to the poignant and highly socio politically engaged oeuvre for which she is widely recognised.

Following an introduction and discussion of Nalini Malani's oeuvre, and instructions on simple but practical techniques of digital art creation, attendees will be provided with a wide range of Nalini Malani's signature iconography. These will be adapted to allow for the creation of a *performance* in unison during which all participants will tap into their creativity and emotions using the digital art app *Paint*, freely available with Microsoft Windows.

The proposed workshop coincides with the exhibition of the artist's work, *You Don't Hear Me*, currently being held at the Fundació Joan Miró in Barcelona, which finalises on November 11 2020. Nalini Malani is the first Asian woman artist to win the prestigious Joan Miró Prize.

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