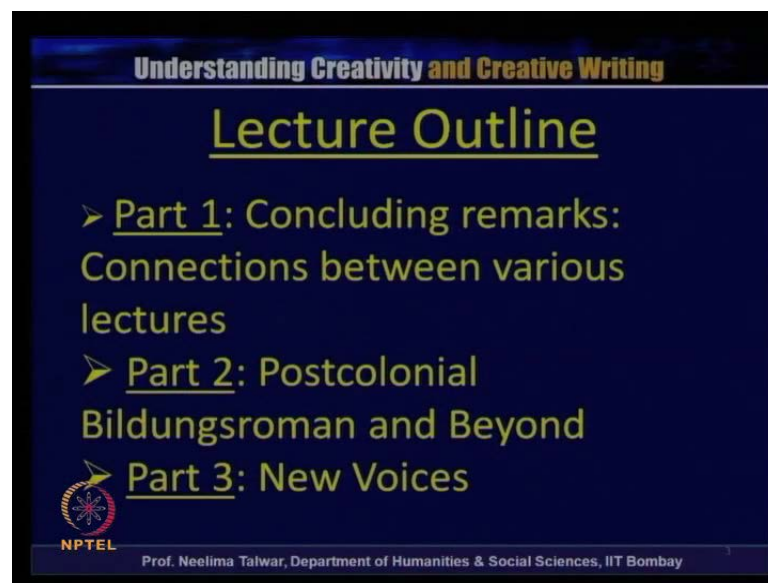


**Understanding Creativity and Creative Writing**  
**Prof. Neelima Talwar**  
**Department of Humanities and Social Sciences**  
**Indian Institute of Technology, Bombay**

**Lecture - 24**  
**Mosaic Patterns**

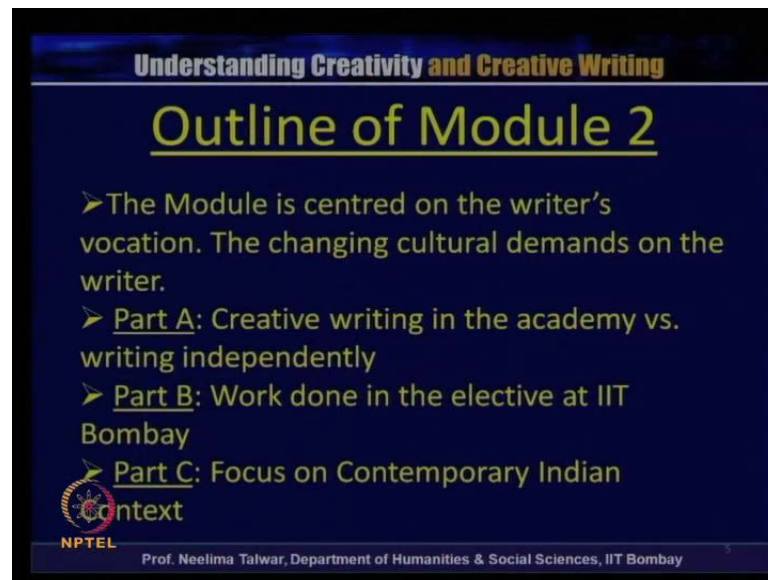
This lecture is titled Mosaic Patterns, module 2 in which we would offer concluding remarks in terms of various layers of discussion; we have conducted in the last few lectures. The lecture itself is divided into three parts.

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First, we would offer concluding remarks by establishing connections between various lectures. Part 2 will deal with postcolonial Bildungsroman and beyond. Part 3 would offer new voices.

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Let us first of all look at the outline of module 2 in order to have clarity about our attempt to bring various Trans of writers on writing. This particular Module as we had stated right at the outset, was actually centered on the writers vocation; and also the cultural demands changing cultural demands on the writer. The rationale behind that open ended starting point was related to the, our attempt to let you explore many possibilities.

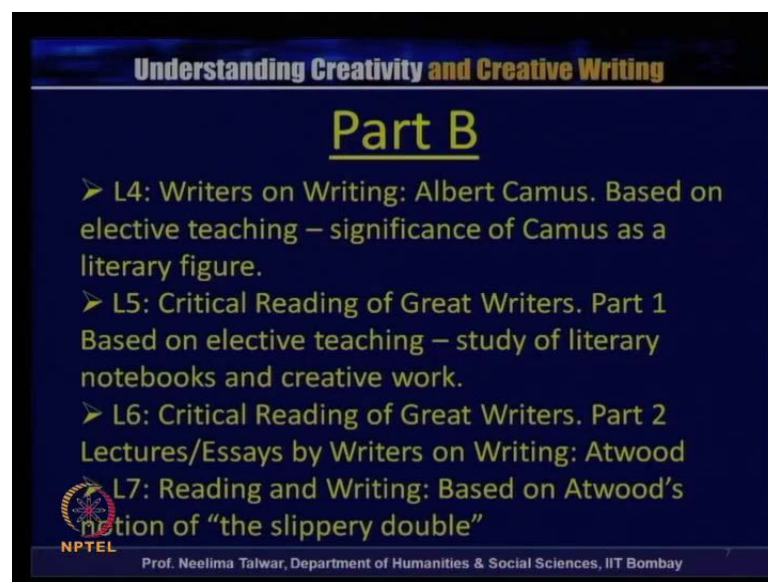
They may be mythic, historical or cinematic but various images of the writer were evoked. And, the idea was again to let you really freely explore your own view point. The teachers personal connection to the writing process was also shared to establish better dialogue. Because as we acknowledge right at the outset that the kind of course that we have presented to you, there is not too much of that tradition of offering creative writing courses within the university setup. And, therefore, I wanted to establish the rationale for offering such a course both in academic terms and in terms of the creative impulse of the teacher concerned also.

The next lecture in which we talked about creativity, a creativity and writing etcetera. This sort of was meant to enlarge the framework of our discussion regarding creativity issues; because there is constant research in this area. And, we wanted you to be familiar with the research and some of the practice in different countries so that you can choose the ideas that appeal to you most. You are also aware of how different people conduct

these activities. And, finally you are able to arrive at your own point of view. Again I emphasize that time and again because there is certainly no desire to develop any imitative mold; but it is important to see what is happening in the rest of the world.

So, the 3rd lecture in this part actually also carried forward the same idea. But what we did is to evaluate various famous manuals on writing and we offered you inside from these manuals and in the process we evaluated and critic them. So, that again you have some idea about what we value and what we do not value. But we also encouraged you to read these manuals on your own; so that you can decide whether what we left out was indeed what you also wanted to leave out.

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The slide is titled "Understanding Creativity and Creative Writing" in a blue header. Below the header, "Part B" is written in a large, bold, yellow font. The main content of the slide is a list of four bullet points, each preceded by a yellow arrowhead. The text is in a yellow font on a dark blue background. At the bottom left, there is a small NPTEL logo. At the bottom right, there is a small number "7".

- L4: Writers on Writing: Albert Camus. Based on elective teaching – significance of Camus as a literary figure.
- L5: Critical Reading of Great Writers. Part 1 Based on elective teaching – study of literary notebooks and creative work.
- L6: Critical Reading of Great Writers. Part 2 Lectures/Essays by Writers on Writing: Atwood
- L7: Reading and Writing: Based on Atwood's notion of "the slippery double"

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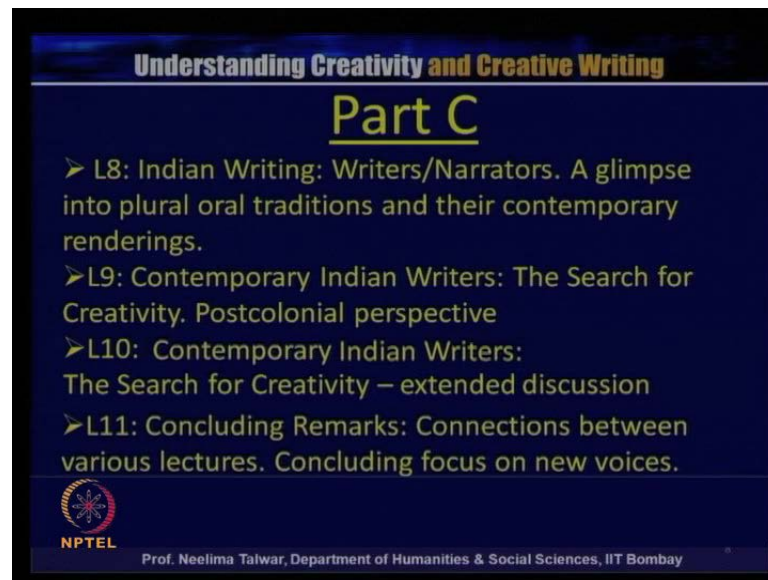
The 4th lecture of this module it revolves around writers on writing. And, in the next 4 lectures what we try to do is to share the classroom work that was done, while teaching this elective in IIT Bombay. The elective was offered at the 4th year level; as I had I have indicated earlier. And, it also actually was more of a spontaneous process because I had a structure and I definitely had a plan of action. But very often the students also had questions which I added on. So, all these are shared. And, the two writers that I have presented in this segment are writers; whose work we studied in the kind of framework I have provided here; which is somewhat different from the traditional way of teaching literature. Because here we actually started with the writers on writing and we looked at Camus literary notebook; where he separates it from autobiographical writing.

So, it was felt that you know this offered a way of helping the student understand the demands of the literary process; which is not purely an autobiographical process. It of course, has elements of the autobiographical aspects of our lives, but at the same time writers undertake an imaginative journey where distancing is also a very important part. And, of course, this is the generalization; but I think for people who are beginning to write, this is a very important consideration. And, therefore, we looked at the literary notebook and also we encouraged interrelated reading; that is reading of the literary notebook along with the creative work of that particular writer.

Similarly, we went on to look at Woolf and her notion of the writer self. In the case of Camus, the notion of the self offered by Camus was somewhat different because he was interested in looking at the self looking at oneself. And, also he did not have a sense of split that Woolf talks about. Whereas, Woolf feels that the writer has the other self. And, of course, we looked at couple of essays and we also try to unpack her allusive essays; so that we could respond to the content in a deeper manner. So, this was an exercise in reading, but reading which is targeted towards the writing process. And, we also gave you samples from the work that the students had undertaken; so that you can yourself see that none of these are really out of reach. Because sometimes when you are not exposed to literary discourses, you can feel very daunted by the material that is presented before you.

I have really tried very hard to demystify and also kind you know take care of let us say conceptual and theoretical issues. But at the same time I have tried to offer it in a way that they become comprehensible to people who may not have in depth awareness of the discourses. It may therefore, then happen that those who have in depth awareness of these discourses, they may feel that many of the issues are missing. But I think I have tried a very hard not to even allow that kind of feeling to slip in. So, it is a blend of sometimes intellectually, sharper, theoretical analyses. But often the you know whole attempt is to make the material excisable and encourage you to read, enjoy and learn from these deep insides offered by great professional writers of our time.

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The other aspect that is actually very close to my heart is related to our presentations on Indian writing. And, very very consciously we started with writers and narrators because often times in our oral tradition, which has its own political dimensions. We find that there are such capable and sophisticated narrators who are really not designated as writers. But it also has another side to it which is related to the fact; there is this collective sharing of stories, myths, legends. And, that also enriches our context a great deal.

So, I sort of felt a strong need to make sure that the notion of the narrator is also placed before you for your own assessment. And, therefore, we started with this notion of the writer and the narrator, but of course, you know (( )) within the framework of folk plays and folk tales. It does not mean that a novelist is not a narrator or a writer whose writing is not a narrator here. The writer is also a narrator but a narrator within the oral tradition has a very very different dynamics. And, I think there are issues that need to be addressed here also and I leave it to you to do so. The other aspect of this presentation is related to the take our take on contemporary Indian writers; and their search for creativity in the postcolonial prospective.

So, what has been done here is to look at the number of great examples. And, of course, you know I would not go into these examples very much, but we have emphasized this element of search which I will also briefly describe later on. But what I have also tried to

do is to place it within the historical context. So, that we can see the differences between the nationalist period and writers and thinkers of that period and what writers are doing today. And, this is not to build any hierarchy, but to try and understand the historical dynamics of change. And, also the resultant you know forms and themes that have developed.

So, two lectures are devoted to that. And, of course, the final lecture is the lectures were I am trying to tie everything together, but what I have done is to advance some of our ideas from this postcolonial period; which is a very very rich period. And, so let me talk about that in some detail. I have placed the notion of the Bildungsroman here once again primarily because we are interested in these young writers; who are also dealing with their evolving sense of the self and Bildungsroman. From that point of view is a very very useful framework for discussion, but I certainly do not want to stay with Bildungsroman. But it has influence the choice of material in terms of at least the initial postcolonial you know period the memories that we have chosen the essays that we have chosen.

But at the same time we will also see what this Bildungsroman is so that once again you are clear about it. The reason I place Bildungsroman within postcolonial because as I said. It has the structurally this element of search which you not only within the postcolonial bildungsroman, but also bildungsroman in the European context. It is of form with close formal connections to biography memoir cinematic form.

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**Understanding Creativity and Creative Writing**

**Postcolonial Bildungsroman**

- Bildungsroman: origin in quest oriented folktales
- Form of fiction with close formal connections to biography and memoir; lends itself to the cinematic form.
- Similar genres that focus on the growth of an individual: Entwicklungsroman (development novel); Erziehungsroman (education novel); Künstlerroman (artist novel)

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There other similar generals which right now we would not look at, but you can later on depend to it in order to pick and choose.

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**Understanding Creativity and Creative Writing**

**Bildungsroman**

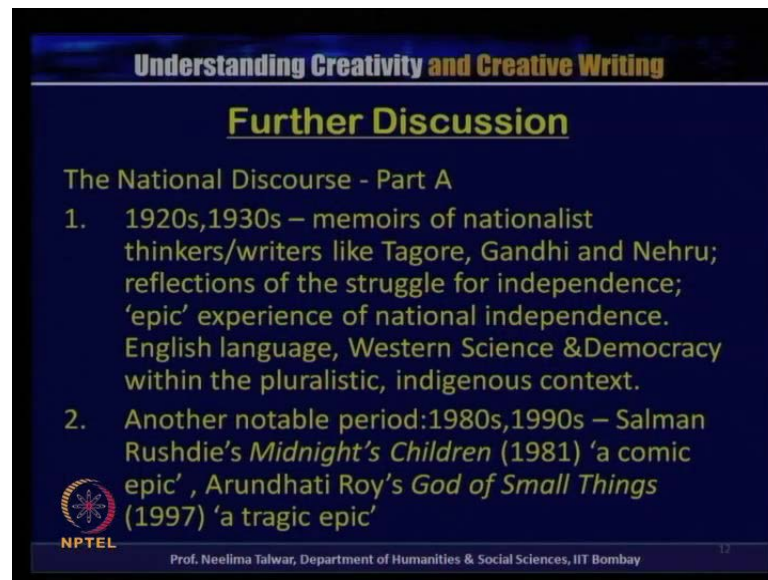
- Resemblance with fantasy and quest stories
- A genre that follows the protagonist's (male or female) development from childhood to youth.
- The quest for identity shaped by overcoming various ordeals. Significance of change & struggle.

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What again is fascinating about this form is the fact; that it deals with the protagonist development from childhood to youth; and the quest for identity is a dominant theme. And, it is often shaped by overcoming various ordeals and therefore, you know you begin to understand the kind of changes that are internalized by the character.



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The slide is titled "Understanding Creativity and Creative Writing" in a yellow font at the top. Below it, the section "Further Discussion" is highlighted in yellow. The main content is "The National Discourse - Part A", which lists two points. Point 1 discusses the 1920s and 1930s, mentioning Tagore, Gandhi, and Nehru, and the struggle for independence. Point 2 discusses the 1980s and 1990s, mentioning Salman Rushdie's *Midnight's Children* (1981) and Arundhati Roy's *God of Small Things* (1997). The NPTEL logo is in the bottom left, and the footer text "Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay" and the number "12" are in the bottom right.

**Understanding Creativity and Creative Writing**

**Further Discussion**

The National Discourse - Part A

1. 1920s, 1930s – memoirs of nationalist thinkers/writers like Tagore, Gandhi and Nehru; reflections of the struggle for independence; 'epic' experience of national independence. English language, Western Science & Democracy within the pluralistic, indigenous context.
2. Another notable period: 1980s, 1990s – Salman Rushdie's *Midnight's Children* (1981) 'a comic epic', Arundhati Roy's *God of Small Things* (1997) 'a tragic epic'

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So, in that sense it is a fascinating form. And, therefore, you will see once again that we picked up the memoirs of thinkers and writers like Tagore, Gandhi and Nehru. Although that was ambitious exercises considering we you know club them together for just 1 lecture. But the idea is that you would begin to think about these writers and their view point their writing and also read them in depth. But what we added here is the issue of postcolonial period which is defined by introduction of English language, western science and democracy.

And, the kind of tassels that ensued because India is a pluralistic society and there are number of indigenous systems of thought that coexist. So, the kind of tassels that ensued this is what we have focused on, but we have also confined ourselves to these 3 great thinkers and writers of the nationalist period. What we would like you to do is to move on to another notable period which has not touched on. Except briefly in module 1 is the period of 1980s and 1990s especially for fiction. Salman Rushdie midnight children I think; in that sense is also seen as a postcolonial Bildungsroman, but it is not just that it is much more than that, but I have given that key idea here.

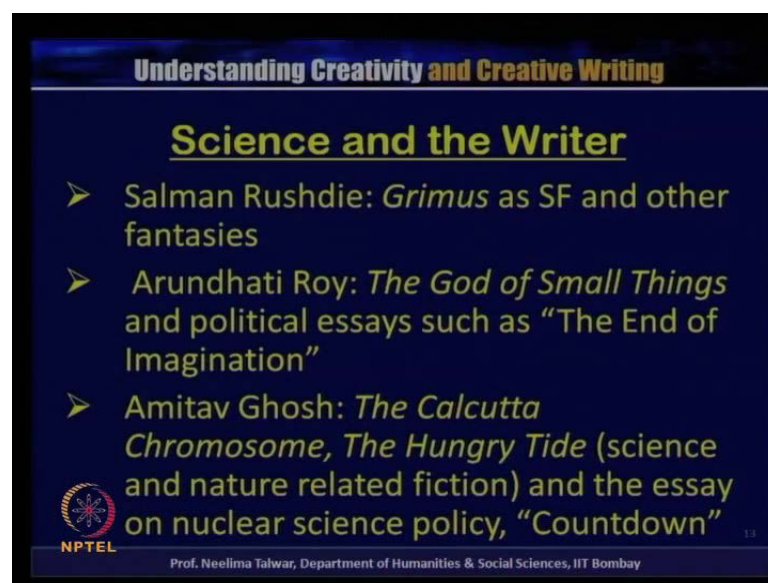
So, that you have an entry point for that very complicated fantasy. It is a comic epic you can start with that key point. And, also you can contrast it with Arundhati Roy's god of small things which is seen as a tragic epic as I said. These are other labels that define the work completely, but in terms of Bildungsroman and in terms of construction of identity.



Under a pluralistic systems; I think it does give you very deep inside which is the role of fiction. It is really engages with spaces that are left out from analytical framework.

We could also actually like to develop better understanding of what the writers of this particular period have to say about scientific issues. Because we notice that Tagore engaged with scientific issues; because English language, science and democracy these were 3 ideas that grip the imagination. And, it was these 3 were seen as important elements of decolonization process.

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The slide is titled "Understanding Creativity and Creative Writing" and "Science and the Writer". It lists three authors and their works:

- Salman Rushdie: *Grimus* as SF and other fantasies
- Arundhati Roy: *The God of Small Things* and political essays such as "The End of Imagination"
- Amitav Ghosh: *The Calcutta Chromosome*, *The Hungry Tide* (science and nature related fiction) and the essay on nuclear science policy, "Countdown"

The slide also features the NPTEL logo and the text "Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay".

So, we would like you to look at *Grimus* which is a book. Which he of course, does not think very highly of himself, but I think we should need to look at it all over again specially because of his SF nature.

Arundhati Roy's of course, book I have already mentioned the novel, but also political essays such as the end of imagination. What we notice here is that some of the writers have actually not necessarily you now engaged with scientific issues in terms of their fiction. But I think it is interesting to note that all three of these important writers have handled the issues of science and technology in their own way by critiquing our society, our country and our national policies related to science and technology. Amitav Ghosh the *Calcutta chromosome* the *hungry tide*. I think both need to be also looked at very carefully both for their; you know esthetic value their significance, but also for science

and nature related ideas that have been internalized and expressed and explored. And, also the essay on nuclear science policy titled countdown.

So, this is by enlarging more of a reading list, but we definitely want you to carry forward. Whatever arguments we have presented before you by connecting it to a recent framework and then bring it to your own immediate surroundings.

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**Understanding Creativity and Creative Writing**

**Popular Fiction: Science and the Writer**

Ironic contrast with Gandhiji's conversation with Mahadev Desai on machines.

➤ Chetan Bhagat's *Five Point Someone*

"M-A-C-H-I-N-E," the blackboard proclaimed in big bold letters.

...

"So, from huge steel mills, to simple brooms, man has invented so much to reduce human effort," the professor continued, as he noticed the class was mesmerized by his simple clarification. ... "Fall in love with the world around you," Prof Dubey smiled for the first time, "for you will become the masters of machines." (7-10)

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We also actually have been fascinated by the kind of impact that popular fictions like Chetan Bhagat's five point. Someone has had on a large number of our students many many students who actually were not readers of fiction in English have started reading it after Chetan Bhagat's five point someone. Which is rather interesting phenomenon because Chetan Bhagat's does look at the under belly of this highly idolized engineering education system and the syndrome that is that it represents.

And, also we have discussed it earlier in relationship to the film 3 idiots; although this is in the realm of popular fiction and you know popular cinema. But I think both deserve a careful look and as also, social phenomenon. We would like you to contrast Chetan Bhagat's piece specially a small segment in terms of what Gandhiji said about machines; while in conversation with Mahadev Desai. This particular part where there is parody of the teacher is extremely popular amongst the students. And, I suppose I know why.

But I think I would like you to have a look at it. And, also enjoy the contrast, but also think about the kind of contrast where Chetan Bhagat's teacher Mr. Professor Dube in the novel. He is interested in celebrating machines is teaching mechanical engineering and he says fall in love with the world round you Mr. Professor Dube smile for the 1<sup>st</sup> time. And, I am reading from the text for you will become the masters of machines. So, certainly a very very different point of view from the one that Gandhiji raised in terms of a sort of sense of philosophical investigation or what it means to think of machines. And, I think both from biological systems that are biological human destiny to the destiny of the nation. I think Gandhiji had a seamless sense of connection, but as here the language is entirely different. And, unfortunately this does not really workout as you will discover in the novel.

So, I think we need to look at popular fiction of this kind; also with you know great seriousness and also see why more and more people are reading this. Because this is not a simple case of acceptance of a given system, but a way of actually also trying to critic it and understand its complications. Finally, I want to let you know that we are also searching for new writers. When we talk about our interest in how the whole issue of English language and scientific western scientific knowledge versus indigenous modules extra, became a key element of decolonization.

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**Understanding Creativity and Creative Writing**

**Search for New Writers:**  
**Writer of Science: From the Margins**

The newspaper account by Seema Chishti, April 18, 2011: An Obituary  
"Izhar Asar, 82, died last Friday...as a writer in Urdu, Asar was unusual. His repertoire included crime, pulp and science fiction. A rationalist and a progressive, he was part of the Progressive Writers' Association, PWA....Self-taught and curious, Asar stayed in touch with the latest scientific developments in the West, and through his simple but sophisticated style, introduced science through fiction to his readers."

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We also have been searching for writers. And, one of the writers who gripped our attention is actually is Izhar Asar; whose actually obituary introduced us ironically to his work. And I would not sort of read this whole thing, but you know he died a writer whose work was hardly noticed. And, it is very much sadly in the Pyaasa mold; where the writer in the garret struggled against the world because although he was full of talent. And, also you know great deal of intellectual curiosity, but somehow despite his participation in you know progressive writers association and also his prolific writing carrier. I think somehow except those who read Urdu; I think the work has not reached us. So, let me place the work that was acutely mentioned. As I said this was in the obituary that Seema Chisthi wrote and I am very thankful for you know for this writer.

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**Understanding Creativity and Creative Writing**

**Writer of Science: From the Margins**

- ❖ His first Science Fiction novel: *Aadhi Zindagi*, 1955
- ❖ A landmark collection of science stories and poems: *La-shareek* (the non-participant).
- ❖ His other SF novel *Machino ki Bagaawat* (*Revolt of the Machines*) written in 1953.

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Because it woke me up to what different people have been doing. I have been investigating this science and literature connection for a very long time. And, it was very very touching to read this whole profile, but in terms of the work that he published. The 1 st science fiction novel that he published was Aadhi Zindagi. Then, he went on to publish landmark collection of science stories and poems called La- Shareek which means none participant. And, then his other novel is called Machino ki Bagaawat written in 1953.

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Understanding Creativity and Creative Writing

## Critical Comments

Interviewer's comments:

Mumtaz Rizvi recalled that Asar was so far ahead of his time – and so sure of being so - that when he wrote a poem called *Dinosaur*, fifty years ago, he noted that people wouldn't understand it much just then.

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I just want to place these remarks here from again Chisthi interview were I think Mumtaz Rizvi one of the commentators recalled that Asar was so far ahead of his time. And, so sure of being so that when he wrote a poem called Dinosaur, 50 year ago he noted that people wouldnot understand it just then.

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Understanding Creativity and Creative Writing

## Critical Comments

Comments of Asar's family: On his marginality

❖ "And being people acquainted 'with facts and fiction, we know how people in India treat their writers – not just in Urdu, but also those who write in Hindi, Punjabi and any other language but English, so it is alright,' said a member of the family wryly."

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And, again you know in terms of this lack of recognition that I just talked about his family was very sort of I think how very passive in some ways. And, also in some ways reconcile to the fact that he had such a tough life where his work was never recognized.



He wanted to be read he published he was not in Kafka mold he was more in the Camu mold and he wanted to be read. But after his death his family talked about is marginality and this is what they had to say. And, I said it really moves me each time I read this he says being people acquainted with facts and fiction. We know how people in India treat their writers. Now, just in Urdu but also those who write in Hindi, Punjabi and any other language, but English. So, it is all right said a member of the family wryly. Finally, our interest is in generating discussion.

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**Understanding Creativity and Creative Writing**

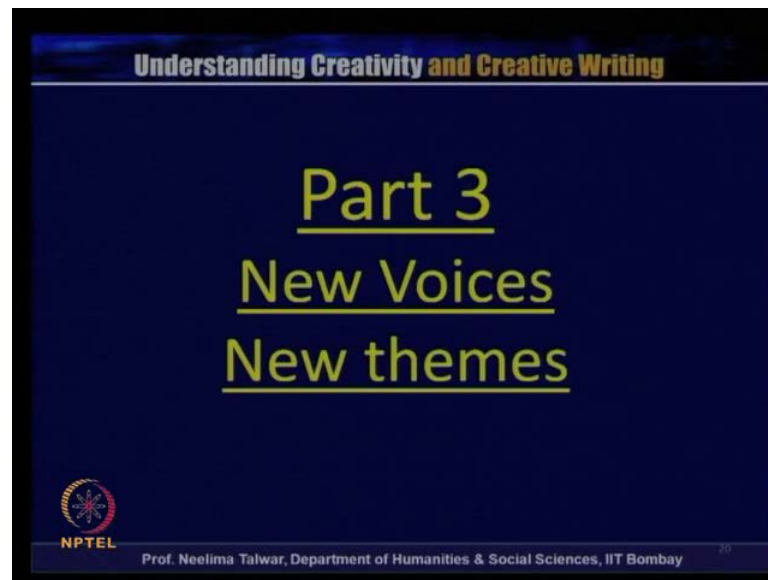
**Conclusion**

- Our interest in generating discussion and creative work on the ways science and technology has pervaded our lives.
- The pervasive and powerful impact of Science as an ambiguous sign of rationality and progress.
- Contrasting views/ideologies of science, technology and social value.
- Continuities and discontinuities of this discourse.
- Importance of your own carefully thought out viewpoint.

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And, creative work on the ways science and technology has pervaded our lives. This is one of the themes that run through our attempt and not because we are placed in the IIT set up, but because we are placed in a world where science and technology; has really begun to make very deep inroads in our lives and in our consciousness. And, therefore we want to see this pervasive and powerful impact of science as an ambiguous sign of rationality and progress. We want to deliberate on or discuss contrasting views and ideologies of science, technology and social value also. Continuities and discontinuities of this discourse that actually during the Swadeshi period when Gandhiji wrote Hind Swaraj posited the indigenes versus the non indigenes in a very sharp manner. We want to see the continuities and discontinuities of that discourse. And, we want you to arrive at your own conclusions we do not really have set conclusions to offer you.

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Finally, we are committed to new voices and new themes. And, therefore I would like to say that our emphasis is on you and your voices we are really not confining ourselves to only 1 single possibility. Although, we have our own choices and our own interest in different kinds of voices, but I think we would like you to explore your own voice as clearly as possible. In that connection, I think it is very very important to place Rob Popes quotation of E.M. Forster at the center of your attempts.

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And, this is really a very problematic area because as I said often when you are you become a reader you are daunted by the reading process; but writing process is a different kind of activity. So, the separation has to be worked out by you this is what Rob Pope has mentioned.

Look before you leap is criticisms motto. Leap before you look is creativities. So, I think when I was looking at this and looking at the demands; that it places I was reminded of Kabir's words when he says (( )). So, basically take a plunge and in fact, we encourage some of our students to take this plunge. And, we offered some of the new voices in terms of what our students have been writing on their own. They have not been coached or schooled, but they agreed to share their writing. We are very thankful for that and that is a section where I think I will leave it to the students to present their work to you.

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**Understanding Creativity and Creative Writing**

## New Voices

Smita Pendharkar is a doctoral student of sociology, a social activist and a poet who writes primarily on the travails and boons of her diasporic identity.

Her piece is titled: A Feminist in Pieces

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I would like to introduce Smita Pendharkar. You have seen her in lecture 1 of the 2 nd module. When she read out the part of the Simone de Beauvior I would say; so very well. In this sort of segment I have asked her coxed her rather to read her creative piece after her interaction with her last time. I slowly discovered many aspects of her research and creative work both. In her own words she wants to be described as a student of sociology, a social activist, and a poet. Who writes primarily on the travails and boons of her Diasporic identity alive passed between the three countries; Tanzania, the United

States and India has been and continues to be the central subject of her poetry and prose. So, here is Smita.

A feminist in pieces. I am a feminist in pieces with a thousand grains of life scattered over 3 continents. I have no real home or a sense of belonging. The voices around me often say that I am living in 3 Diasporas, breathing in 3 cultures, communicating in 3 distinct idioms. I often fear less like a citizen of the world and more like a nomad of the imaginary traversing a train and in between porters that exist only for me. With roots that barely grip the earthy stand on and a voice that seldom resonates with a soul around me.

I am a walking contradiction belonging to no particular world to no particular continental womb. I am a feminist in pieces; born of a black mother miles and miles away; birth of a culture that celebrates color rhythm and unity. I am wept into a brilliant quilt of reds, blacks, golds and greens. I have stood with my fist clenched in revolution against police brutality for taking back the night. And, towards building a stronger nation, but in the end I have always stood alone at the cross roads of this deeply matrix life; and wonder above which one leads home. I am a feminist in pieces fighting for the rights of my sisters with a head wrap as my crown and a body studded with symbols of my history. I have taken more than 1 journey towards the light, towards the freedom that my sisters and I sort in honor of Sir Jinnah's truth and truth harry at turban and Angela Davis still tied to my Motherism Bilkul chord. I walk tall knowing that I was black African beautiful and destined it to fulfill the dream.

I walk tall black African and beautiful odder I; struggling to hold myself together bursting at the scenes with black pride American patriotism; and in indescribable Indianness. I am a cocktail for which there is no recipe. The voices inside me say that I am less revolutionary and more the Sessiono Palan that floats above the fields settling where with a gentle and furious winds take me. I belong to no one place, no one culture, no one ideology. I am an alien wherever I goes simply because the soil that I have or above never takes my roots never back (( )) to me; never embraces me.

I am a feminist in pieces asking questions for which there are no real answers breathing moments of which I am never really a part of. Because they say I am seated by birth at the top of the social hierarchy; a heathen of sorts because of my Brahmanism on a

presser because I have light skin and erianex features a perpetrator of violence against the invisible masses because I own much more than a shack situated on the banks of a polluted city. A feminist in pieces my voice suffers a spiritual and moral land writers.

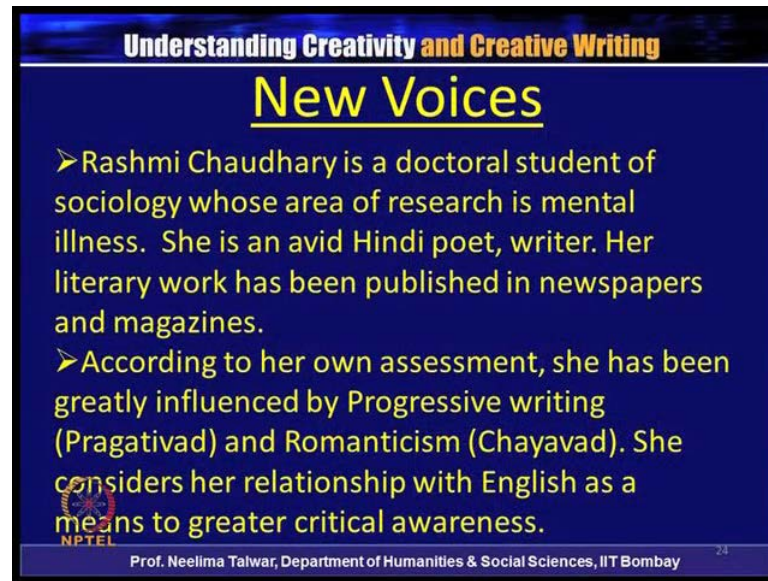
Consumed by a guilt that I understand, but will not own farther by the social infection of palmatine and operation. I have cared for and care about those who have late blame squarely on the shoulders of my ancestors and me. My sense of conviction and pride vacuity from accusations tremulous under the rage of the benighted beast of my cast occur see. And, vatic in the presence of contention are reduced to that guilt that I understand, but will not own; will not wear; that guilt I understand, but cannot feel. The broken people all over the world in sync with their hatred of everything I am body rebel against the permanency of their untouchability. Reviling everything the reminds them of centuries of collective humiliation, dehumanization. And, a life entranced in suffering, but I too have suffered. My genders, my feminine mystique, my voice from the lips that cannot speak have also been exploited battered and forced into a deep slumber silence.

So, now I often wonder; am I not broken too. I am a feminist in pieces seeking to deconstruct that which I am to reconstruct that which I think; I should be willing to rage against the winds of resistance. I am a feminist carrying my pieces with heart and passion for cause which I cannot even call my own. For cause; that they will not allow to be my own cast aside, rest aside all this engendering has collapsed to me, unraveled me, crippled me, and left me as nebulous as I was before the union of my grand's spirits. But still I rise with my pieces into because I see of have feminine feminism replenishes me. I look forward to the day when my black mother draws me into the strength of her breast. When I am no longer just an alien buffalo soldier trudging forth past the red rock giants. And, when this country of my skull accepts me as a women without difference and reverence of pativrata. A feminist in pieces no more will I be. I will have transcended the (( )) of 3 diasporas, 3 lives in 3 distinct women. My holy trinity will meld into one and I will finally, be a feminist in piece in 1 whole piece.

Thank you ever so much smita for this very gripping and moving piece. I am sure you know we can talk about it endlessly and we will later on thank you very much.

Thank you.

(Refer Slide Time 36:44)



**Understanding Creativity and Creative Writing**

## New Voices

- Rashmi Chaudhary is a doctoral student of sociology whose area of research is mental illness. She is an avid Hindi poet, writer. Her literary work has been published in newspapers and magazines.
- According to her own assessment, she has been greatly influenced by Progressive writing (Pragativad) and Romanticism (Chayavad). She considers her relationship with English as a means to greater critical awareness.

NPTEL

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

The student who will present her literary work is Rashmi Chaudhary. I have discovered her voice and her expressiveness in number of different sessions in IIT where she presented her poetry. I think you yourself will discover it and see the kind of candor and power her voice has. As I have requested her to introduce herself in Hindi; although I just do 1 to point out that she is equally comfortable with English, but that is a 2 nd language; very clearly a 2 nd language which she gradually picked up through text books; and through college education; and now for her research is a vital part of her education. And, she considers this 2 nd relationship as a vital element of her critical and creative awareness. So, she does not really have an uncomfortable relationship with English language; though Hindi flows from her heart sole her context. So, Rashmi she will introduce herself.

[FL]