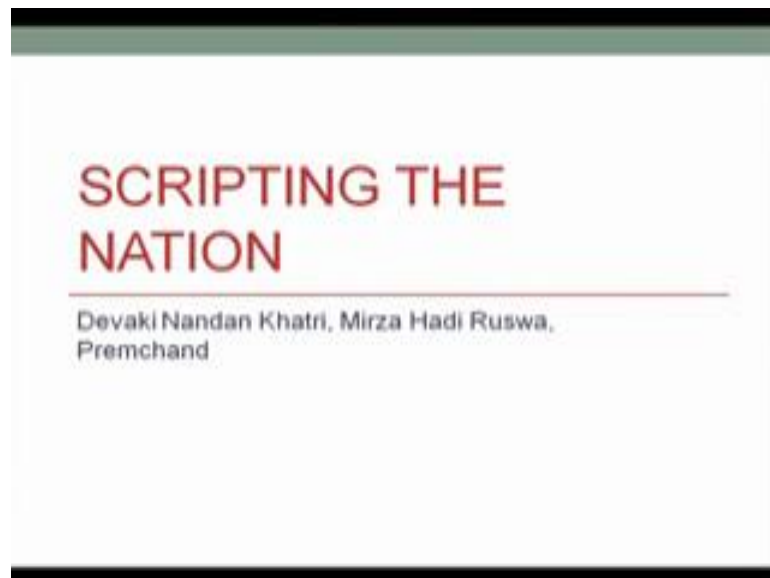


**Globalization and Culture**  
**Prof. Anjali Gera Roy**  
**Department of Humanities and Social Sciences**  
**Indian Institute of Technology, Kharagpur**

**Lecture - 22**  
**Scripting the Nation**

Hello and welcome again. In the first unit of this module, we looked at the travels of stories, we look at the travels of stories from one part of the world to another part of the world, and we look specifically at the travels of the dastan and khisse from Persia to north India and then to rest of India.

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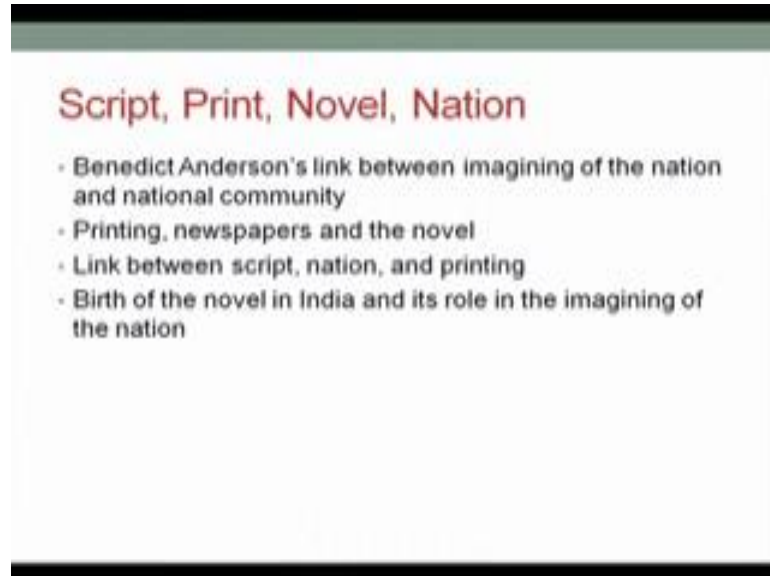


And we also said that this led to the. We are talking about a scenario which is structured by a two great traditions; the Sanskrit tradition, and also the Persian and Arabic traditions which form parallel streams of Indian culture, and there is evidence of great cross fertilization between the cultures. Today I move on the whole of script, in splitting this shared community, speech community if we can call it, and how this a syncretic boundaries that existed at the everyday level in all parts of India.

How this syncretic boundaries were destroyed through the splitting of the script, to the consolidation of particular ethnic identities, particular religious identities through the use of script, which later fed into the formation of separate national communities. And I would look specifically at the case of Hindi and Urdu, and how Hindi and Urdu were

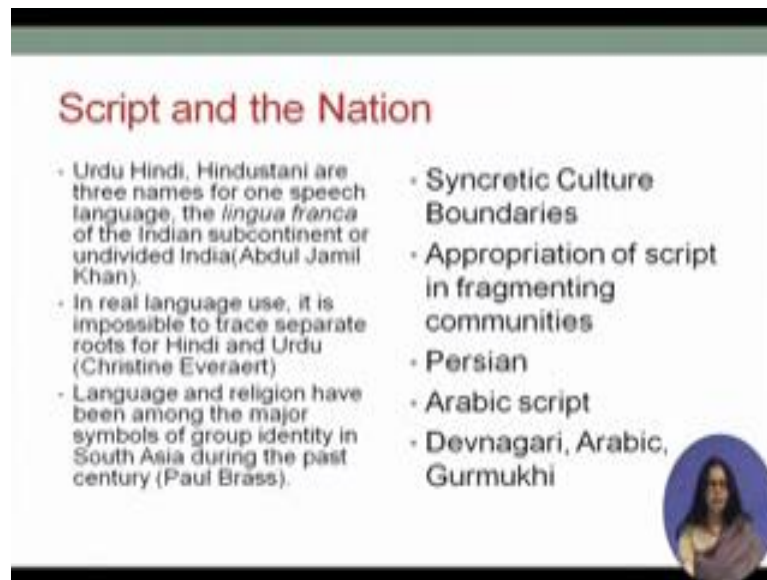
split from one another in the formation of the so called Sanskritized Hindi, which became the side for the performance of national identity.

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Secondly, I will be looking at Benedict Anderson's thesis. In fact, I would be framing these whole idea of script within Andersons notion of the relationship between the emergence of the nation, the production of imagining of the nation, and the role of printing press news papers, and the novel in particular, in the imagining of the community of the nation, how it happened in Europe, and I would apply it to the case of India; whether it fits the case of India, and whether this script printing and novel did play any role in the production of the nation, or in the new imaginings of the nation. So, this link between script nation and printing, with the birth of novel in India and its role in imagining the nation, is the topic that I would have take up today.

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**Script and the Nation**

- Urdu Hindi, Hindustani are three names for one speech language, the *lingua franca* of the Indian subcontinent or undivided India (Abdul Jamil Khan).
- In real language use, it is impossible to trace separate roots for Hindi and Urdu (Christine Everaert)
- Language and religion have been among the major symbols of group identity in South Asia during the past century (Paul Brass).
- Syncretic Culture Boundaries
- Appropriation of script in fragmenting communities
- Persian
- Arabic script
- Devnagari, Arabic, Gurmukhi



So, as said that these syncretic culture boundaries which existed at the everyday level, until the end of 19 century in undivided India, were fragmented towards the end of the 19 century, with the emergence of various national movements, and these movements appropriated scripts in the performance, and in the consolidation of particular sectarian, or particular religious identities. So, we have a situation where Persian is a code language, is the official language and the script that is used by all communities, irrespective of the religious religions, or the fair faiths they practice.

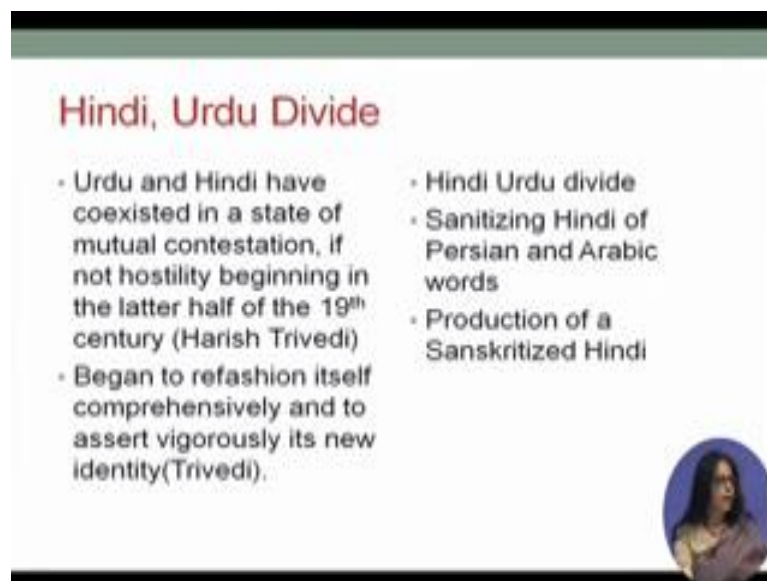
From there we move to a situation where scripts are attached to a particular religious identity; that happens with the birth of national movements. So, with these national movements the Arabic script, is attached to Islam and Muslim identity, Devanagari is attached to Hinduism and Hindu identity, and Gurmukhi is attached to Sikh and Sikh identity. And gradually we will see that how these scripts are important in the production of the two nations, and if we have to talk about the three nations theories, how these scripts were important in making, a claim for separate nation, towards the middle of the 20th century.

So, let us look at two particular languages. We will not look at Gurmukhi, but we look at Urdu and Hindi, and we look at how these languages with these political developments these, the language which is a single language, and which was used by all communities in undivided India, and at the end of the under the 19 century, or even later these scripts

were the, this language was split for a number of reasons. And I would just give you quick taste of what the renounced scholars in this field have been saying. So, begin with Abdul Jamil Khan, who says Urdu Hindi Hindustani is three names for one speech language.


The lingo front of the Indian sub continent or undivided India, the opinion is divided, but there are consensuses that, there was just one speech community which was given different names Urdu Hindi or Hindustani. The people vary on them the names they use, but they agree that there was just one language. Now in real language use Christine Everaert says, it is impossible to trace separate roots for Hindi and Urdu. And Paul Brass who is very influential and understanding how script was used to divide, to forms sectarian communities; says that language and religion have been among the major symbols of group identity in South Asia during the past century.

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**Hindi, Urdu Divide**

- Urdu and Hindi have coexisted in a state of mutual contestation, if not hostility beginning in the latter half of the 19<sup>th</sup> century (Harish Trivedi)
- Began to refashion itself comprehensively and to assert vigorously its new identity(Trivedi).
- Hindi Urdu divide
- Sanitizing Hindi of Persian and Arabic words
- Production of a Sanskritized Hindi



So, now, in the Hindu Urdu divide what happened according to Harish Trivedi, is that Hindi began to refashion itself comprehensively, and to assert vigorously its new identity. So, these two languages again according to Trivedi, have coexisted in a state of mutual contestation if not hostility, beginning in the latter half of the nineteenth century. So, we are talking about the Hindi Urdu divide, in the latter half of the 19th century, when Hindi is Sanskritized of Persian and other big words, and these results in the production of a Sanskritized Hindi.

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**Novel and the Nation**

- The essence of the movement lay in efforts to differentiate Hindi from Urdu and to make Hindi a symbol of Hindu culture(Christopher King).
- King points out that the champions of this "new" Hindi aspired to set it up as a rival of the Urdu language, which led them to appropriate for it the linguistic traditions of Urdu itself.

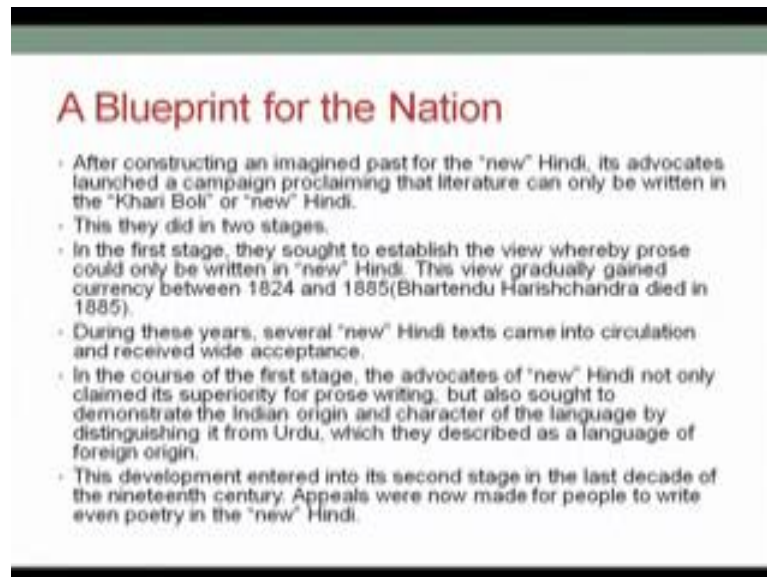
- Hindi Movement of the 19<sup>th</sup> century
- Hindi, Hindu, Hindustan
- Bharatendu Harishchandra

Now, this Hindi movement of the nineteenth century, and the slogan of Hindi Hindu Hindustan, where Hindi became complicit in the idea of a nation and nation which is imagined as Hindu and which is called Hindustan. This movement, this political movement, the Hindi movement of the 19 century, was joined by number of leading writers of the time. One of the exponents of this movement, or one of the lead van cards of this movement was Bharatendu Harishchandra, but some of the leading Hindi writers also became part of this movement. So, the essence of the movement, according to Christopher King Lay in efforts to differentiate Hindi from Urdu, and to make Hindi a symbol of Hindu culture, we move from, he borrows Paul thesis about the relationship between language and identity to say that, there is a tempt to differentiate Hindi from a Urdu onto make Hindi a symbol of Hindu culture. So, this attaching of a particular religious identity to a particular language, is part of the, this movement, and leads to the imagining of new communities.

King points that the new champions of this new Hindi. Sorry king points are that the champions of this new Hindi, aspired to set it up as a rival of the Urdu language, which let them to appropriate for it, the linguistic traditions of Urdu itself. So, a new language, a new Hindi is being constructed. Not a new Hindi it is a new language that is been constructed, which is being said as arrival to the Urdu language, and using this linguistic traditions of Urdu itself. So, this is part of this whole movement to Sanskritize and its very important in the imagining of the nation as a Sanskritik nation, and a Hindu nation,

and that is what explains the (Refer Time: 09:47) of the other tradition, that I have been talking about the namely the Parcia Arabic tradition, through the privileging of India as a Indian heritage as a Sanskritik heritage whereas, the other heritage excised.

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### A Blueprint for the Nation

- After constructing an imagined past for the "new" Hindi, its advocates launched a campaign proclaiming that literature can only be written in the "Kharī Boli" or "new" Hindi.
- This they did in two stages.
- In the first stage, they sought to establish the view whereby prose could only be written in "new" Hindi. This view gradually gained currency between 1824 and 1885 (Bhartendu Harishchandra died in 1885).
- During these years, several "new" Hindi texts came into circulation and received wide acceptance.
- In the course of the first stage, the advocates of "new" Hindi not only claimed its superiority for prose writing, but also sought to demonstrate the Indian origin and character of the language by distinguishing it from Urdu, which they described as a language of foreign origin.
- This development entered into its second stage in the last decade of the nineteenth century. Appeals were now made for people to write even poetry in the "new" Hindi.

So, after constructing an imagined past for the new Hindi, its advocates launched a campaign proclaiming that literature can be written only in the khadi boli or new Hindi, and then they did this in two stages. In the first stage they sought to establish the view where by prose could be written in new Hindi. This view gradually gained currency between 1824 and 1885, and during these years several new Hindi texts came into circulation and received wide acceptance. In the course of the first stage, the advocates of new Hindi, not only claimed with superiority for prose writing, but also sought to demonstrate the Indian origin and character of the language by distinguishing it from Urdu, which they described as a language of foreign origin.

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*Fasana-e-Ajaib*  
Rajab 'Ali Beg Suroor and the Dastanic tradition



Kehte hai mulk Khtan mein ek shahr tha. Fasahatbad. Aesa pur raunaq aur aesa khoobsurat ke jannat uski gali kooche ko dekh kar sharmaye. Jo dekhe yahin rehne ki tamanna kare. Yahin ke bazaaron ki chahal-pahal dekhne ki qaabil, sadken hamvar aur shafat, makanat mazboot aur shandaar. Is shahr mein basne waale har tarah khush aur khush-haal. Is mulk ka badshah bhi badhi shaan-o-shukat waala tha. Is ke khidmatgar bhi aise the ke Sikandar aur Dara jaise badshah bhi kya honge. Is badshah ka naam Firoz Bakht tha (*Fasana / Ajaib*)

The development entered into its second stage in the last decade of the nineteenth century, appeals were now made to people to write even poetry in the new Hindi. So, we have two stages, after constructing an imagined past for the new Hindi. We have two stages; one stage is where prose could be written only in new Hindi, and this movement gained currency between 24 and 85, and lot of new text were created into this time. The other part of this stage was that, there was, it claimed its superiority for prose writing, but also to demonstrate, as this as essentially Indian and distinguishing this language from Urdu, which was now seen as a foreign language, and the second stage it was considered it even for writing poetry in the new Hindi.

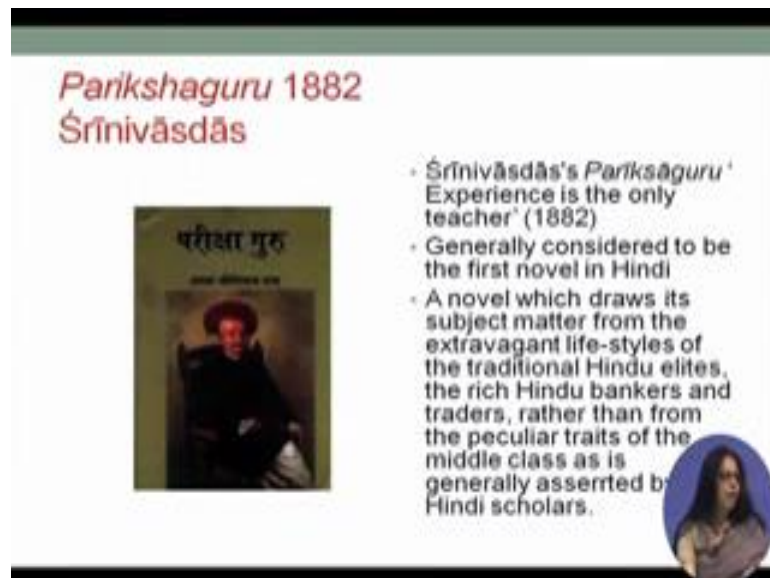
Now, the reality is quite different from the diktat or the ideological, ideological under (Refer Time: 12:01) of the national of the literarily movement. The reality is such where this syncretic boundaries which have existed in India for so many centuries, they still have their traces, and they are very difficult to destroy over night. So, when we look at the influences of writers, imagine writers of that time, and now we talk about the novel in particular and their own that the novel played in the imagining of the nation, borrowing and in thesis, we find that the novel, which is considered as a classic form, through which the nation has been imagined and Europe and some certain other parts of the world.



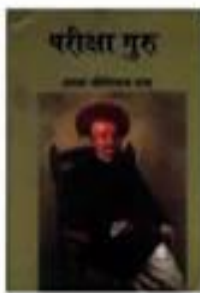
In the case of India if we look at the novel as one such form, it is very complicate. and the reason why it is complicated is that, the first novels which emerged in India sometime in the second half the 19 century, they betray an influence of both; a major Urdu influence, not. there is a ideological intention to Sanskritize the literature, particularly in Hindi, but when one actually looks look at the practices of the writers, including the founding fathers of Hindi literature and so on, one finds that there is a there is that indication of the Hindi and Urdu of the Sanskritik and the Persian into one another, which is very difficult for anyone to separate just by a political movement.

So, I began with a the continuation of the dastan in the Indian sub continent, and we have a proposed tradition of the datsan emerging, which is very popular, and this transcriptions of the dastan; one of the most popular transcriptions of dastan is Rajab Ali Beg Suroors, and the dastanic tradition who carries it forward in this Fasane Azad. I will not have time to read through the entire dastan, but just to give you a taste for those of you who do not understand Hindi or Urdu, I would later provide you a translation, but you would get the pleasure of the dastan if I read it to you, in its original, not Persian, but urdu [FL]. So, this is Fasana e Ajaib, and I will show you how this tradition of Fasana e Ajaib, is carried over by the writers both in Hindi and in Urdu and more, so in writers in Hindi.


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**Parikshaguru 1882**  
**Śrīnivāsdās**



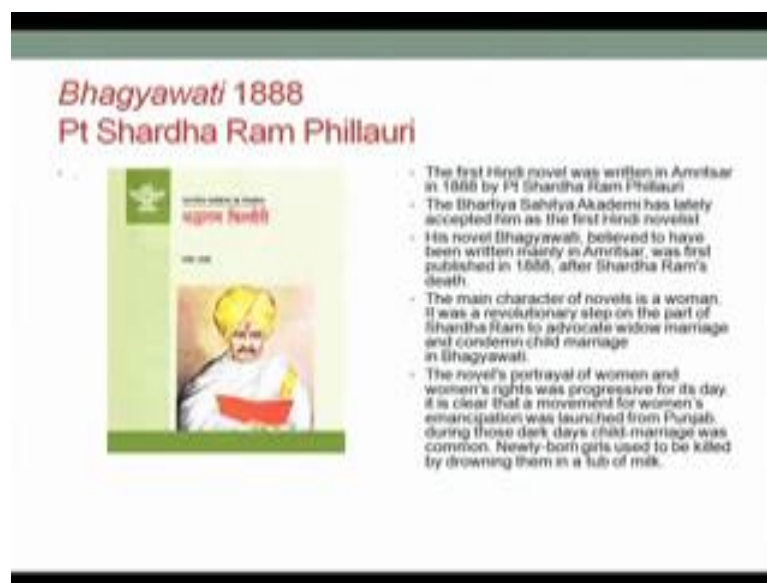
- Śrīnivāsdās's *Parikshaguru* 'Experience is the only teacher' (1882)
- Generally considered to be the first novel in Hindi
- A novel which draws its subject matter from the extravagant life-styles of the traditional Hindu elites, the rich Hindu bankers and traders, rather than from the peculiar traits of the middle class as is generally asserted by Hindi scholars.





But before that I will quickly run through the history of Hindi and Urdu literature, beginning with Hindi literature, and after all the controversies about what was the first Hindi novel, it is now agreed that 1882 Sri Srinivasdass Parikshaguru is now believed to be the first novel in Hindi, which translates as experience is the only teacher and considered to be the first novel in Hindi. A novel which draws its subject matter from extravagant life styles of the traditional Hindu elites, the rich Hindu bankers and traders, rather than from the peculiar traits of the middle class, as is generally asserted by, sorry if that is a spelling mistake it should be a single r, and asserted by Hindi scholars.

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**Bhagyawati 1888**  
**Pt Shardha Ram Phillauri**

The slide features a book cover on the left and a list of bullet points on the right. The book cover shows a portrait of a man in a white turban and a red book. The text on the cover includes 'Bhagyawati' and 'Pt Shardha Ram Phillauri'.

- The first Hindi novel was written in Amritsar in 1888 by Pt Shardha Ram Phillauri.
- The Bharatiya Sahitya Akademi has lately accepted him as the first Hindi novelist.
- His novel Bhagyawati, believed to have been written mainly in Amritsar, was first published in 1888, after Shardha Ram's death.
- The main character of novels is a woman. It was a revolutionary step on the part of Shardha Ram to advocate widow marriage and condemn child marriage in Bhagyawati.
- The novel's portrayal of women and women's rights was progressive for its day. It is clear that a movement for women's emancipation was launched from Punjab during those dark days child marriage was common. Newly-born girls used to be killed by drowning them in a tub of milk.

And the other of course places the first Hindi novel at around 1888 by Pandit Shardha Ram Phillauri's novel; Bhagyavathi in 1888, which some say has been accepted by the Bharatiya Sahitya academy as the first Hindi novelist, and his novel Bhagyavathi believed to have been written mainly in Amritsar, was published in 1888 after Shradharam's death. The main character of the novel is a women revolutionary step on part of Shradha Ram, to advocate widow remarriage and condemn child marriage in Bhagyavati. So, I will not go into the contents of the novels, but you can see that is a progressive movement in a fiction novel, in the novel. And these are the novel of social realism which deals with the problems of the nation; such as an untouchability, widow remarriage, the women question, social inequalities and so on.

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The slide features a title 'Chandrakanta 1888 Devaki Nandan Khatri' in red text at the top. Below the title, on the left, is a small portrait of Devaki Nandan Khatri. In the center is the cover of the novel 'Chandrakanta', which depicts a woman in a yellow sari and a man in a red turban. To the right of the cover is a bulleted list of influences: 'Devaki Nandan Khatri', 'Strong Perso-Arabic Influence', 'Chandrakanta', 'Hindi Urdu', 'Dastan', and 'Tilismi qisse'. In the bottom right corner, there is a small circular portrait of a woman with long dark hair.

But the most interesting development in Indian fiction in Hindi fiction was a novel called Chandrakanta. Some of you might not. I do not expect any of you, or except for a few of you to have read the novel, but many of you might have watched the tele serial based on this novel. The tele serial called chandrakanta, which is at several years ago, and it is been revived again.

Now, this is the story which needs to be tall, because this novel by Devaki Nandan Khatri in 1888, which is not the first novel, but, it was one of the first novels published by the Munshi novel Kishore press and this novel which is supposed to be one of the earliest, or the founding novels of Hindi, popular fiction. It betrays strong Perso Arabic influence, its shows the lubrication of Hindi without Urdu, and shows a strong influence of dastan. So, we will not going to the esthetic merit of the novel, because some have said that it carries the dastan, influenced forward, tradition forward. Others have said that it is actually an improvement in dastan and it is a movement towards novel, but what is agreed is, the strong influence of dastan, and the kind of fiction which was very popular during that time; a fiction which is called Tilismi Upanyas, Tilismi Kisse and Upanyas, which was inaugurated by Devaki Nandan Khatri.

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**Chandrakanta Santati**


- Devaki Nandan Khatri (1861 - 1913) originally wrote his novel Chandrakanta for serial publication.
- When it was collected into a book, it was the longest piece of modern Hindi prose to date.
- Ajaib also had a strong influence on the first work of modern Urdu prose, Suroor's Fasana-e-Ayub, as well as of modern Hindi prose, Khatri's Chandrakanta (1888), which spawned a new popular subgenre of writing known as *tilism upanyas* (tilism fiction) in the last decade of the nineteenth century.
- According to Krishna Madhya, "the words such as *tilism* (enchanted world) and *ayyar* (trickster) were first introduced in Hindi" by Khatri, who "started a new trend in Hindi—a category that came to be called the fiction of *tilism* (enchantment) and *ayyar* (imposture or fraud)".
- It proved to be so popular that "people began to learn the Devanagari script to be able to read Chandrakanta."

Now, this novel was so popular. Devaki Nandan Khatri was born in 1861 and died in 1913. He wrote his novel Chandrakanta for serial publication, and the story is that when it was collected into a book, it was longest piece of Hindi prose to date. and now this a jay tradition which we found in Suroor (Refer Time:19:40) Ajaib may also be seen in modern Hindi pro prose Khatri's Chandrakanta, which spawned a news popular genre of writing known as a Tilismi Upanyas, Tilismi fiction in the last decade of the nineteen century.


According to Krishna Maditya, the word such as Tilism an enchanted world, and ayar trickster were first used in Hindi by Khatri, who started a new trend in hindi a category that came to be called the fiction of Tilism, in Chandmin in ayari in posture of (Refer Time: 20:17). It proved to be so popular that people began to learn the Devanagari script, to be able to read Chandrakanta. So, the first popular fiction, not the first novel in English, but the first novel, the first popular fiction in Hindi, which inspired people to learn the Devanagari script, was a novel which was a continuation or which was highly influenced by the Dastanic tradition or the Perso Arabic (Refer Time: 20:54) tradition.

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**Fasana-i-Azad 1878 and 1885**  
**Ratan Nath Sarshar**




- His serialized novel *Fasana-i-Azad* (The Tale of Azad), which appeared between 1878 and 1885 as a serialized supplement in his paper, was influenced by novels like *The Pickwick Papers* and *Don Quixote*, as well as the great epic romances (dastan) of Persian and Urdu.
- It was first published in 1881 by Munshi Naval Kishor Publications.
- Translated into Hindi as *Azad Katha* by Premchand, who also translated Sarshar's *Saini-Kohsar* as *Perval Yatra*.




Now, we move to a Urdu novel, and we talk about Ratan Nath Sarshar's *Fasana e Azad*, which was also composed around the same period. So, we are looking in the developments in the Hindi and Urdu which are almost Coheavel, and Sarshars novel *Fasana-i-Azad*, which appeared between 1878 and 1885 again as the serialized supplement, was influenced not only by the *Pickwick papers* and *Don Quivote*, the European tradition, but also by great epic romances or *dastan* of Persian and Urdu, and this was again published in 1881 by the Munshi Novel Kishore press. What is interesting, is that the father of the Hindi novel Munshi Premchand, he himself translated it as *Azad Katha*, who also translated his other novels.

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**Fasana-e Azad 1883**



Originally composed between 1878 and around 1883, *Fasana-e Azad* pioneered the serialized format in Urdu. Its publication in installments within the daily Urdu newspaper *Avadh Akhbar* significantly promoted the novel genre and helped build a reading public for the daily newspaper (itself still a new technology at the time). Yet *Fasana-e Azad*'s publication history has received little scholarly attention, despite offering a unique window on the rise of the novel genre in north India.



So, originally composed between 1878 and around 1883 *Fasana-i-Azad* pioneered the serialized format in Urdu; its publication in installments within the daily Urdu newspaper, *Avadh Akbar*. Significantly promoted the novel genre and helped build a reading public for the daily newspaper. So, we come to the role of printing of the newspaper, and the novel in imagining the nation. Yet *Fasana-i-Azad*'s publication history has received little scholarly attention, despite offering a unique window on the rise of novel genre in north India.

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**Umrao Jan Ada 1899**  
**Mirza Hadi Ruswa**



According to the novel, the story of *Umrao Jan* was recounted by her to the author, when he happened to meet her during a *mushaira* (poetry gathering) in Lucknow. On listening to her accounts, the author along with *Munshi Ahmad*, a novel and poetry enthusiast present at the gathering, convince *Umrao Jan* to share her life story with them.

The novel is written in first person as a memoir. The book was first published by *Munshi Gurbah Singh and Sons Press, Lucknow* in 1899.

The novel is known for its elaborate portrayal of mid-19th century Lucknow, its decadent society, and also describes the moral hypocrisy of the patriarchal system of the times, where *Umrao Jan* also becomes the symbol of a nation that had long estranged many authors who were only looking to exploit her. The steadfast set of implausible coincidences, the very large and quite unexplained gaps between episodes, taken together with the recycling of the name from an earlier "*Umrao Jan*" in another novel, surely make a strong case for considering the character not as a real person but as a composite literary creation, on elements from the milieu and lives of various real courtesans, as filtered through the author's direct and indirect knowledge, and as then given final shape by his vivid and stylizing imagination.



And then we come to the most popular novel like Devaki Nandan Khatri's, Chandrakanta. We have a parallel in the first novel, not the first Urdu novel, but novel which became immensely popular, which was in 1899 Mirza Hadi Ruswa's Umrao Jan Ada. Now I will go into the details of the novel itself, but it is believed that the novel is based on the story of, according to the novelist, the story of Umrao Jan was recounted by her to the author when he happened to meet her during a Mushaira in Lucknow. On listening to her couplets, the author along with Mushi Ahmed a novel and poetry enthusiast was present at the gathering, convinced Umrao Jan to share her life story with them. So, in terms of the genre, and in terms of its stream it's again very unique, and it's written in the first person as a memoir, and was published by Munshi Gulab Singh in some place in Lucknow in 1899.

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- Singh and Howard then go on to argue, however, that the present novel's Umrao Jan must have been based on a real person first, because "it is quite obvious that Ruswa was enamoured of her personality and voice" and second, because "Mirza Ruswa did not believe in creating characters that did not exist" (although they've just described his doing so in *Alfa* it rrr).
- Therefore, they claim, we should conclude that "the courtesan of Lucknow was no figment of Ruswa's imagination. She practiced her profession in Lucknow and Ruswa had much to do with her life and loves" (p. vi). They also confuse the novel's author with the novel's narrator. (To avoid such confusion, I will refer to the author as Mohammed Haid and the narrator as Mirza Ruswa.)
- They also confuse the generic sense in which "the courtesan of Lucknow" was a sociological type that undoubtedly existed, with the specific sense in which a particular courtesan named Umrao Jan, who actually lived though and described those particular adventures, may or might not have existed.

Now, we will not talk about the content of the novel, but there is a divided view on what whether this novel is actually based on the biography of a courtesan, or it is a novel form. So, on one hand we have Kushwanth Singh, who feels that this was based on a real story of a real courtesan. On the other hand we have Francis Richard, who feels that the number of coincidences, and the whole liberties that the novel takes with the dates and the history, shows that this was not autobiography, but a novel. So, what I am trying to say is that, regardless of whether the novel wrote in Hindi, or in the newly developed Hindi or in Urdu, the influences of both streams of writing; both Hindi and Urdu remain

the same then the literature of Ajaib, and the parallel stream of the literature of social realism.

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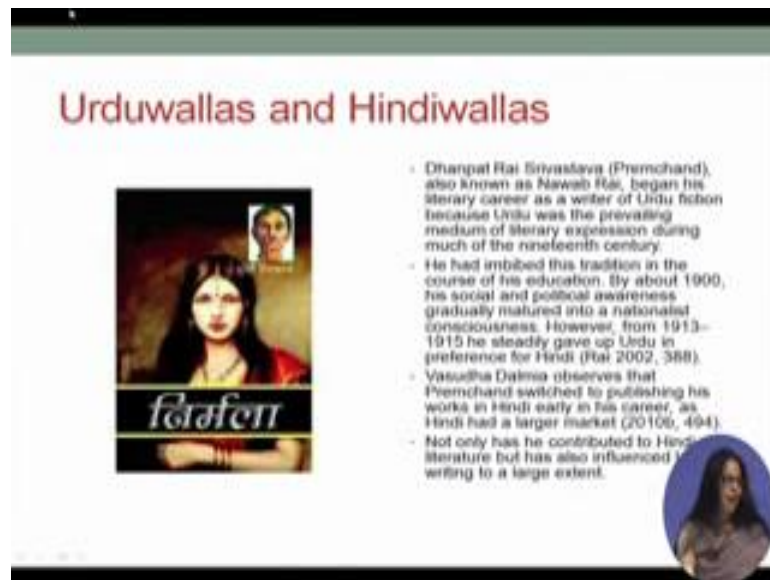
**Premchand and the Novel of Social Realism**

- Part of the Hindi movement of 19<sup>th</sup> century North India
- Today's Google Doodle celebrates the 136<sup>th</sup> birth anniversary of one of the greatest writers of Hindi literature of all times, Munshi Premchand.
- The doodle depicts Premchand and is inspired by his novel 'Godaan'.
- Some of Premchand's famous works include *Godan*, *Idgaah*, *Bhaisaab*, *Gaban* and *Paus Ki Raat*.

So, now we conclude with Premchand, and we look at the Premchand and the novel of social realism, 31st July, it was his birth, on 136<sup>th</sup> anniversary of Premchand's birth, Google paid a tribute to him by celebrated the 136<sup>th</sup> birth anniversary of one of the greatest writers of Hindi literature of all times Munshi Premchand. And the doodle depicts Premchand and is inspired by his novel Godaan. Some of Premchand's famous works include Godaan, Idgaah, Bade Bhaisaab Gaban, and Paus ki Raath.



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The slide is titled "Urduwallas and Hindiwallas" in red text. On the left, there is a portrait of Premchand with the word "किर्तना" written below it. On the right, there is a list of bullet points:

- Dhanpat Rai Srivastava (Premchand), also known as Nawab Rai, began his literary career as a writer of Urdu fiction because Urdu was the prevailing medium of literary expression during much of the nineteenth century.
- He had imbibed this tradition in the course of his education. By about 1900, his social and political awareness gradually matured into a nationalist consciousness. However, from 1913-1915 he steadily gave up Urdu in preference for Hindi (Rai 2002, 388).
- Vasudha Dalma observes that Premchand switched to publishing his works in Hindi early in his career, as Hindi had a larger market (2010b, 494).
- Not only has he contributed to Hindi literature but has also influenced Urdu writing to a large extent.

There is a small circular portrait of Premchand in the bottom right corner of the slide.

Now Premchand it says himself for of presents this problem. He himself in his person and his writing, he problematises this splitting of the script syncretic boundaries between languages, between people, between cultures, and between religions which existed at the everyday level in India, until the end of the 19th century, and let us see how we does that. So, the world even though ideologically politically, he might have been committed to the Hindi movement, he might have lent his support to Hindi movement; it is very difficult to divide the Hindiwallas from the Urduwallas at this stage, because all the Hindiwallas have also been, trained in Urdu. Their childhood training has been in Urdu.

They were more familiar with Urdu rather than with Hindi, which they are learning late in life and it is a new language which has been constructed, and Premchand himself personifies this. So, Dhanpath Rai Shivastav Premchand, also known as a Nawab Rai, began his literary career as a writer of Urdu fiction. This is very important; he began as a writer of Urdu fiction, because Urdu is a prevailing medium of literary expression during much of the 19 century. He had (Refer Time: 27:02) this tradition in the course of his education. So, as I said, the education of, the formal education during that period, particularly of male children, was consisted lightly of learning Urdu and a possible Persian, and the script belonged was Arabic script.

So, by about 1900 his social and political awareness gradually matured into a national awareness, national consciousness. However, from 1913 to 1915 he steadily gave up

Urdu in preference for Hindi. So, we say that, this is very interesting that is he begins as a writer in Urdu fiction, and then he gradually, because of his political sympathies, because of his political leanings, he gives up writing in Urdu in preference for Hindi. And Vasudha Dalmiya, whose is a very noted scholar in Hindi, almost worked on the construction of these cultural communities of the nation during this period, observes that Premchand switched to publishing his works in Hindi, early in his career as Hindi had a large market. The reality is that, not only has he contributed to Hindi literature, but has also influenced Urdu writing to a great extent.

(Refer Slide Time: 28:24)



**Urdu Hindi aur Hindustani**

- An excerpt from Premchand's "Urdū, Hindī aur Hindustānī" (1934) evinces the position of a well-meaning nationalist-period writer who saw himself as a champion of the linguistic middle ground of Hindustani. He advocates a national language that would eschew complex words from Sanskrit, Persian, and Arabic and be readily accessible to all.
- The present day, when communalism is raising its ugly head, and the whole society is threatened by parochial forces, Premchand remains glaringly relevant as a progressive figure, with his writings showing us the way to live in communal harmony and peace, keeping the social fabric steadfastly intact (Shantanu Mukherji F Post 2016).



So, we conclude with these excerpts from Premchand's Hindi, Urdu Hindi, or Urdu Hindustan which evinces the position of a well meaning nationalist period writer who saw himself as a champion of the linguistic middle ground of Hindustani. He advocates a national language that would eschew complex words from Sanskrit Persian and Arabic, and be readily accessible to all. So, that is why in his attribute in first post Shantanu Mukherji, he says that the present day when communalism is raising its ugly head, and the whole society is threatened by parochial forces, Premchand remains glaringly relevant as a progressive figure, with his writing showing us the way to live in communal harmony and peace, keeping the social fabric steadily intact.

So, with this I conclude this unit where I spoke about the construction of religious linguistic, and nationalist boundaries, in which the script became complicit, and also the

complicity of the writers of both the languages Hindi. I focused on Hindi and Urdu, and how the writers also became complicit in splitting this eclectic, this unified community, through adopting a new form of Hindi and sanitizing Hindi of its, of Persia Arabic influences, but they did not succeed in doing so completely, because their influence has been continued to be Persian and Arabic even Urdu. So, even though they use different languages, there is a great deal of similarity between the early novel in Hindi and the early novel in Urdu, because they betray a strong influence of the Urdu dastans.