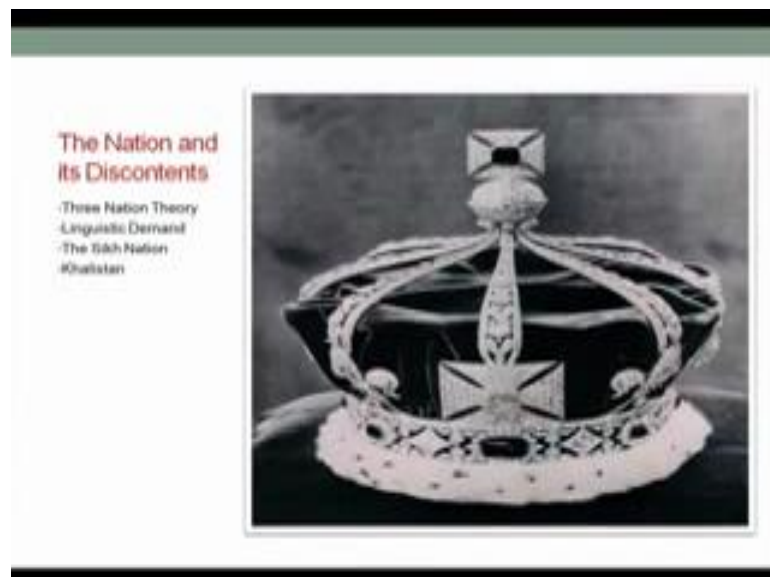


Globalization and Culture
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Lecture – 23
Cracking the Nation

Hello, again in the first, a few units of module 5, we will look at the roll of script, language and the novel. In that production of the nation, in the imagining of the nation and we looked at how the writers from various languages focusing on write as an, "Hindi" we looks at how many of the well known writers of the period lend their support to this imaging of the nation and the production of the massive narrative with the nation through cleansing, austral, sanitizing their language of its (Refer Time: 01:09) influence and played a major role in the imagining of the nation. In this particular unit, I would look at the cracking of the nation and again I would look at how the how language, literature and friction become complicit in this cracking of the nation and then, emergence of micro nationalist identities. In which again writing plays a major role and the same writing in the same language can be use to not only to construct the nation, but also to crack the nation.

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So, lets go back to, lets revisit the "Construction of The Nation", and we looked at the master narrative of the nation constructed by the forming fathers of the nation and we

found that over a period of time, that a cracks began to imagine this so called "Unified Fabric of the Nation". A through what someone leading scholar on nationalism at the strategy has called "Discontents of the Nation".

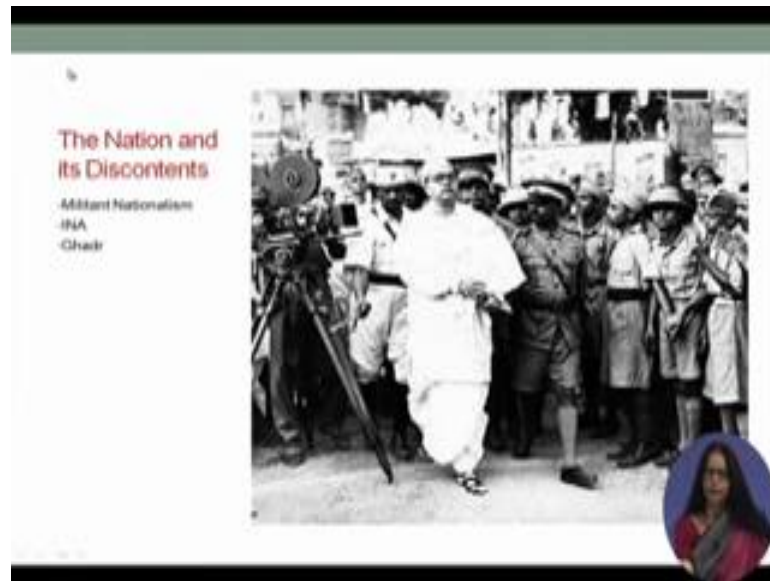
So, who are the Discontents of the Nation, and Why with cracks? begin to emerge we will not going to there because we examine that, when we were talking about the emergence at night, "Micro Nationals Movements", but we did talk about how when the Nation, was Indian Nation was reproduce as new 3 nation theory, not a 2 nation theory and this 3 nation theory when I spoke about the role of "Script and Languages", I spoke about the demand, the linguistic demand which was for three nations so there would be in Nation based on "Devanagari and Hindi", and other on "Urdu" which was with various "Islamic Nation" and the third nation would be a, "Sikh Nation", but these linguistic, these demands were not made on the basis of religious identities they were made on the basis Language and Script. We found that this third nation was informed, because the third demand where the sake Nation was an excepted so this was one example of the discontents.

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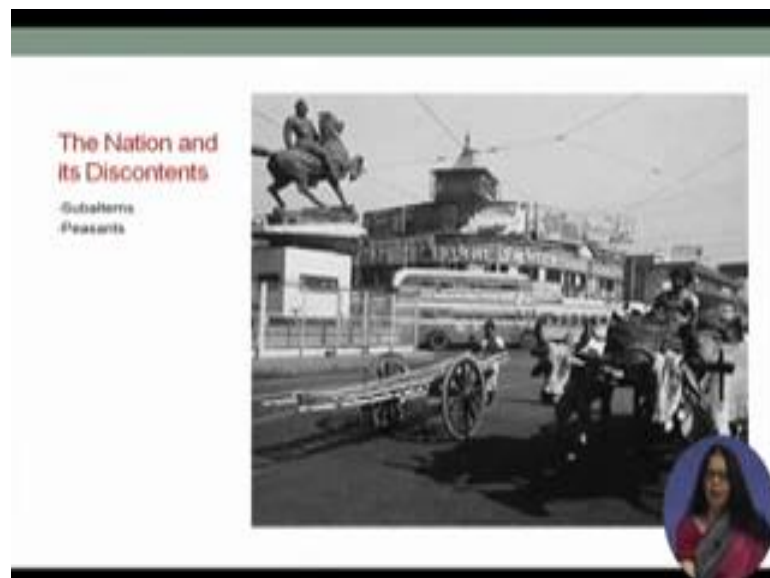
We also find cracks within the leadership and we know that is unity which the Nation witnessed during the nationalist movement after independence so even prior to independence, they were cracks within the leadership, cracks which were patched over for the sake of gaining independence and these cracks began to emerge gradually.

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We, also aware of how some this non violent narrative of independence produced by based on the "Gandhian" para time was folk rounded and other nationalist movements the no violent form forms of "Nationalism's" or "Military Nationalism's" for (Refer Time: 04:28) to the construction of thus master narrator of non violence persistence. We know this stories of the "I N A" with stories of "Ghadar", this (Refer Time: 04:42) stories which have now being brought to light which are being recovered.

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And, we also have the nation being critic or interrogated or question by from the class perspective we have the balance of subalterns, from the perspective of class, the presence, you fail that there be short change, in the dismissal of the gains of the nation, they also divides merging along the lines of cast, particularly they emerges of "Dalit movement", where certain types of people, supporting group including peasants and is cast those who are marginalized by their cast, than Dalits also protect against the so called "Homogeneous Nation", the unity in diversity in narrative of the nation.

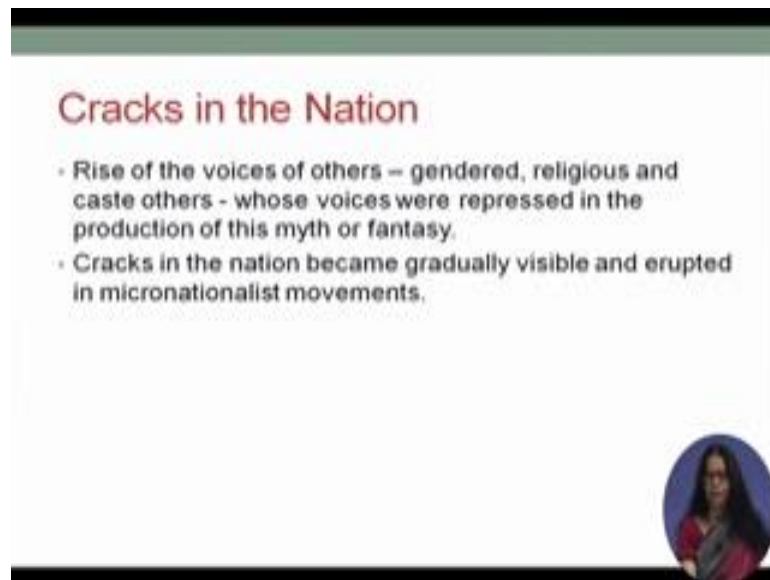
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And 1 major component of this content 1 major interrogation came from the Women.


Now, the "Women", question was very important during the national spokesmen and women where In fact, appropriated in this anti resistance movement, but the story of the nation remain the story it a male middle class of a cast story in which after the after the gaining of Independence, after the formation of the Nation, the women where ask return to the traditional rules and erased from this history of the Nation. So, while they were encouraged to noise the public space during the nationals' movement there were expected or retreat to the private space to safeguard tradition after giving Independence.

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Cracks in the Nation

- Rise of the voices of others – gendered, religious and caste others - whose voices were repressed in the production of this myth or fantasy.
- Cracks in the nation became gradually visible and erupted in micronationalist movements.



Now, these voices of the others Rise this, Rise of the voices of the others – gendered, religious caste others, began to emerge these voices in which were replace during the construction production the myth and fantasy of the nation are the reality of the nation whichever we looked it noted it these voices became raise over the years. And because of the Rise of these voices Cracks in the nation became gradually visible and erupted in micro nationalist movements.

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Small Voices of the nation

- Female Writers
- Interrogating the Gendered Masternarrative
- Anita Desai
- Nayantara Sehgal
- Shashi Deshpande



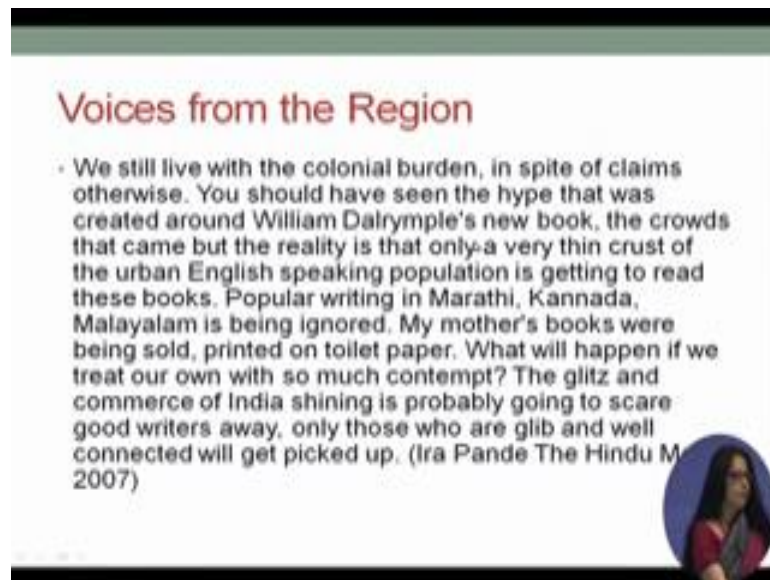
So, today in this module I look at; I will not have time to look at all the Small Voices of the nation such as different religious minorities or cast minorities or cast discontents or class discontents, but I would focus only on 1 particular Voices of the nation which was repressed in the construction of the master narrative nation, "Voice of the Women" who have interrogated the gender master narrative of the nation and a once again the roll has the leading roll has been played by writers, writing in English writers from very lead background who write in English, "Female Writers" who have Interrogated this Gendered narrative of the nation in they are own writings narratives such as, "Anita Desai", "Nayantara Seghal", "Shashi Deshpande", and so on.

But, instead of focusing on the Writers who write in "English" in this particular unit I would focus on "Voices of the Nation", "Voices of the Women", and I would combine it with the "Voices of the Region", because in the construction of the this narrative of the nation the voice the dominance of the center and the nationalization of the region also lead to several regional discontents and the emergence several macro nationalist movements. So, in the particular case study I will take up in this unit would be representative of 2 discontents: regional discontents and the gendered discontents.

So, this narrative would combined the "Voice of the Women" and the "Voice of the Region" and here then other voice because unlike the writers, the who were canonize by in the construction of the "National Culture" or "National Literature", who emerge largely from who were mainly, Writers who are considered serious Writers, they were Writers who were extremely popular and yet they were not giving the due by the nation because of the divide between so called "Serious Literature", the can canonization of serious the so called "Serious Writing" and the marginalization of popular writing.


So, this particular Writer that, I am going to talk about combines in her writing in a person 3 of these marginalized narratives 1 of the "Women", 2 of the "Region" of the "Bhasha" not of the "Bhasha's", but of the region and the third of the "Bhasha" as well and the third is that of a popular versus classical or high culture.

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Voices from the Region

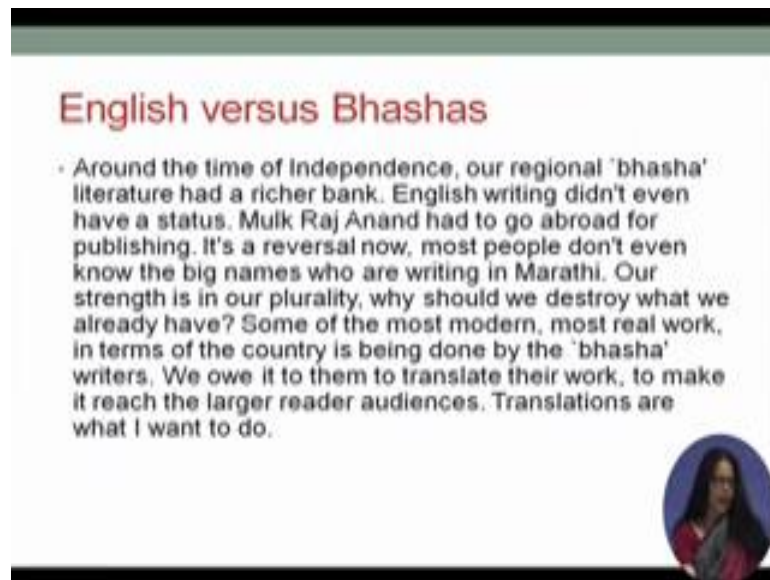
- We still live with the colonial burden, in spite of claims otherwise. You should have seen the hype that was created around William Dalrymple's new book, the crowds that came but the reality is that only a very thin crust of the urban English speaking population is getting to read these books. Popular writing in Marathi, Kannada, Malayalam is being ignored. My mother's books were being sold, printed on toilet paper. What will happen if we treat our own with so much contempt? The glitz and commerce of India shining is probably going to scare good writers away, only those who are glib and well connected will get picked up. (Ira Pande The Hindu M 2007)



So, I am going to talk about a Writer, who is extremely popular who enjoyed a popularity which is which was Un-presidential and popularity which continues even after her death, but let us first listen to her daughter "Meera Pandey", who says we still will live with the colonial burden, in spite of claims otherwise. You should have seen the hype that was created around "William Dalrymple's" new book the crowds that came but the reality is that only a very thin crust of the "Urban English" speaking population is getting to read these books so she is making a case for the "Bhasha" Writers we met a lot of "Bhasha" Writers earlier in the first module, where we saw how they helped in the construction of the nation, but now we are looking at the "Bhasha" writers all of whom do not compress at in the writing of the nation.


Popular writing in "Marathi", "Kannada", "Malayalam" is being ignored. My mother's books and we meet a mother soon my mother's books were being sold printed on toilet paper. What will happen if we treat our own with so much contemptuous? The glitz and commerce of India shining is probably going to scare good writers away. Only those who are glib and well connected will get picked up.

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English versus Bhashas

- Around the time of Independence, our regional 'bhasha' literature had a richer bank. English writing didn't even have a status. Mulk Raj Anand had to go abroad for publishing. It's a reversal now, most people don't even know the big names who are writing in Marathi. Our strength is in our plurality, why should we destroy what we already have? Some of the most modern, most real work, in terms of the country is being done by the 'bhasha' writers. We owe it to them to translate their work, to make it reach the larger reader audiences. Translations are what I want to do.




And then she summarizes the divide between "English" or "Bhasha" and "Bhashas" mainly the modern Indian languages, as spoken different parts of India. And she says that Around the time of Independence our regional "bhasha" literature had a richer bank we looked at this rich bank of "bhasha" literature when we talked about the role of the normal introducing the nation when we saw how be the novels of "Prem Chandra", "Bankim Chandra" many other helped in the production of the nation. English writing did not even have a status. "Mulk Raj Anand" had to go abroad for publishing.


It is a reversal now most people do not even know the big names who are writing in Marathi. Our strength is in our plurality why should we destroy what we already have? Some of the most modern most real work in terms of the country is being done by the "bhasha" writers. We owe it to them to translate their work to make it reach the larger reader audiences. Translations are what I want to do this is what "Veera Pandey" said.

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Gaura Pant or Shivani



- **Gaura Pant** (17 October 1923- 21 March 2003), better known as **Shivani**, was one of the popular Hindi magazine story writers of the 20th century and a pioneer in writing Indian women based fiction. She was awarded the Padma Shri for her contribution to Hindi literature in 1982.




Now, we want to look at the case study of one such writer from who write who wrote in Hindi, and how this writer construct the region and who represents the small voice of the [re/region] region and even those she was not canonized she was not included in the canon of the writers who were honored in the and included in the canon of in the literature. She is a writer who enjoyed great popularity not in her in her life time, but also after her death. We talking about "Gaura Pant" popularly known as "Shivani", he is born in 17 October 1923, and died in on 21 march 2003, better known as "Shivani". Who was one of the popular "Hindi" magazine story writers of the twentieth century and a "Pioneer" in writing Indian women based fiction. So, she is writing before any of the writers writing in English. She was awarded she was awarded at last "Padma Shri" for her contribution to Hindi literature in 18/ 1982.

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Sanskrit, Bengali, Hindi, Kumaoni

- BORN on Vijaya Dasami, 1928, in Rajkot where her father was the Diwan, Diddi's early years were spent with her parents who moved from state to state as her father worked with the rulers of Orchha and Rampur. When she was about eight, she and her brother and sister were sent by her grandfather, one of the founding faculty members of the Banaras Hindu University, to Shantiniketan, where she spent 12 years. Tagore was a great influence on her life and often visited her family in Almora. Her husband, Shukdeo Pant, was a teacher and later worked in the Education Department of Uttar Pradesh. They spent a substantial amount of time in Nainital, then moved to Allahabad and finally to Lucknow.



Born on "Vijaya Dasami", 1923, was a miss print it should be 1928, not in the 3, in "Rajkot" where her father was the "Diwan", this is her daughters biography of mother she says "Diddis", "Diddi" as they called the daughters called her "Diddis" early years were spent with her parents who moved from state to state as her father worked with the rulers of "Orchha" and "Rampur". When she was about 8 she in a brother and sister were sent by her grandfather one of the founding faculty members of the Banaras Hindu university to "Shantiniketan" where she spent 12 years. "Tagore" was a great influence on her life and often visited her family in "Almora". Her husband, "Shukdeo Pant", was a teacher and later worked in the Education Department of "Uttar Pradesh". They spent a substantial amount of time in "Nainita" and moved to "Allahabad" and finally, to "Lucknow".

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Shivani




- Diddi's novels and short stories are set in Kumaon and have strong heroines who are almost always beautiful. When quizzed about this, she claimed she could not bear to write of ugliness in locale or character.




Now, she has these multicultural heritages vacancy: Sanskrit, Hindi, Bengali. And what is her writing about again we have to go back her daughters were desires, "Diddi's" novels and short stories are set in "Kumaon" and have strong heroines who are almost always beautiful. When quizzed about this, she claimed she could not write a bear she could not write of ugliness in locale or, or in character.

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Popular Writing



- Almost all of her works are in print today and widely available across India.
- She garnered a massive following in the pre-television 60s and 70s, as her literary works (like her most famous novel, 'Krishnakali'), were serialised in Hindi magazines like Dharmayug and Saptahik Hindustan, leading to her cult status as a Hindi magazine novelist.



And, Almost all her of her works are in print today and widely available across India. They not print in available across India, but she has a big following overseas. So, when

we talking about "bhasha" writers, we can think of several other examples not just "Shivani" but the "Bengali Maha" writer "Mahasweta Devi", who is writing is thought in University, so University receives and she is become the sight for the exploration of the "bhasha" writes is English divide in the divide voice is Subontenty and leader-ism.

So, it is the popularity of these writers in the case of, "Mahaswetha Devi" gad see the (Refer Time: 17:04) critic that, Asia cruelties "Gayathri Charavathis", few act who brought her writing to the potential of the (Refer Time: 17:10) and like, "Mahashwetha Devi's" writing which is familiar to most student of English literature or post cular writing to cross the world. Shivani is writing found its way across the world she has she has fans "Hindi" speaking or Hindi knowing fans across the world Independent of this academic intervention because one can find her re books, one can find a people talking about her fiction on the social media people who are not any base in India, but who might not have had have who are not her readers within the territory of India, but a very globalized leadership which talks about her writing even today.

So, she garnered a massive following in the pre-television 60s and 70s as her literary works like her most famous novel "Krishnakali", were serialized in Hindi magazines like "Dharmayug" and "Saptahik Hindustan", leading to her cult status as a Hindi magazine novelist.

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Now, through her writings, she also made the culture of "Kumaon", somewhat known to Hindi-speaking Indians across the country. And I must share this a necked out a leading writer from Arunachal share this starving with me about how he would, when he would wait for his copy of "Dharmayug" in his remote residents, because he could not read to read the next next serialized version of one of the novels. So, what was interesting is that her writings, spend the regions in addition to the national leadership all lovers of Hindi literature who were divided across the country including can far away Arunachal Pradesh who are reading her writings in "Dharmayug" even though they might not have been officially disseminated in the cannons of reduce by the cannons of Hindi literature.

We can even think of a literally journals like, "Dharmayug Saptahik Hindusthan" in the in the production in addition to the novel the serialized several of the novels as we said even earlier like thus the Hindi novels which appeared a serialized versions true this periodic literature we can also talk about the role of periodically fixture in constructing the nation and creating these literary communities which conversed on the imagining of the nation and it based on the nation which took place on the pages of these periodicals. So, but what is important does that through her life it she also made the culture of Kumaon somewhat known to Hindi-speaking Indians across the country.

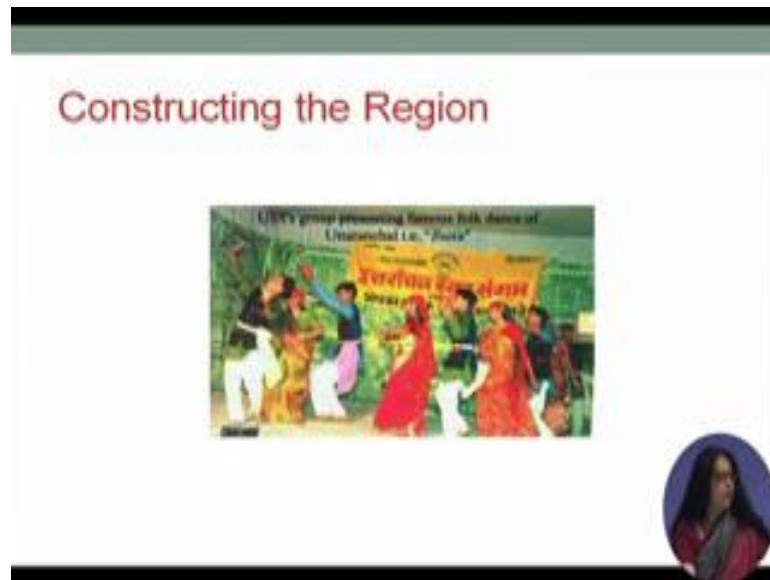
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And this is now; I would conclude this unit with how important should be writing of the region and the appropriation of her writing in the construction of this region which is

now known as "Uttarakhand", and the identities of this particular region with the success of the micro nationalist movement and the formation of a separate state. So, I bring it some images of the region and you can see why she, why she found duty, the stayful because you can see the region is one of the most beautiful regions in the country.

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And how, her writing place in important how the roll of not just fiction, but literature, but rituals, festivals, folk songs, quite folk dance, in the production of regional identities in which Shivani's novels also become compressed.

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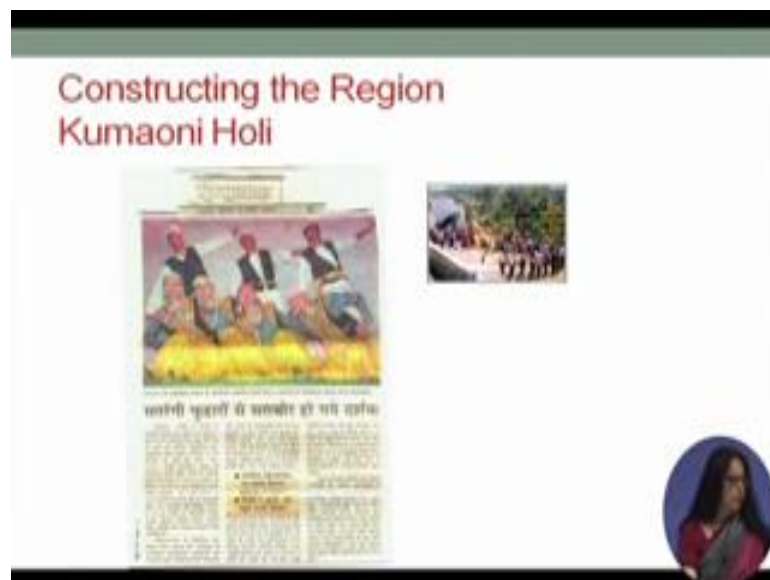


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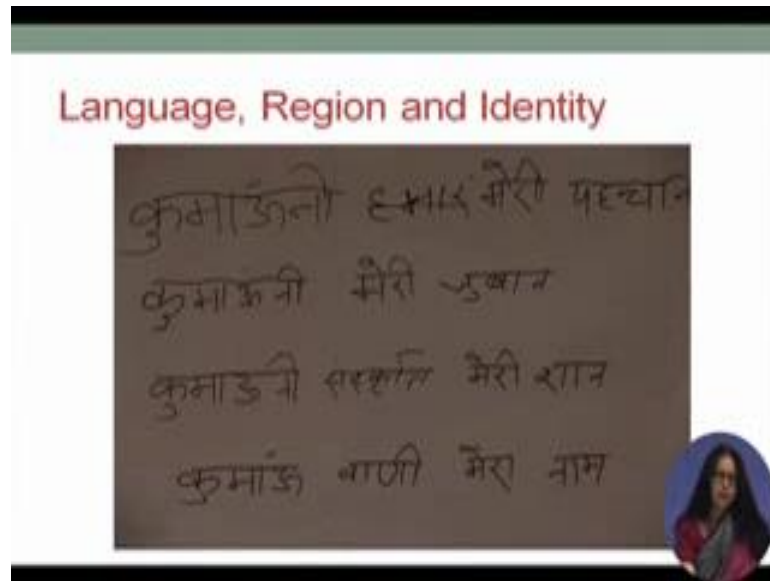
So, a way have in which is of some "Kumaonis" here and we can see how the folk music, folk song is important in the construction of regional identity.

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This is news paper reporter, 2004 and how literature and (Refer Time: 21:51) is appropriated in the production of a particular regional identity. And we have the construction of the region through the "Holi", and "Holi", which is very different from the "Holi" in the rest of the India the "Kumaoni Holi".

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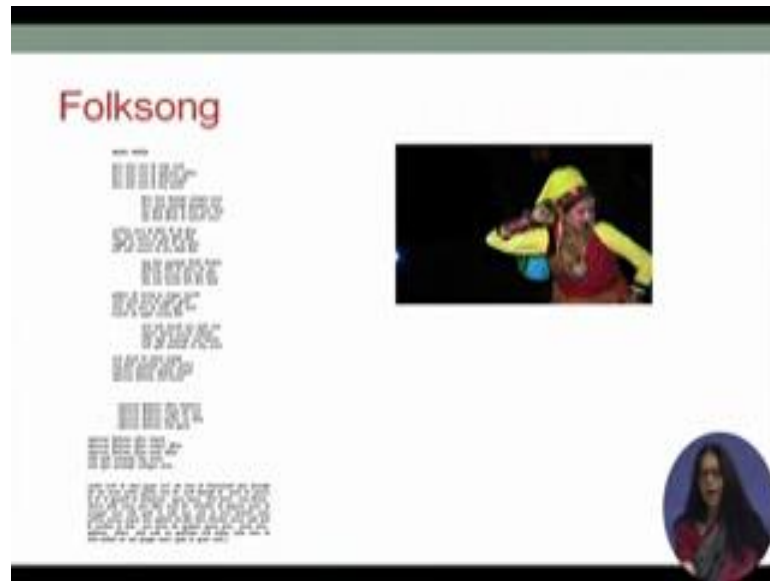
And, connecting this with the earlier discussion on the role of script language and identity we can say how once again the same logic which was used in producing the nations. The 3 nations in 'Hindustan' 'Pakistan' and 'Khalistan', which in happen now the same logic of script in language is being used in the production of (Refer Time: 22:40) investic, identities within the nation in the formation of regional identities such as in this defeaty [FL].

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And we have "Kumaoni Vani Community Radio".

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And, we have so folk song. So, with this we can see how fiction or writing we have to again return to the question and listens questions about the relationship between a script, language, novel and identity and we find how complicated it gets in the case of India where the initial role of script language and identity such as "Arabic" and the "Devanagari" script as well as Hindi and Urdu language in the construction of the nations of Pakistan and Hindustan is complicated because in the in this deviant nationalism and (Refer Time: 23:48) strategy calls it. There is no one to one correspondence between language and identity as in the case of European Nationalism's, because we have in India we have so many languages and because of this is it possible to have a single nation based on a single language in the case of a nation which has multiple languages.

So, what is the nation that is being imagined through these languages, languages or through these print communities or through the linguistic fiction communities of the novel what are the communities that have been imagine. It seems not in the production of the nation it served seems to be some kind of confusion because when, when the writers talking about producing identity through the nation are they referring to a particular at noveling mistake it at original identity or are they talking about a particular national identity seems to be that there is a confusion about what is the nation that is being produce say in the writing of a Bengali writer like, "Bankim Chandra Chatergy" who was become a sight for the for the debate on the production of Indian nationalist identity, was he talking about Indian nationalist identity or was he talking about Bengali identity was

it was his writing important in the production of a Bengali nationalism, Bengali nation or an Indian nation.

So, it is it is more complicated than it seems, but that where I wish to point out his how the writing from the region is there seems be kind of (Refer Time: 25:40) which is sometimes it greater and sometimes it distracted because in some cases this writing from the region or linguistic write in or writing a fiction the novel in Indian "bhashas". Sometimes it is a creative and with the in the nation or with the national identity or he supporting in the magazine of the nation as in the case of Bengali fiction of "Bankim Chandra Chatergy", how national identity and the imagining of the nation itself is mapped on the identity produce to the novel or to the novels of "Bankim Chandra Chatergy" or his book or his other writings. Where as in other cases sometimes writing can be dischantive or it can be a creative. So, taking in the case of Shivani on Gaura Pant we see her as a product of nationalist identity through her very diver side education through her residence of (Refer Time: 26:45) different parts of the country her exposed to different languages, regions, cultures, literature's.

So, she in her body and in her personals she found this a very synthetic, very athletic cultural identity based on amalgamation of very basic upon Indian Sanskrithic identity which was being produced during the period along with that she is shows a strong Bengali influence as well as "Kumaoni" influence. So, to be it seems to passage or it seems to exantify that no when the way from the nation which is posed both micro nationalist in the sense that, that as it points to her Kumaoni roots as well as nationalized. So, writing which combines a strong yeth oregionalism re-ethno linguistic identities along with a national identity which is mapped on in ancient Indian language "Sanskrit", is reflected in her writings and how this writing challenges, many other device such as a divide between the center in the nation, between writing in English and the "bhasha's" between writing by male writing and gender narrative of the nation and between so called 'serious literature' and 'popular fiction'.