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Globalization and Indian Fiction: Concerns and Challenges

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The very theme of this seminar ‘Globalization and Indian Literature: Concerns and Challenges posit a concern that the very Term ‘Globalisation’ is a challenge to ‘national’ literature as Indian Literature. The reason being that Globalisation looked at as the contender to nationalism even to historiographers surrounding the rise of ‘global history’ in 1990 just as the in case of visualizing the globe the national borders are blurred due in the telescopic view of globalization. The challenge is to zoom in and find for our self that ultimately the globe too far to behold and there is a human compulsion to attempt at the local which is regarded as a concern or a challenge.

To begin with globalization is a process, an ever happening phenomenon or a historical reality that we cannot ignore. The means/ instruments of globalization are technology and economy. The speed at which the technology is advancing it’s impossible to remain updated. The word updated seems outdated, as we cannot think/ regard ‘updatation’ in terms of a day or a date and call ourselves ‘up-to-date’, we might pose as primitives. Thus one challenge it poses is that of speed. Is Technology to be blamed? As in case Gandhiji’s decolonizing mind advocated against machinery in his times against ill’ i.e. the modern civilization. Do we need a different response now (not today)? One approach is- of the ostrich way to not to look at the reality and think that it will pass on... the option is we participate.

We must understand the basic difference between ‘globalization’ i.e. a process and ‘globalism’ which is an ideology, the ideology of the capilistic/ class where the local becomes the enemy or the global need not care for the local. If globalization is a process or phenomenon, it has its teleology and historically can be seen linearly as follows colonial – postcolonial - neo-colonial - global. Thus the anxieties of the postcolonial critics as project with University of Illinois, Urbana-Campaign, in April 2002 a group of editors, including Ania Loomba saw the urgency addressing the concerns then as ‘Post colonial Studies *and After.*’ With a stress on ‘after’ to situate and locate the postcolonial Studies as a phase termed as ‘end of history’. The postcolonial discourse was all about: colonization, nationalism and imperialism while globalization comes with the emergence of a new challenge to confront with the rise of ‘empire’ without a center to target. The ambiguity with the global situation is addressed with ‘the after’ to look at it in continuity. Long before in 1990 Spivak in looks at globanisation in continuity as,



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Let us learn to discriminate the terms colonialism - in the European formation stretching from the mid eighteenth to the mid twentieth centuries- neocolonialism- dominant economic, political, and cultur-alist maneuvers emerging in our century after the uneven dissolution of the terrestrial empires- and postcoloniality- the contemporary global condition, since the first term is supposed to have passed or be passing into the second.(3)

The urgency of such a project by critics in America need no explanation. The terror attack on the twin tower symbolic of the globalization of terrorism and not able to find a center in Iraq then and later in Afghanistan and other blinking grounds on the globe. Form [www. Wiki](http://www.Wiki). Ever open to addition and editions should also not be overlooked, which opens the entry on globalization as:

In 2000, the International Monetary Fund (IMF) identified four basic aspects of globalization: 1. Trade and transactions, 2. Capital and investment movements, 3. Migration and movement of people, and 4. The dissemination of knowledge. Further, environmental challenges such as climate change, cross-boundary water and air pollution, and over-fishing of the ocean are linked with globalization. Globalizing processes affect and are affected by business and work organization, economics, socio-cultural resources, and the natural environment.

While addressing the theme of this seminar my first confrontation will be with placing globalization and Indian placed side by side to come up with the same postcolonial concerns of national identity in Indian literature. ‘Indian literature’ can also be problematic when it comes to threaten the identity of regional literatures an issue of homogenization. And the attempt of Sahitya academy and other related projects as NTM.

Ali behdad in ‘On Globalization, again’ states that ‘The academic literature on globalization, in short, contrary to its claim of novelty and originality, is a mimetic and intertextual discourse. Ahmed could genelise it as, ‘all postcolonial literatures are national allegories’ considering the colonial- national –imprial culminating in the ‘empire’ without centre aspect we find that today the fictional writing tend to be intertextual, interdisciplinary and greatly loaded with rewriting history that is long past self conscious of fictionality.



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Keeping with the above trajectory I attempt to analyze three novels Indian languages available in translation, *Avarana The Veil* (2014) by S L Bhyrappa from Kannada, *Cobalt Blue* (2013) by Sachin Kundalkar from Marathi and Dhruv Bhatt's *Lovely Pan House* (2012) from Gujarati and the translation is in process along with the two Indian English novels namely *2012* by Vipul Rikki (2012) Rukmani Bhaya Nair's *Mad Girls Love Song* (2013) and Juliaet Reynold's *Finding Neema* (2013).

Aavarana: The Veil by S. L. Bhyrappa is one such rewriting history, employing the meta-narrative with a novel within a novel to recreate the times of Aurangzeb. It is the story of a free-spirited and rebellious young woman, Lakshmi, who marries the man she is deeply in love with. Although Amir, her husband, requests her to convert to Islam, she reluctantly agrees. Despite her father being completely against the marriage, she breaks ties with him and changes her name to Razia. However, things change for the worse and she discovers a different side to Amir. He is not the progressive and liberal person she thought he was. He along with his family forces her into practicing Islam. This sets Lakshmi on a journey to uncover India's history about religion, caste, and creed. And she finds out that although the Indian society has come a long way over the centuries, it still remains as rigid as before.

Global movement of people, goods, and ideas expanded significantly in the following centuries. Early in the 19th century, the development of new forms of transportation (such as the steamship and railroads) and telecommunications that "compressed" time and space allowed for increasingly rapid rates of global interchange.

Thus, what is striking is that globalization is the demand of the world economic giants who have their strategies to spread their markets all over the global. Earlier it was possible to take over politically but today they do it through the institutions they head, standards, certifications and policies that benefit the powerful. It is an extension of the strategies that European colonisers employed. Gayatri Spivak in *Theory of Margins* delineates in 1990 the extension as: Today in 2014 we are told that we have gone global. Going global is a suggestion to move away from local. The compulsions on the eco-political front has to have a gaze on the global and move ahead at global pace in order to 'develop' and 'progress'.

Global-local-identity Hegemony hybridity distortions voicing subaltern experimentation with forms- response to my own assertion that postcolonial thought provided the best way of understanding the situation of emergent literatures written in indigenous languages. The response comes from a nationalist perspective and constitutes a protest against the dissolving of the nationalist ethos and with it the claim to cultural self-



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determination. Is that still a viable project, a reasonable expectation? Cultural self-determination, it would seem, is now played out on an international stage, because of the homogeneity of social and political norms, the world-wide communications industry and the global problems the planet is going to have to confront, such as climate change. Graham Huggan, in a recent international seminar relayed between universities in the UK and the USA, identified two contrasting interpretations of global consciousness: the one essentially economic, the inexorable move towards a global economic system in which all national economies are caught up, for better or worse; the other ecological, the awareness of the urgency of the problems the planet will have to face in the management of the environment. He also observed the way in which the term postcolonialism exists in permanent tension with neo-colonialism, its latent opposite.

The three recent regional novels available in translation, *Avarana The Vail* by S L Bhyrappa from Kannada, *Cobalt Blue* by Sachin Kundalkar from Marathi and Dhruv Bhatt's *Lovely Pan House* are good examples of the tensions with neo-colonisations. *Avarana* rewrites the Indian history with the issue of communalism at global level to result in terrorism to localize it at personal/ local sphere to present a Hindu girl marrying a Muslim and as a result the devastation of a family. The father's adamant decision not to accept the marriage and study the history of Muslim rule for the daughter to compile it. It is a good example of interdisciplinary where the writer sights the long list of references at the end of the fictional work to authenticate the work. The narrative strategy as parallel narration is employed to recreate the past through the story of the Rajput prince who lives a eunuch's life in the Janana of Aurangzeb. The distorted history of the Mogul period is well fictionalized.

Sachin Kundalkar *Cobalt Blue* is weaving of hetro/homosexual relationship of a paying guest artist hero who doest have a last name with the siblings Tanay and Anuja. Its not the boldness of the subject matter but again the art and the artist, a painter, so realistically sketched in a local town away from cosmopolitan life and posh dwellings is noteworthy.

Dhruv Bhatt's well known Gujarati writer with his environment concerns in his early works as *Samudrantike*, *Tatwamasi* and *Akoopara* comes up with his recent *Lovely Pan House* to narrate the aspect of learning and brought-up through his hero born and abondened in a local train carriage and brought up by the women coolies on the Railway platform to be a film director. Learning to sketch from a slum girl on the walls of the carriage, paint sign boards and number plates of the vehicles, working in a pan shop with all the odds but the artist in him is miraculously alive.



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So a writer these days – or any Frederic Jameson's version of post- modernism as the 'cultural logic of late capitalism'. It may be that the relative absence of globalisation as a literary classification can be explained by the widespread adoption of post-modernism as an aesthetic category in literary studies and, in Jameson's version, the post-modern closely resembles social-science classifications of globalization.

J. M. Coetzee's *Youth*, which, of all the texts examined here, is the one that addresses globalisation most obliquely. Nevertheless, when read as a narrative of globalisation, the novel appears to merge cultural and economic models of internationalism into a unified process of commodification in ways that resemble the equivalence between development and civilisation in Blair's official globalisation. The novel's narrative, of an expatriate South African attempting to realise his youthful sexual and artistic fantasies in London, seems to evoke familiar post-colonial narratives of migrancy, cultural dependency and 'writing back'.

Lastly Nair's *Mad Girls Love Song* is a good example of a intertextuality where in the 'madness' centrally weaves the story of Pari/ Ariel/Parineeta, the angle heroin, a child schizoid through her visions builds a fabulous past in cooperating the literary history. A brown skinned convent educated girl to rewrite the literary history to take in the canonical Sylvia Plath, William Blake and D. H. Lawrence. For which Coetzee has a comment as 'Intellegent and lively'. Nair has in her first novel experimented the revising, rewriting and intertextuality which is the mastery of Coetzee in 'writig back' as a post colonial writer. Reynold a writer with mix Irish and English origin, and spent most of her life in India, married to Indian artist Anil Karanjay. Writes about Neema suffering from autism, a child of Nepali parents immigrants in India who she has adopted in *Finding Neema*. *Finding Neema* and *Mad Girls Love Song* use is a good use of autism in fictionalizing the lives of immigrants. Immigrant states the subject matter for the writers all over the globe today. One more title *2012* is a narration of a story telling that can save the world from its doom. With the aspect as catastrophic as, 'Is this world ending because you have consumed all tales, or are you here consuming tales because the world is ending? Have all stories got lost forever? Did all our fables become the same? The narrator, paranoid and drunk writer, begins to tell his cat the tales. It is again a good experimentation with narrative technique to tell and prolong the existence in seclusion and survive. Thus the novels published in the last couple of years bring forth the global situation from the local/ regional levels to present the ongoing tensions in the neocolonised times.



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