

The Rebirth of Comparative Literature in Anglocalization

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Abstract: Anand Patil examines in his paper, "The Rebirth of Comparative Literature in Anglocalization," the debates on effects of "globalization" on literary studies and "cultures" in India. The focus of his comparative scrutiny follows the debate about the "death" of comparative literature. Patil re-imagines the rebirth of interdisciplinarity, a basic tenet of the discipline of comparative literature and a characteristic of globalization. He has coined the term "Anglocalization" to analyze the complexity of the effects of globalization in the multilingual and multicultural situation of the subcontinent. The term is used to describe a tripartite process: Anglicization by global English, economic liberation, and privatization and localization. These characteristics exhibit the next phase of increased acculturation on the post-colonial subcontinent. Society, as well as humanities scholarship, are divided in two zones: the special economic zones of the privileged few and the rest of India with increasing population of the poor. As a result, generic hybridism exhibits crucial transformations in a formerly static society unevenly modernized on the colonial background. The fear of the death of languages and cultures reigns supreme. This has created an opportunity to revive comparative literature with a firm faith in Indian philosophy of reincarnation and more tolerant interdisciplinarity.

Anand PATIL

The Rebirth of Comparative Literature in Anglocalization

So far the positive as well as negative effects of "globalization" are being discussed in all walks of life in India. It has become a watchword in the themes of literary conferences and debates. Lois Parkinson Zamora commented critically on the effects of globalization on not only literature and culture but also on teaching profession in Latin America. To some extent, similar effects are visible in Indian literature and culture. The term "globalization" is used by Lois Parkinson Zamora to refer to the "changes in cultural conditions worldwide" during the past ten to twenty years and she has sorted out following three characteristics of this "complex of transcultural operations": The presence of new information and communication technologies, the emergence of new global markets; the unprecedented mobility of peoples and levels of (im)migration, with their accompanying cultural displacement(s); and the reconfiguration of space, both conceptually and experientially (<<http://docs.lib.purdue.edu/clcweb/vol4/iss3/1>>). This discussion leads us directly to comparative cultural questions. Titles of works such as comparative politics, comparative mathematics, comparative physiology, etc., show -- historically -- how anthropologists, economists, ecologists, and several others become cultural comparatists who weigh cultural differences. All such terms signify current "spatial realignments." Some of them do not have equivalents in our regional languages. I have coined the term "Anglocalization" to trace the effects of global English, globalization and localization in the Indian context. The reference to the "death" of comparative literature is with regard to Susan Bassnett's 1993 book, *Comparative Literature: A Critical Introduction*, where she writes "today, comparative literature in one sense is dead" (47) and to Gayatri Chakravorty Spivak's 2003 book, *Death of a Discipline*, two eminent scholars of comparative literature who speak from the "centre" (Europe and the US), when comparative literature in India -- a "periphery" -- is in its initial stages of development as an independent discipline, intellectually and institutionally (on this, see also Tötösy de Zepetnek, *Comparative Literature*, "From Comparative Literature"). It is a paradox of neo-cultural-homogenization and/or US-Americanization that a round table conference was held on Spivak's book at New York University where Reinaldo Laddaga observed: "We have to find a way of comparing the kinds of verbal objects that have been studying in our classes with the verbal objects created for use online. The remark was not outrageous. Arguably, the energies that In the not too distant past our students to printed media now spent in digital space, in playing computer games ... The emergence of projects that connect aspects of the modern literary tradition with virtual spaces mentioned above in order to facilitate what might be called 'mediated conversations'" (449).

But, at present, a select few "Indians" (the nomenclature of Hindustan by European colonizers/invasers), including NRIs -- a non-resident Indian (NRI) is an Indian citizen who has migrated to another country, a person of Indian origin who is born outside India, or a person of Indian origin who resides outside India (on this, see *Wikipedia* <http://en.wikipedia.org/wiki/Non-resident_Indian_and_Person_of_Indian_Origin>) -- may have the borrowed voice in such a "mediated conversation." But an average "subaltern" Bharatiya (Bharat for India, Bharatiya for its "native") is silenced by the breath-taking transformations and widening gap between the rich and the poor. The fear of the death of languages, literatures, and cultures is very much a concern to many. As a result, there is a nativist resistance to the "tsunami" of globalization in booklets published and speeches in India but that do not succeed in inspiring a true resistant literary movement. My position is that of a postcolonial comparatist and culturalist and thus notion of "Anglocalization" signifies the salient features of the next phase of literary acculturation in postcolonial India. During the pre-independence period, sociologists used to describe a twin process as "Anglicization" and "Brahmanization" (named after the high caste, custodian of elite culture and language) or "Sanskritization" (named after the classical language of India, Sanskrit) during the British and Portuguese colonialisms. In fact, this was the elitist nomenclature by the Orientalists for manipulating consent of the upper caste comprador class intelligentsia. Today "Anglocalization" points out both the positive and negative effects of this

complex process dominated by the use of "global" English at "call centers," increasing global interculturalism, and the local resistance to the special economic zones, as well as the elitist cultural centers. This shows how we have to adopt a global comparative perspective to interpret both the alien and indigenous cultural cum literary events. For example, the electronic media of the global village hyped the appearance of Kiran Desai in Indian *saree* to receive the Booker Prize for her novel *The Inheritance of Loss* in which she depicts the loss of cultural heritage and is suggestive of several transformations in Indian society; Meena Prabhu, the British-Indian NRI elite writer of *Mazen London* (My London), contested the election for president of the local All India Marathi (name of an Indian major language), and V.S. Naipaul, the British-Caribbean writer of Indian roots was knighted by Queen Elizabeth II.; a Marathi play *Vastraharan* (a strip-show by force) was performed in the U.S., etc. Under such circumstances of interliterariness and interculturalism, neither a text nor an author can be studied in isolation without a global context. Comparatively static semiotics of our literary culture is being revolutionized by global forces in respect of four major aspects of language, mind, and politics as discussed by Noam Chomsky and these four aspects are the notions of internalism, nativism, universalism, and constructivism (on this, see McGilvary 4).

To use the metaphor from the *Mahabharata* (globalized by Peter Brooks' dramatization in England) our traditionally fractioned literati are being revitalized today by the Anglocalization of the "cultural capital" into two divisions: the SEZ: Special Economic Zone, where the digital spaces of Drona and Arjuna (high caste elite characters from the *Mahabharata*) select few internationalized writers, especially from the traditional custodians of culture and media powers of the priestly class, which was always patronized by the ruling class and the local colonized space of orality and print media occupied by the majority-Eklavyas (Eklavya is a lower-caste down-trodden character in the *Mahabharata*, deprived of education because of the status of his caste: his thumb was asked for as a gift by Drona to handicap him in his self-taught art of arrow shooting). Such subalterns who considered the British rule in India a blessing, now find globalization a boom. To the other extreme, the peasant class of the marshal race is marginalized to commit suicide. The poor has little space in the cultural capital acquired in the process of anglocalization. How far are literary studies aware of such crucial transformations? Are we ready to accept the challenge of this metamorphosis or merger of comparative literature either into "area studies" (Spivak), comparative literature as "translation studies" (Apter), or into "comparative cultural studies" (Tötösy de Zepetnek)? Are we equipped with innovative conceptual tools to study the rich and complex intertextuality created by the tsunamis of global interliterariness? Our print capitalism is not yet totally been displaced by communicative capitalism of the electronic global village. Elsewhere, I have demonstrated how Steven Tötösy de Zepetnek's ten-point proposal for developing comparative cultural studies can be applied with certain modifications in the Indian context (see Patil, "The New Indian Comparative Literature and Cultural Studies"). It is a more relevant comparative cultural study to link the processes of the journey of the literary awards and interculturalness from the centers of literary culture to its peripheries. For example, Kiran Desai's Booker Award winner, *The Inheritance of Loss* (2006), is a product of international interculturalism and interliterariness. On the contrary, Namdev Kambale's *Raghavvel* (The Dawn of Time") in Marathi, the Sahitya Akademi's Delhi awardee, is the product of contemporary Hindu culture conditioned by imagination and local cultural conflicts. Both are published in the same decade, but there is a great difference in degrees of acculturation, techniques, and the awareness of the international forces of globalization. However, the similarities lie in their basic caste/culture conditioning and "carnivalization" of culture. Desai belongs to the elite class of Eurasians and Kambale to the subaltern caste/class of *dalit* (the term used for lower-caste reserved categories) Mang (name of one lower caste) community. Hence, Desai's novel is a postmodernist product of a rich international cultural carnivalization and the latter's modernist text that displays more local politics of culture, caste, and its features of modernism suggest what Lord Macaulay predicted in his "Minutes" of 1835. That generic hybridization is exhibited in SMS, graffiti, internet epistolary forms, and in innumerable adaptations from English texts into Indian languages today. India is considered to be a "linguistic giant," having 1600 mother-tongues reducible to about 200 languages; but it seems to be badly affected by the globalization that encourages

only English as the medium of schools and universities.

Of course, there is a mushroom growth in translation of foreign, especially Euro-American texts, as well as marketing them in India. The Euro-American monarchs of print media have established collaborative publication firms which have started to publish books preferably in English and a few in Indian languages, especially those that prorogate so-called elitist "high culture" (my issue with this is that it might eliminate multilingualism and multiculturalism). These forces have silenced indigenous resistant literary movements representing innumerable caste-culture-region-based fractions and local "cultural clashes." To the other extreme, the World Wide Web is occupied by the homogenizing "higher culture" marketed by electronic media monarchs. The huge computer programmes of the interactive translation of texts online such as *La balata del Corazza* (The Ballad of Corazza) by the five-member Italian Collective Wu Ming (Chinese for "anonymous") and the *Translation Map* by the US-American artists Warren Sack and Sawad Brooks are striking their roots in India. Several such developments pose a question of how to articulate a practice of reading and writing that fosters global citizenship cum netizenhip. Such a space is misused by the silenced subalterns for internet plagiarism, remixes, and gimmicks at different levels. We need good detective critics and a new aesthetics of plagiarism. The belatedness of cultural literacy, the poverty of theoretical conceptualization, and traditional hierarchical intuitive, mediocre modes of impressionistic self-centered criticism have stuck us into the mire of preliminary parallel or analogical comparative author studies. "A" the Marathi author is compared with "B" English-language writer, if the researcher is a teacher of English, and "C" the Hindi writer is yoked by violence to the neck of "D" the Marathi author, if the research is undertaken in a Marathi or Hindi department. Even two authors in the same language are compared. This is the mockery of comparativism, rampant in our academic world. Barring a few exceptions, the crisis of the mastery of a foreign language has mainly handicapped our comparative studies.

We are born in comparison and grow in great multicultural confines of "Otherness," but in our cultural traditions and as the colonized, to use Mikhail Bakhtin's concept with modification, "anti-dialogic" curricula leave no space for comparison at the undergraduate level. In fact, scholarship in comparative literature strengthens the creativity, helps the process of production of knowledge, and leads to innovation. It was proven in the past that achievements of the Indian writers who were trained at the colonial centers in Europe were considered to be trend setters. They were canonized as "fathers of new genres" and pathfinders in modern Indian literatures. My study of *Western Influence on Marathi Drama* (1993) and other books have demonstrated how our political relations with the West and acculturation go hand-in-hand. But there are a few examples of local cultural politics and literary poetics which determine the scope of such interculturalism. To cite a single sample case, it can be studied comparatively with all colonial contexts how the foundation of philological comparative studies was laid down by British Orientalists. One of the out standing D.Phil. dissertations, *The Origin and Development of Religion in Vedic Literature* by P.S. Deshmukh was published by Oxford University Press in 1933. But that tradition was not developed further owing to the religious constraints and opposition to comparison in the Vedic tradition. When I translated Deshmukh's work into Marathi in 2004 on the occasion of the writer's birth centenary, our literati were taken by surprise that it was by the same late Dr Panjabrao Deshmukh, the Central Minister for Agriculture, after whom an agricultural university and hundreds of institutions are named. Such gaps in the reception of comparative studies were created perhaps not only by religious powers but also by local cultural hegemonies. Today, bibliographies of comparative literature display that the contributions of Chinese comparatists are more in number and competent than Indians, albeit China was never wholly colonized and English is not one among its national languages. There must be something that is lacking in our creative thinking as well as critical theorization owing to mimicry and dependence complexes inherited from the colonial past. As a creative writer, I found my conversion to comparative literature a more lively academic activity just as a lonely traveler finds an oasis in a desert. Let me cite an inspiring illustration of Ezra Pound, one of the founding members of the International Comparative Literature Association / Association Internationale de Littérature Comparée at Oxford in 1954. Naikan Tao traced the significance of the role of Pound's training in comparative literature in shaping his comparative poetics with special refer-

ence to his interest in Chinese poetry (<<http://docs.lib.purdue.edu/clcweb/vol3/iss4/1>>). Tao argues that Pound viewed the notion of comparison "as a stimulus to invention" and that this underlies his "cosmopolitan stance and his endeavor to encompass world literature as a whole in an attempt to establish universal poetic criteria" (<<http://docs.lib.purdue.edu/clcweb/vol3/iss4/1>>). Tao understands this as "an epistemological norm and it is closely related to his [Pound's] ideogrammatic method and conceptual framework. Pound's 1954 *Literary Essays* show how he studied European literature comparatively with "definite intention of finding out what had been written, and how" (<<http://docs.lib.purdue.edu/clcweb/vol3/iss4/1>>). Pound's two persistent motives are to clarify what has been written in order to invent something new; to discover better elements as a "cure" for the maladies in modern poetry. His interest at that time was determined by the then contemporary three dimensions of comparative literature: the Western heritage and East-West and world literature. But he preferred to cross the boundaries of Europe in order to arrive at a "maximum geographical dimensions" of comparative literature. These interrelations led Pound to his theory of imagism and he rightly believed that comparison stimulates "acquisition" and transmission of Knowledge. He used it in his "criticism and poetics" (<<http://docs.lib.purdue.edu/clcweb/vol3/iss4/1>>). Much water has flown under the bridge since....

S.S. Praver's preliminary definition in his 1973 *Comparative Literary Studies: An Introduction* can be taken as a point of departure here: "An examination of literary texts (including works of literary theory and criticism) in more than one language, through an investigation of contrast, analogy, provenance or influence; or a study of literary relations and communications between two or more groups that speak different languages" (8). Elsewhere, I have analyzed the significance of Praver's *Karl Marx and World Literature* which, in turn, motivated me to undertake the comparative exploration of Y.B. Chavan's reading of world literature and its impact on his political and literary career (see Patil, *Tulav* [Comparison]). Till then, several Marathi monolingual-literary studies in traditional mould had never traced that major aspect of Chavan's career comparatively. This speaks volumes about the importance of the comparative method in our study of literature. While arguing for crossing the boundaries by adopting the comparative method based on parameters "evolved similar to other fields of inquiry," Aldo Nemesio writes: "For these reasons, it is often a disappointment to attend a conference concerning literature. One often finds that the boundaries of the conference are inadequate in relation to the questions one would like to ask. Focusing one's attention on a single author may lead to acts of celebration, in which all the participants feel they are part of the same group because they share the memory and the appreciation of the same text (I am aware that there are, in many ways, differences in the construction, tone, and approach in the conference from culture to culture in the context of regions such as North America, Europe, Asia, or Africa) ... in this case one's main task is to attempt to understand human literary behavior by means of sampling of several texts produced by several authors. This comparative investigation tries to understand the working of those human activities that are related to writing, distributing, and reading objects which -- in ways that differ in different cultures -- are called literature. Work concerning single author is a preliminary operation ... to have enough data on which to ground our literary research" (<<http://docs.lib.purdue.edu/clcweb/vol1/iss1/1>>).

Let us signal our approach in seminars, conferences, annual celebrations with Nemesio's broadly-based comparative cultural approach. Our approach is normally "monoliterary" and topics are, to use the phrase from the corpus of Prospero-Caliban, Crusoe-Friday, Oedipus Rex, and other colonial complexes, "childish," popular, and approval seeking. By nature, comparative literature continues to change and is open to diversity and innovation. The title of Charles Bernheimer's 1995 *Comparative Literature in the Age of Multiculturalism* also points to these winds of change. In my opinion, comparative literature as a discipline, although endangered by other global disciplines introduced by the global boom of information, needs to maintain a post-colonialist secular stance and not in opposition to cultural studies that in fact balances intrinsic and extrinsic literary elements. It may be renamed as "comparative literary cultural studies," but too much emphasis on literariness and "high culture" paraded in our impressionistic criticism that occupies 80% space in our curriculum needs to be changed. In order to get rid of shallow fickleness and extreme intuitive notions of literariness or greatness in

literature, we must demand the objectives of "scientificness" in the study of literature as suggested by Tötösy de Zepetnek. The real danger lies in oversimplifications in the name of democratization, globalization, and social justice in the multicultural situation of India. It is a paradox that not an Indian but a German scholar, Hyacinth Cynthia Wyatt, was awarded a doctorate in English for the dissertation *R.K. Narayan as a Brahman Writer*, submitted to the University Rovira I Virgil in 1997. A healthy comparative cultural approach might liberate our literary studies from the traditional patterns of culture-conditioning intrinsic approaches and the politics of culture framed in the name of modernist poetics.

As far as my own comparative studies are concerned, it is revealed that the monopoly of traditional cultural capital by the upper most caste has played a major role in mediating alien, especially Euro-American culture, and our energy is wasted in local cultural struggles. As a result, it is a less-resistant Indian literature that uses borrowed alien weapons in local "cultural clashes." This is the major difference between the African-Caribbean-Chinese aesthetics of resistance and our aesthetics of spuriosity, to use Naipaul's harsh term "mimicry." For instance, a performance of a musical play *Sangeet Saubhadra* (1883; a musical, *Subhadra's Marriage*) by Annasaheb Kirloskar, the father of Marathi musical drama, was staged in Pune in 2007 to celebrate the centenary year of its original performances. As it was paraded as an "original musical play," it can be concluded that we suffer from tremendous cultural amnesia. Recently I examined more than hundred prefaces written by the playwrights themselves to their postcolonial plays in Marathi. My findings confirm the above mentioned mode of mediating culture and literature. Drama is the most influential public media and a gateway of culture. It is a useful cultural laboratory to examine the clash of alien and indigenous elements on Vyasian-Valmikian or Homeric-Virgilian battlefield of the dramatic text. Surprisingly, most of these texts are the products of the Anglicized upper-middle-class high culture, but 90% are offshoots of European and US-American plays: British, French, German, and US-American texts dominate our stage. I found K.K. Ruthven's 2001 *Faking Literature* useful to analyze various kinds of forgeries, generic hybridities, hoaxes, recounter featings, retailorings, frauds, collages, refabrications, remakes of bastard versions, duplications, and whatnot in our dramaturgical literature. It is interesting to note that both Indian Visram Bedekar and European Ruthven suggest that there is a need compile a separate encyclopedia of literary terms to describe such processes of articulating intertextualities. There is a dearth of literary concepts in this respect and the expert judges, reviewers, critics, etc., need special training to engage in this undertaking. According to Ruthven, "the production of a literary text is an act that reveals the spurious nature of literature itself." She insists that "literature acquires the illusion of authenticity by being dissociated from what are represented as ersatz approximation of dubious practices in such activities as literary criticism, book reviewing and awarding of literary prizes, forgery merits spurious attention from cultural analysis and should be a key component of literary studies" (back cover of the book).

Other Indian arts are not exceptions to this overpowering effect of alien texts and scholarship in India has not yet paid sufficient attention to them. The expressions "intercultural theatre," "international film production," "collective authorship," still sound odd to Indian ears. We are delighted when the popular Hindi song "O My Girl of Black Coloured Eyes, Your Eyes are Black, Black" ("kajara re tere kale kale nayana") encases the highest rating in Africa, but are disappointed when there is a generic hybridization of our classical song and alien pop music. Although the great singer Lata Mangesher resisted such intercultural and international remixes and gimmicks of the old popular songs, she is finally appropriated by the media as she showed her presence at the Voice of India competitions on a private channel of television. Similarly, a French director of a film joins hands with an Indian producer because both of them have to fight with the dominant influence of Hollywood films. Thus, "disorganization" of a different kind has been making tremendous transformations in our formerly relatively static local life. A comparative cultural as well linguistic study of SMS and graffiti writings is more important and also relevant today than the huge compilations of single-author studies. Similarly, studies of the reception of alien languages and songs in advertisements on television are more meaningful than general parallel studies of two Indian writers. Goethe and Rabindranath Tagore dreamed of "world literature" in two different contexts of nations and cultures in 1827 and 1907, respectively. As I

pointed out earlier, their dreams came true when the "intercultural" *Mahabharata* was staged in England at the turn of the previous century. Patrice Pavis writes "so might the dramatic and scenic writing of Cixous and Mnouchkine in their staging of Indian history (*L'Indiade*), in which simulated corporeal and vocal techniques were supposed to represent diverse ethnic groups in the Indian subcontinent. Or Barbara's reading of *Faust* for Japanese or Indian dancers" (160). A comparative study of such intercultural products by an Indian comparatist is the need of the hour to judge the quality of such "mediated conversations." It is often claimed that Indian cultural tradition is known for tolerance and assimilation of foreign influences and the complexity of multilingual, multicultural, and ethnic, to use Raymond Williams' popular phrase, "structure of feelings." But now the forces of Anglocalization are so great that the central government of India has to sanction thirty-million rupees for the protection and growth of indigenous languages and literatures. Malcom Pender's 1998 *Contemporary Images of Death and Sickness: A Theme in German-Swiss Literature* increased my cultural literacy when I was writing a novel on the theme of "desired death" and was flabbergasted by the huge Western bibliography on death. Such foreign models may help us to fill the gaps in our literary as well as cultural files. Thus, the major problem is to define the parameters of "Self" and "Other" in the Indian context.

The theorization of a new comparative literature in these terms is necessary for the metamorphosis or Indian reincarnation of comparative literature. In the Western metaphysics of tragedy there is no scope for rebirth and the theory of *karma* (action and deeds). According to Hindu philosophical thought, the class-caste or category in which the individual will be placed at rebirth depends on the nature of good or bad deeds of the concerned person recorded by Chitragupta (the clerk of god) in heaven. The metaphor of two birds sitting on one branch of the tree is used in the *Upanishadas* (the ancient Hindu scriptures) to explain the duality of good and evil forces in mind itself. The title of Vishram Bedekar's autobiography is *Ek Zad Don Pakshi* (One Tree Two Birds) and the structure of this autobiography is determined by the metaphor of two birds. Freudian and Lacanian theories need a little bit of modifications for theorization of "Otherness" and "comparison" in the hierarchies of castes and sub-castes in multi-religious Indian society. Because this is the foundation on which Indian comparitism as well as identities are to be built. The comparative method is based primarily on hierarchies and (comparative) cultural studies deconstruct them. The issues of caste, creed, region, and nationalism and their implication for the "Self-Other" paradigm are of great significance for the Indian comparatist. The unique caste based neo-classification of a literature in one Indian language also demands various approaches to the Self-Other paradigm at different levels and implications of this for notions of caste and nation are important here. The hypothesis that every Indian, to some extent, is multilingual by birth needs to be tested well. Two important propositions are accepted at the global level of comparative literature as well as of comparative cultural studies, namely the knowledge of more than one national language and literature and/or the knowledge and application of other disciplines to the study of literature(s), that is, interdisciplinary scholarship and training (on this, see, e.g., Tötösy de Zepetnek, "The New Humanities"). With such focus on the Indian Self-Other problem we have to discuss diverse notions of "boarder crossings." Our tradition of the three-language formula at the national level has increased the number of stereotype, superficial and simplified author-studies tracing parallels, analogies, or mere mechanical catalogues of influences and so on. These are mainly related to Hindi, English, and first-language texts only. Since English is the only "window to the world" for us, our overdependence on English or Hindi translations has imposed innumerable limitations. For instance, our best comparative literature programmes are based on translations which fall in the category of the three-language formula only and they are confined to mostly Euro-American texts and exhibit ignorance of the twenty-four constitutionally recognized Indian languages and more than six hundred dialects. In fact, our multicultural situation provides a fertile field for comparative literature and culture studies in terms of the Lacanian "Big Other" and the "little Other," as well as in terms of Bakhtin's theory of the self as formed in dialogues with others, both indigenous and foreign. Such an ideology of the inclusion of the Other gives great scope for various studies of minority discourses, because every caste group or sub-culture group forms the minority in India. But the local "civil strifes" and laws discourage such comparative cultural studies as an image of Muslims or Kshatriyas in the

writings of Brahmins or of Brahmins in the works of dalits, respectively. To cut a long story short, the superficial secularism, less than or anti-dialogic education, and the innumerable indigenous as well as foreign subtle forces of imperialism are at work in postcolonial situations.

The innumerable predictions of the epidemic of "deaths" in Western academia have not yet touched Indian scholarship. To name a few, the pronouncements of the death of comparative literature by Bassnett and Spivak least bother us. Instead, the present situation demands an adequate understanding of how interdisciplinarity appears in each text. Each language and identity involves the issues of gender, caste, tribe, race, ethnicity, culture, region, and nation. Still, we have rich oral texts and oral cultures in India and they need more microscopic explorations in anthropological and literary and culture studies which provide multiple contextures for international projects. We have to foreground relations between literature, language, anthropology, history, etc. And thus the study of cross-cultural borrowings would lead to a new theory of comparative poetics. For example, at international level Spivak and Arun Prabha Mukherjee might develop the theories in the U.S. or Canada, respectively. But it should be noted that they are originally from the elitist high-caste culture group which traditionally mediated Western culture as a comprador class. Now they are in the privileged position of the Indian diaspora; hence their perspectives on the colonized subaltern's inability to speak and the aesthetics of opposition in writing from the hyphenated space can be challenged. About which subalterns and oppressed are they speaking? In whose voice are they voicing those theories, from where, and with which politics of culture? Our dalits (the poor in the lowest castes) have struggled to develop an "alternate" aesthetics but without any international comparative perspectives. Our writers write from very different hyphenated spaces yet to be defined. Thus some major problems facing Indian comparatists come to light. They need to be dealt in a more thought-provoking manner. It is not only necessary to reconsider the diversity in unity of Indian literatures but also to analyze topics, authors, disciplines, and intellectual traditions from the perspectives of internal contextures. It is more relevant to explore the multiplicity of creative as well as other tensions and their manifestations in diverse areas such as autobiography and history, writing and orality, auto narrative of an indigenous dalit writer....

Before I conclude, it is interesting to note the global similarities in globalization and conferencing literature in general and comparative literature in particular. In my career, I have been invited to deliver key-note addresses at several such conferences and seminars in India and to present papers in international conferences abroad, almost all of them held in the current decade and glossed the term "globalization." The responses of the majority of participants were just like those recorded by Babis Dermitzakis in his "Globalization and Conferencing Comparative Literature in Egypt and Slovenia" (<<http://docs.lib.purdue.edu/clcweb/vol3/iss1/7>>). After discussing how globalization has posed "a new threat to culture and society" and given rise to a new problem of defending ones own cultural identities, Dermitzakis refers to various responses by scholars presenting papers at the conference. For example, according to Dermitzakis, Bill Ashcroft's paper "Resistance and Transformation" focused on the former colonies and Ashcroft explained how arguments about resistance to globalization are locked into binaries. Dermitzakis summarizes: "Resistance, if conceived as something much more complex than a binary opposition, can be seen to be effected in that wide range of processes to which post colonial societies have subjected imperial power. The most sustained, far reaching, and effective interpretation of postcolonial resistance has been the 'resistance to absorption,' that is, the appropriation and transformation of dominant technologies for the purpose of reinscribing and representing postcolonial cultural identity. And this is the case in not only dominant technologies but also in dominant West-generated cultural currents" (<<http://docs.lib.purdue.edu/clcweb/vol3/iss1/7>>). In sum, like Claudio Guillén, I dream that Indian comparitivism will also pave new paths of appropriation and transformation of dominant technologies. Indians have developed their own software technologies which surpass electronics in advanced countries; similarly, Indian comparatists will succeed in deconstructing both the Western as well indigenous imperialism to decolonize the Indian mind. Indian culture is originally pluralistic with many centers but now it needs to develop a "resistance to absorption"

by Anglocalization.

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