

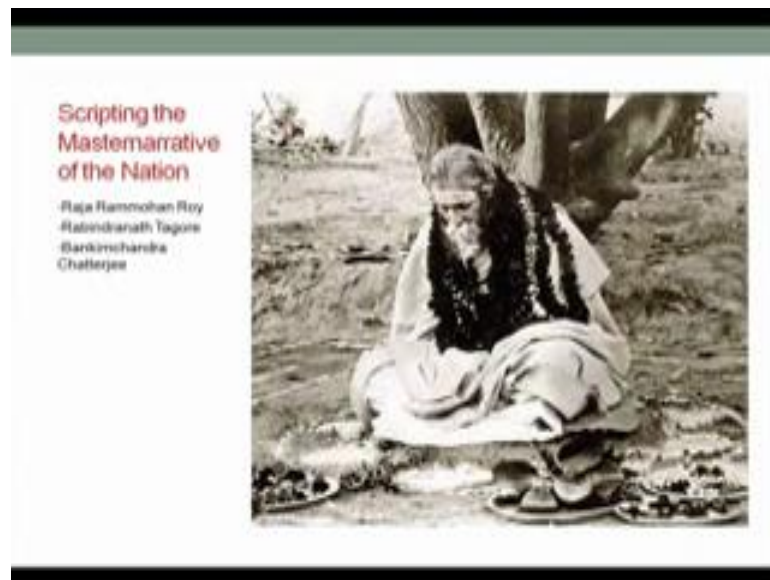
Globalization and Culture
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Lecture – 24
Narrating and Interrogating the Nation

Welcome to the next unit of module 5, where we look at the narration of the nation. We take a look at how the nation was formed through the script and the role that the script played, in the imagining of the nation, and also the fragmentation of undivided India.

Now, we look at the narration of the nation, taking forward the idea proposed by Fredrick Jameson, and as well as Benedict Anderson, above the role of friction, and newspapers, and printing in the production of in the imagining of the nation, and Jameson's idea of all third world novel as allegories of the nation. We might disagree with Jameson's contention as (Refer Time: 1:17) has done, but let us first look at the role that the nation played in the imagining of the nation. So, I am going to take up this, in this unit, I am going to take up two arguments, the two, two aspects of the nation the first I would look at how the nation was narrated, by the, imagine by friction. So, the friction become complicit in the narration of the nation, and then I would move on to how, somewhere in the eighties, or even in the earlier as I have shown in the other unit, how the cracks in the nation began to appear, and the idea of the nation came to be interrogated by again, within the pages of friction.

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Lets look at the idea of the master narrative of the nation, and the founding fathers, who scripted this master narrator of the nation, namely Raja Rammohan Roy, writers like Rabindranath Tagore, writers like Bankimchandra Chatterjee.

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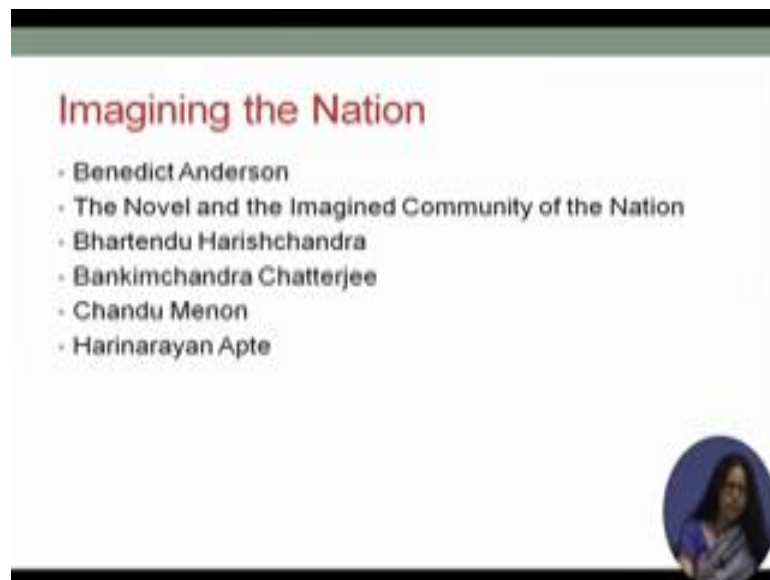


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And of course, we do not need an introduction to the father of the nation Mahatma Gandhi, and the dream of the modern Indian nation, Jawaharlal Nehru, and his idea of a secular democratic nation.

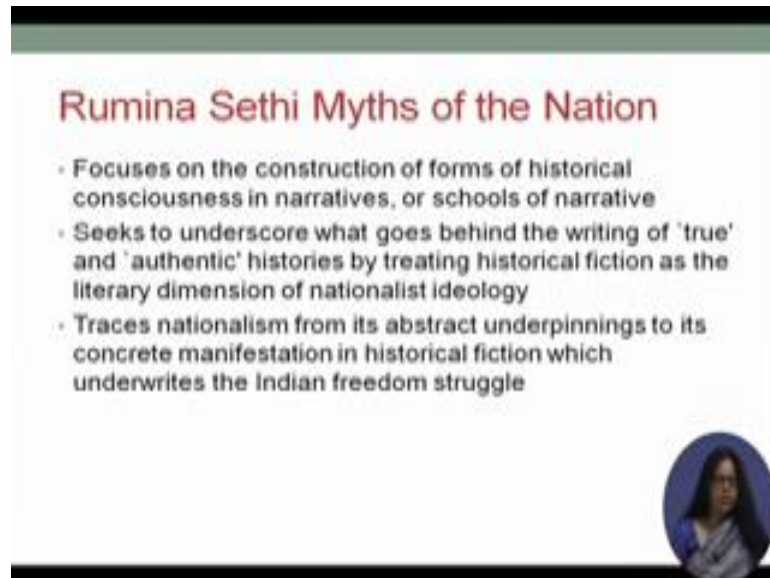
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What, what is important for us is how, the novel becomes compressed in this imagining of the nation, and the imagine community of the nation. And the role that ideologue such as Bhartendu Harishchandra, and novelist like Bankimchandra Chatterjee, along with

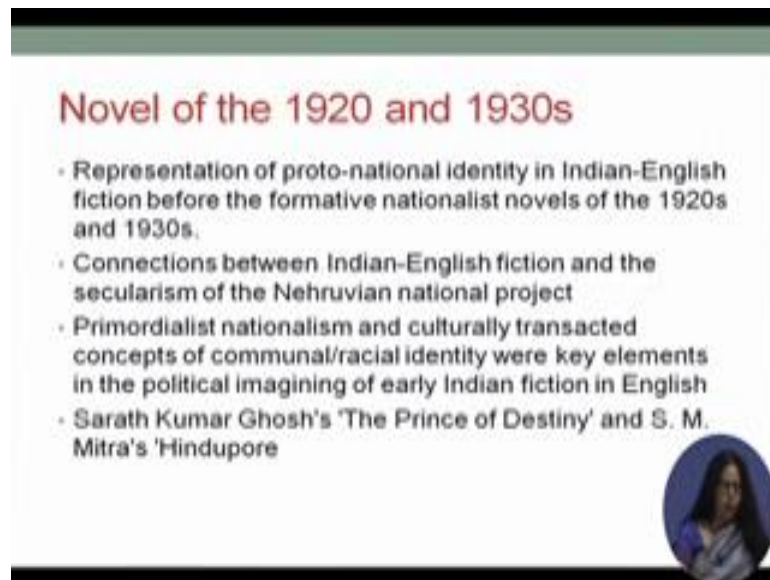
novelist writing in other languages in the other Indian Bhashas, became implicated in the imagining of this, this narrative of the nation.

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New research such as Rumina Sethi book, Myths of the Nation, has shown how the construction of the, she focuses on the construction of forms of historical consciousness, in narratives or school of narrative, and she shows, how, what goes behind the writing of true and authentic histories by treating historical fiction, as the literary dimension of nationalist ideology. So, what we interested in, how this Nehruvian ideology, how the nationalist ideology is reflected in fiction, and how book traces nationalism from its abstract underpinnings to its concrete manifestation, in historical fiction which underwrites the Indian freedom struggle.

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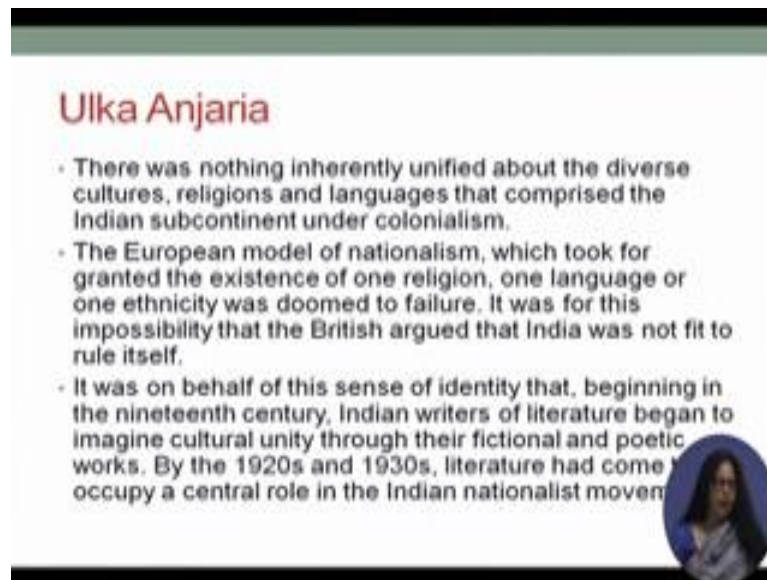
Novel of the 1920 and 1930s

- Representation of proto-national identity in Indian-English fiction before the formative nationalist novels of the 1920s and 1930s.
- Connections between Indian-English fiction and the secularism of the Nehruvian national project
- Primordialist nationalism and culturally transacted concepts of communal/racial identity were key elements in the political imagining of early Indian fiction in English
- Sarath Kumar Ghosh's 'The Prince of Destiny' and S. M. Mitra's 'Hindupore




And more you work, (Refer Time: 04:05) work on the novel of the twenties and the thirties shows, how the representation of proto national identity in Indian English fiction, before the formative nationalist novels of the nineteen twenties and thirties. It shows the connections between Indian English fiction, and the secularism of the Nehruvian national project. So, this is our concern, how the secular Nehruvian project is translated in the writings of the 1920s and 30s, and even earlier as this book shows. As he shows that primordialist nationalism and culturally transacted concepts of communal racial identity, were key elements in the political imagining of early Indian fiction in English, taking up the works of Sarath Kumar Ghosh, The Prince of Destiny, and S M Mitra's Hindupore.

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Ulka Anjaria

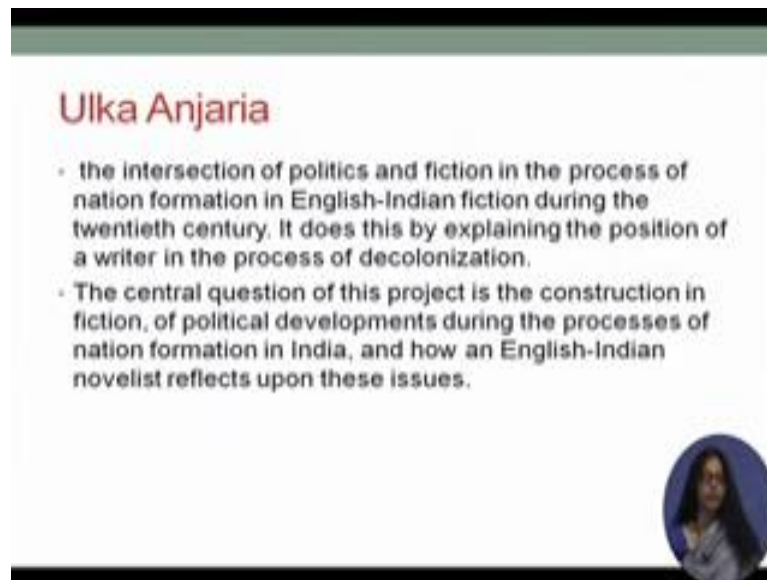
- There was nothing inherently unified about the diverse cultures, religions and languages that comprised the Indian subcontinent under colonialism.
- The European model of nationalism, which took for granted the existence of one religion, one language or one ethnicity was doomed to failure. It was for this impossibility that the British argued that India was not fit to rule itself.
- It was on behalf of this sense of identity that, beginning in the nineteenth century, Indian writers of literature began to imagine cultural unity through their fictional and poetic works. By the 1920s and 1930s, literature had come to occupy a central role in the Indian nationalist movement.



More recently Ulka Anjaria's work shows, that there was nothing inherently unified, about the diverse cultures religions and languages that comprised the Indian subcontinent under colonialism. So, what she is point out is, that this (Refer Time: 05:23) the idea of European model of nationalism, which took for granted, the existence of one religion one language or one ethnicity was doomed to failure, and for this reason British argued that India was not fit to rule itself. And she shows that this idea, on, on behalf of this sense of identity, that beginning in the nineteenth century, Indian writers of literature, not just Indian writers in English, but Indian writers of literature, began to imagine cultural unity through their fictional and poetic works. By the 20s and 30s, literatures have come to occupy a central role in the Indian nationalist movement.


So, we look in literature, particularly novel, as a site for the imagining, as well as the mobilization of this idea, of a unity of the nation, or even the idea of the nation.

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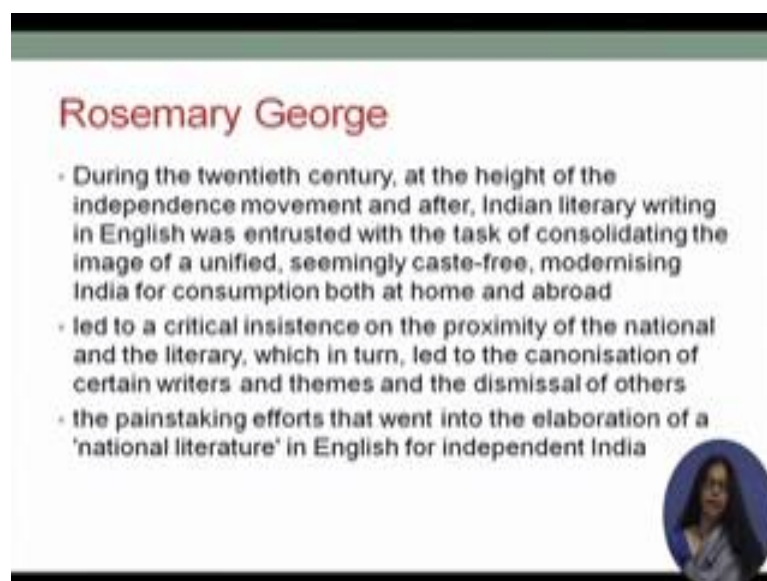
Ulka Anjaria

- the intersection of politics and fiction in the process of nation formation in English-Indian fiction during the twentieth century. It does this by explaining the position of a writer in the process of decolonization.
- The central question of this project is the construction in fiction, of political developments during the processes of nation formation in India, and how an English-Indian novelist reflects upon these issues.




And this intersection of politics and fiction in the process of national formation in Indian, English Indian fiction during the twentieth century, she looks at that, and does this by explaining the positions of the writer, in the process of decolonization. The central question of this project, as she puts it, is the construction of the fiction, of political developments, during the processes of nation formation in India, and how an English Indian novelist reflects upon these issues, so the active involvement of the English Indian writer, in this imagining or in the scripting, of the master narrative of the nation.

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Rosemary George

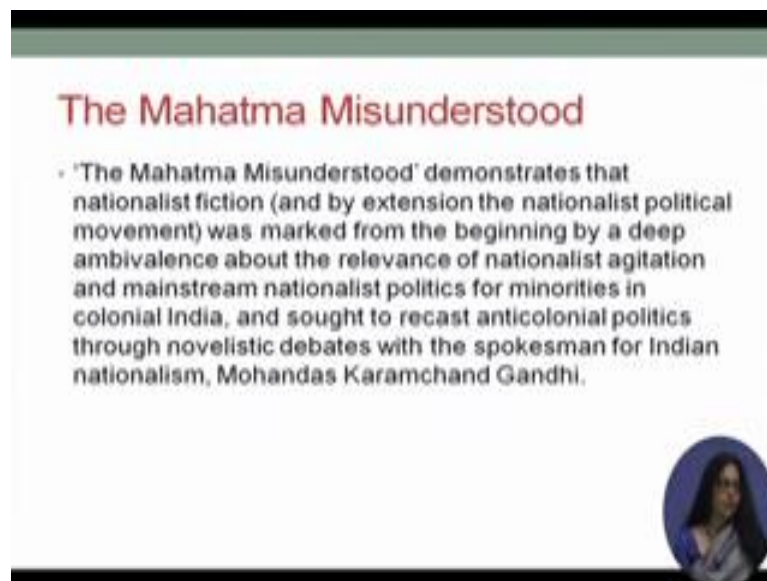
- During the twentieth century, at the height of the independence movement and after, Indian literary writing in English was entrusted with the task of consolidating the image of a unified, seemingly caste-free, modernising India for consumption both at home and abroad
- led to a critical insistence on the proximity of the national and the literary, which in turn, led to the canonisation of certain writers and themes and the dismissal of others
- the painstaking efforts that went into the elaboration of a 'national literature' in English for independent India



And again Rosemary George's has new work, shows that during the, and she or, shows the direct complicity, and the involvement of the writer in the nationalist project, and shows that the writers were given the brief, to create this image of unified seemingly caste free modernizing India, for consumption both at home.

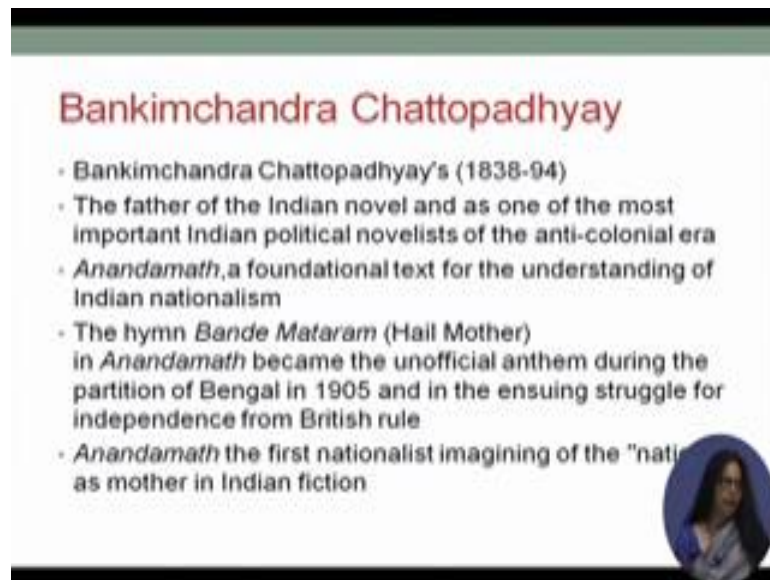
So, during the twentieth century at the height of the independence movement, and after, Indian literary writing in English according to her was given the, specifically given the brief, was interested with the task of consolidating the image of a unified, seemingly caste free, modernising India. And this led to a critical insistence, on the proximity of the national and the literary, which in turn led to the canonisation of certain writers and themes, and the dismissal of others, the painstaking efforts that went into the elaboration of a national literature in English for independent India.

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She focuses on that. And another new study looks at how the Mahatma misunderstood, demonstrates. So, it complicates the story of the involvement or implication of writers in Indian languages or Bhashas as well as English, in the nation projects by showing that the nationalist fiction, by extension the nationalist political movement, was marked from the beginning, by a deep ambivalence about the relevance of nationalist agitation, and mainstream nationalist politics, for minorities in colonial India, and sought to recast anti-colonial politics through novelistic debates, with the spokesman for Indian nationalism, namely Mohandas Karamchand Gandhi.

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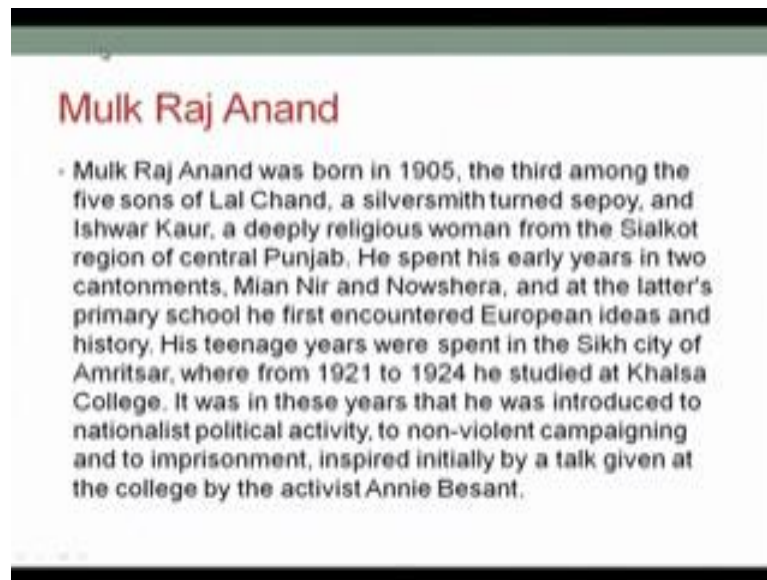
Bankimchandra Chattopadhyay

- Bankimchandra Chattopadhyay's (1838-94)
- The father of the Indian novel and as one of the most important Indian political novelists of the anti-colonial era
- *Anandamath*, a foundational text for the understanding of Indian nationalism
- The hymn *Bande Mataram* (Hail Mother) in *Anandamath* became the unofficial anthem during the partition of Bengal in 1905 and in the ensuing struggle for independence from British rule
- *Anandamath* the first nationalist imagining of the "nation" as mother in Indian fiction



Now, we look at, quickly look at, take a look at, some of these novelist, who gave their consent to the master narrative of the nation, and helped to script that master narrative, we begin with Bankimchandra Chattopadhyay, who is considered the father of the Indian novel, and as one of the most important Indian political novelist of the anti colonial era. His book *Anandamath* is considered the foundational text for the understanding of Indian nationalism, and the hymn *Vande Mataram*, hail mother, in *Anandmath* became the unofficial anthem during the partition of Bengal in nineteen o five, and, and in the ensuing struggle for independence from British rule. It is in *Anandmath* that, the first national imagining of the nation, as mother in Indian fiction which became naturalize in all narrative genres began.

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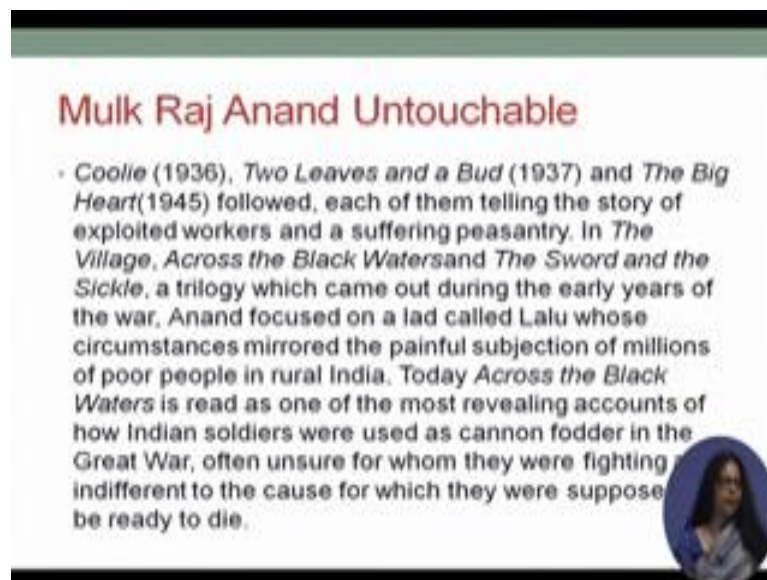
Now, I quickly take a look at three, three novelist, the first generation of a Indian novelist in English, the, the time variate or the Troika, who whose writing is often sited as a central to the imagining of the nation, through their direct involvement in the nationalist movement, or indirect engagement with idea of the nation in the writings, and the most you know, most of these the, the three novelist, they not only influential in their own life time, but they all lived up well into, they lived well into the nineties, and had a very important role in the shaping of the idea of Indian fiction in English.

So, this idea of, I will not have time to go into their individual oeuvre, and the you know dwell on the certain merit of their work, but I would merely focus on how this, the these three writers along with the, the writers in Hindi, like Ben Candran, in Bengali Bankimchandra Chatterjee, constitute that generation of writers the who we call the nationalist generation, who had, who would who played a key role in scripting or narrating the idea of the nation, and their novels were appropriated by the nationalist movement in certain extent, through this idea to the formation of the canon of the Indian literature, to show how the novel becomes implicitly involved in the imagining of the nation.

I will quickly run through these slides to show you that their own personal histories were very diverse. Mulk Rajanand as you can see through his biography, was born in north India and Punjab, and lived in several place, places, went to England was educated, and


encountered European ideas and history, and yet it was in a school years, that he was teenage years, that he was introduced to nationalist political activity, to non violent campaigning and to imprisonment, inspire initially by a talk given at the college by the activist, Annie Besant.

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Mulk Raj Anand Untouchable

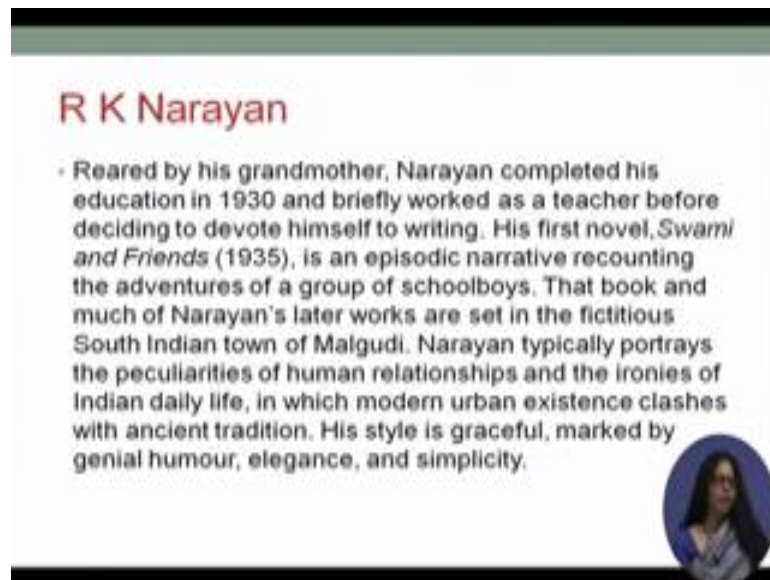
· *Coolie* (1936), *Two Leaves and a Bud* (1937) and *The Big Heart* (1945) followed, each of them telling the story of exploited workers and a suffering peasantry. In *The Village*, *Across the Black Waters* and *The Sword and the Sickle*, a trilogy which came out during the early years of the war, Anand focused on a lad called Lalu whose circumstances mirrored the painful subjection of millions of poor people in rural India. Today *Across the Black Waters* is read as one of the most revealing accounts of how Indian soldiers were used as cannon fodder in the Great War, often unsure for whom they were fighting and indifferent to the cause for which they were supposed to be ready to die.



As for his novels, most of his novels, look at, narrate the nation from the perspective of the subaltern, his characters are all working class, *Coolie* in the novel *Coolie*, and the *Untouchable* we have dalith character, who is protagonist of the novel, and soldier in *Across The Black Waters*. So, in these novels there is of course, dissonance between his own upper class or middle class location, and his political commitment to narrate the nation, from the perspective of the, from the perspective of the subaltern, and the subaltern becomes his instrument, his means to critique the master narrative of the nation, dominated by the upper class, upper caste, male belonging, the male elite.

So, within even as the nation is narrated in his novels, it also comes under critique because he looks at it; however, faulty his understandings of the subaltern might be, due to his own, elite location, his sympathies with this subaltern and his desire, his intention to look at the nation from the perspective of the subaltern, helps into de construct the nation, and to look at it from the, from the subaltern perspective, from the lance of the subaltern, and how the nation impacts the subaltern.

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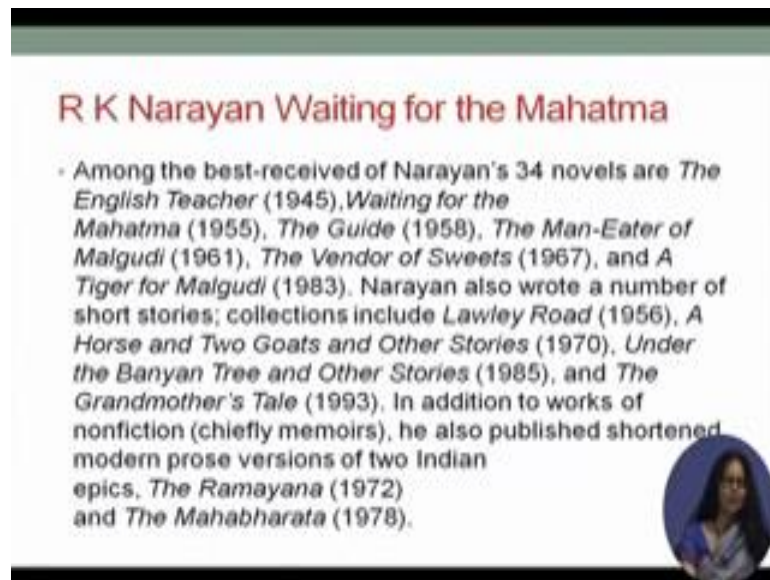
A presentation slide with a white background and a dark green header bar. The title "R K Narayan" is written in red. Below the title is a paragraph of text. In the bottom right corner, there is a small circular portrait of a woman with dark hair, wearing a blue top.

R K Narayan

- Reared by his grandmother, Narayan completed his education in 1930 and briefly worked as a teacher before deciding to devote himself to writing. His first novel, *Swami and Friends* (1935), is an episodic narrative recounting the adventures of a group of schoolboys. That book and much of Narayan's later works are set in the fictitious South Indian town of Malgudi. Narayan typically portrays the peculiarities of human relationships and the ironies of Indian daily life, in which modern urban existence clashes with ancient tradition. His style is graceful, marked by genial humour, elegance, and simplicity.


In R K Narayan, we have a very different biography, and a movement to a very different region, to the south, and who has been raised in Chennai, and then he is educated, the son of the school teacher, who had his loyalties to the British, and inspite of his comparative non involvement, direct non involvement in the political movement, his novels are testimony to his engagement with the idea of the nation, from the prospective of the south of India, or which is often seen as a microcosm, his town of Malgudi, who all we all have grown up reading about, or watching on television. The town is often seen as a macrocosm of the nation, and how looking at the nation from this small region, or this small town on south India, he creates a community, he creates the town, he creates a space, which is emblematic of the nation, and looks at it from the point of view of the middle class. So, there is a difference in the class and caste locations, of Narayan and Anand.

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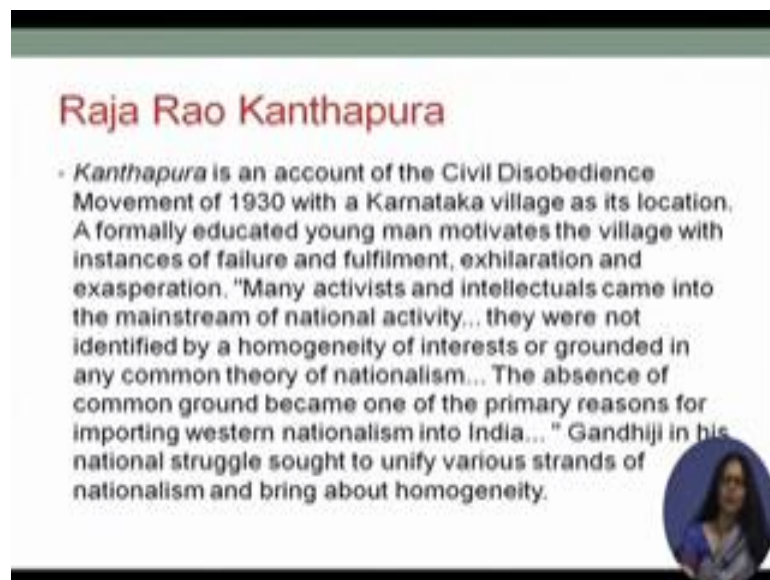
R K Narayan Waiting for the Mahatma

- Among the best-received of Narayan's 34 novels are *The English Teacher* (1945), *Waiting for the Mahatma* (1955), *The Guide* (1958), *The Man-Eater of Malgudi* (1961), *The Vendor of Sweets* (1967), and *A Tiger for Malgudi* (1983). Narayan also wrote a number of short stories; collections include *Lawley Road* (1956), *A Horse and Two Goats and Other Stories* (1970), *Under the Banyan Tree and Other Stories* (1985), and *The Grandmother's Tale* (1993). In addition to works of nonfiction (chiefly memoirs), he also published shortened modern prose versions of two Indian epics, *The Ramayana* (1972) and *The Mahabharata* (1978).




And then we move to the third novelist, in his novel, *Waiting for the Mahatma*, is one of the novels where he directly engages with the Gandhian ideology, not uncritically.

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Raja Rao Kanthapura

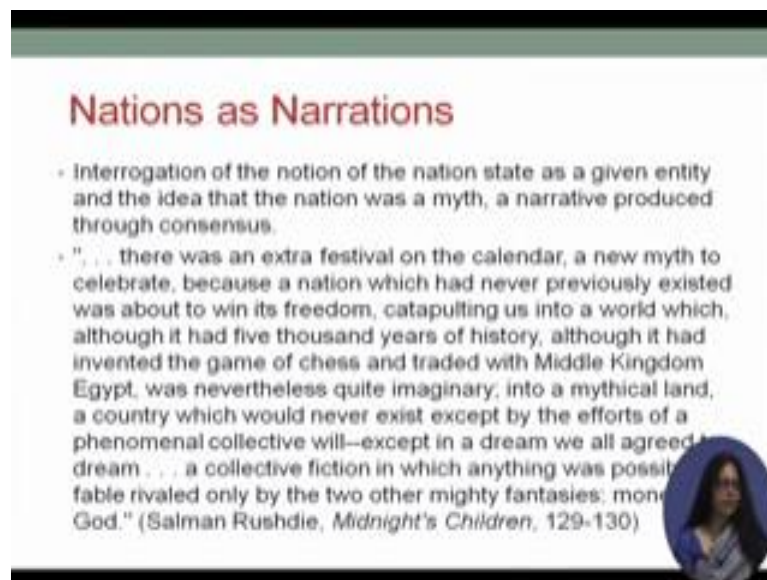
- *Kanthapura* is an account of the Civil Disobedience Movement of 1930 with a Karnataka village as its location. A formally educated young man motivates the village with instances of failure and fulfilment, exhilaration and exasperation. "Many activists and intellectuals came into the mainstream of national activity... they were not identified by a homogeneity of interests or grounded in any common theory of nationalism... The absence of common ground became one of the primary reasons for importing western nationalism into India..." Gandhiji in his national struggle sought to unify various strands of nationalism and bring about homogeneity.



And then we move on to Raja Rao, the third one, the third writer in the time narrate, whose novel *Kanthapura* is seen as a very influential text, which deals directly with the civil disobedience movement of nineteen thirties, with a Karnataka villages as its location, where formally educated young man motivates the village, with instances of failure and fulfilment, exhilaration and exasperation.


So, during this time many activist and intellectuals came into the main stream of national activity, they were not identified by homogeneity of interests, or grounded in any common theory of nationalism. The absence of common ground became one of the primary reasons for importing western nationalism into India.

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Nations as Narrations

- Interrogation of the notion of the nation state as a given entity and the idea that the nation was a myth, a narrative produced through consensus.
- "... there was an extra festival on the calendar, a new myth to celebrate, because a nation which had never previously existed was about to win its freedom, catapulting us into a world which, although it had five thousand years of history, although it had invented the game of chess and traded with Middle Kingdom Egypt, was nevertheless quite imaginary; into a mythical land, a country which would never exist except by the efforts of a phenomenal collective will—except in a dream we all agreed to dream . . . a collective fiction in which anything was possible. The fable rivaled only by the two other mighty fantasies: money and God." (Salman Rushdie, *Midnight's Children*, 129-130)



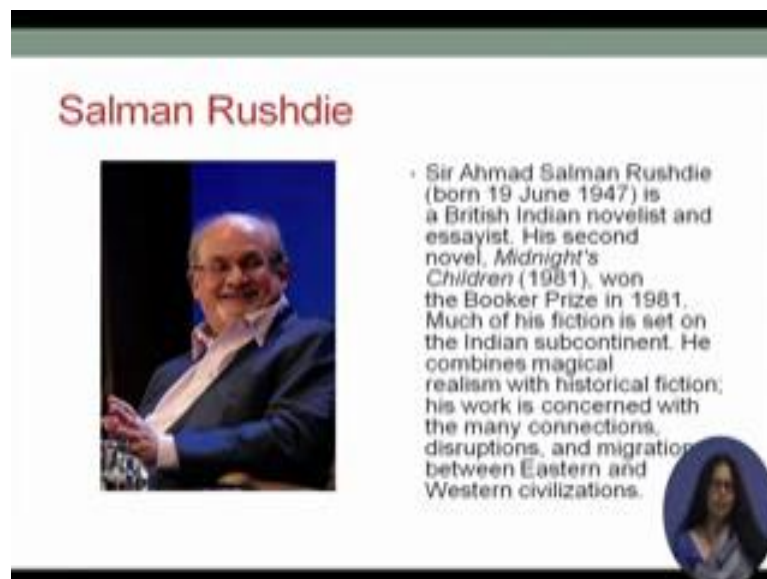
Now, having looked at the idea of the nation, as the narration, sorry, not nation as the narration, but the narration of the nation, or the scripting of the nation by the first generation of writers in India, writers both from bhashas and from writing in English, we move on to how the nation is interrogated. In another unit we would be looking at how the nation is interrogated, or deconstructed from the prospective of, a, those voices of the nation, which were marginalised in the construction of the nation, but in this particular unit, we would look at, within Indian English, within the corpus of Indian English novel, we find a movement in this history, when the idea of the nation is interrogated, and the idea that the nation is not real.

So, the first questioning of the nation, the first interrogation of the idea of the nation, which today we say, is being questioned in the era of globalization, as be here of the demise of the nation state, and pending demise of the nation state, and doubts are being caste about the validity or the relevance of the nation, in the face of, in view of the new borderless world that we inhabit, we need to go back to this movement in literary history, when the idea of the nation was first interrogated, in the so called, when these voices of

those who interrogated the idea of the nation, was still not very voluble, with the critics the nation, or the those who question the nations were not very vocal.

So, this interrogation of the idea of the nation first came from a novelist, who was of Indian origin who claimed to be of Indian origin, but who did not live in India, and how the nation became implicated in the new discourse on migrancy hybridity, and post colonialism, about the need, need to imagine the nation beyond its boundaries, to include its Diaspora, and the diasporic writer. So, this critic which came from a diasporic writer, of, who claimed India as its origin, but interrogated the idea of a Hindu nation, and a Hindu idea, by writing the nation from prospective of a Muslim writer, and from a, from the idea of the Muslim protagonist, to show the across fertilization of Hindu, Muslim Sanskrithik and Persian, Arabic identities in form in the, in the original imagining of undivided India, and how these imaginings persisted at the everyday level, even after independence, and how this boundaries were destroyed, to the, to the idea of the myth of the nation, to the idea of the boundaries of the nation.

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The slide features a title 'Salman Rushdie' in red text at the top left. Below the title is a photograph of Salman Rushdie, an elderly man with glasses, wearing a dark suit and a light-colored shirt, smiling and gesturing with his hands. To the right of the photograph is a text block starting with a bullet point: 'Sir Ahmad Salman Rushdie (born 19 June 1947) is a British Indian novelist and essayist. His second novel, *Midnight's Children* (1981), won the Booker Prize in 1981. Much of his fiction is set on the Indian subcontinent. He combines magical realism with historical fiction; his work is concerned with the many connections, disruptions, and migration between Eastern and Western civilizations.' In the bottom right corner of the slide, there is a small, circular portrait of a woman with long dark hair, wearing a blue top.

And I quote from the novel, that I am talking about is, the novelist that I am talking about is, Salman Rushdie who does not need an introduction, with those of few who were not familiar with him, to the detail of his life, I must tell you, that he is a British Indian, he is he is considered a British Indian novelist, an essayist who now lives in New York, and his it is a second novel, *Midnights Children*, nineteen eighty one, published in

nineteen eighty one, which won the booker prize in nineteen eighty one, in the won the booker of bookers later.


Now, Salman Rushdie, in his person, as well as in writing problematizes the idea of the nation, problematizes the idea of national identities, because as a person who is born in India, who lives, whose nationality is British, who now lives in New York, he forces us, his writing as well as in his person, he compels us to rethink the idea of the nation, and national identity, or compels us to imagine, to, compels us to imagine the boundaries of the nation beyond the geographical territories of the nation to, to span the diasporas, to span the borders of the nation, to include, imagine communities of the nation, which do not inhabit the boundaries of the nation, but identify culturally, or linguistically, or empathies with the idea of the nation. So, it leads us to question the idea of national identity itself. His work is combines magic realism, with historical fiction, and is concerned with the many connections, disruptions and migrations, between eastern and western, civilizations.

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Salman Rushdie and Midnight's Children

- National literatures and the Nation
- Interrogated through the publication of *Midnight's Children* (1981)
- Salman Rushdie migrant 'dwelling-in-travel'
- Born in Mumbai in 1947
- Left India to join school in England as a teenager
- Parents migrated to Pakistan
- Lives in New York
- Where does Rushdie belong? India, Pakistan, the UK or US?
- Claimed as Indian and claims India as his past



So, in his person and in his writing, he contests the idea of national literatures, and the nation, which is interrogated through the publication of *Midnight's Children* in nineteen eighty one. Salman Rushdie himself is a migrant, who dwells in travel is born in Mumbai nineteen forty seven, left India to join school in England as a teenager, while his parents migrated to Pakistan. Now he lives in New York. So, the question, we need to ask is

where does Rushdie belong, to India, to Pakistan, to the UK or to the US? He is often claimed as Indian, and claims India as his past. So, I will not have the, I will not have the time to go into Salman Rushdie, has, as the poster boy of the media, I would not have time to go into how, he is seen as embodying the ethic of migrancy, and hibridity, on a, which in, in the formulation of the now quite jaded theory of post colonialism, or post monism. I would not have time to go into that.

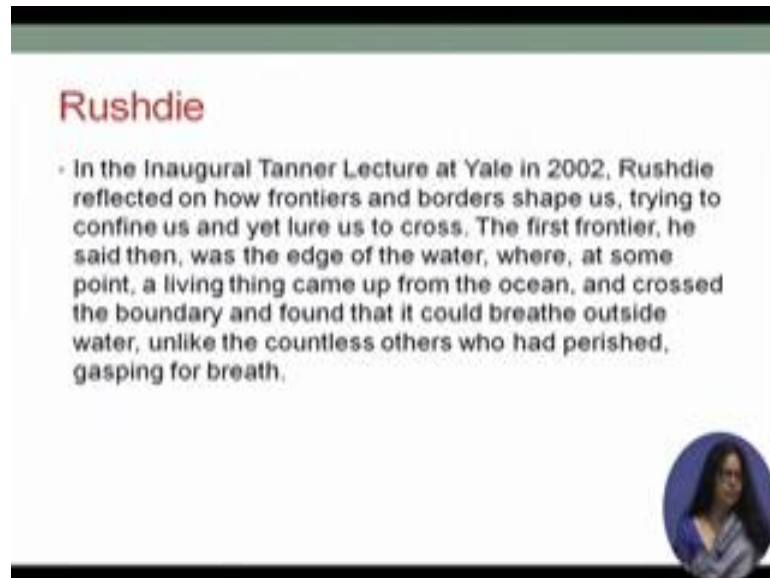
What I would like to look at is, how this interrogation of the idea of the movement, a comes from a writer who is not, whose nationality is not Indian, b, whose who does not belong to the core group, who constituted form the idea of the nation, and c, idea of this interrogation of the nation comes well, a much earlier, than the late eighties, when a globalization is technically believed to have began, he is started with, we can look at the publication of *Midnight's Children* as that inaugural moment, which initiates the discussion or debate on the idea of the nation, and its a first time or maybe, reputation of a history, where a novel becomes the site, for the emerging debate within India on the idea of the nation, and what does India signify, were the novel becomes the starting point for these discussions, on the fate of the nation, debates which begin much before the onset of globalization.

So, this idea of the interrogation of the notion of the nation state, as a given entity, and the idea that the nation was on myth, a narrative produced by consensus, is a first articulated aesthetically in a fiction, by Salman Rushdie and since this, there is no better way to talk about it, than to quote from the novel itself, I take the liberty of quoting from *Midnight's Children*, which succinctly summarise. What Rushdie means by the idea of the nation, or how, what, how he critiques the nation.

So, he says that, there is he is talking about 15 August 1947, and he says there was an extra festival on the calendar, a new myth to celebrate, because the nation which had never been never previously existed, was about to win its freedom, catapulting us into a world, which although it had five thousand years of history, although it had invented the game of chess, and traded with middle kingdom Egypt, was nevertheless quite imaginary, into a mythical land, a country which would never exist, except by the efforts of a phenomenal collective will, except in a dream we all agreed to dream, a collective fiction in which anything was possible, a fable rivalled only by two other mighty fantasies, money and God.

So, this idea of the nation as imagined, the nation as a myth, as a story, as a dream, which existed only through collective imagining, which existed only, which came into being only through consensus, by, of a group of people, or of a collectivity, that idea was best illustrated, or elucidated by Salman Rushdie in *Midnight's Children*, which was later formalised by Anderson in his now famous book, *Imagine Communities*.

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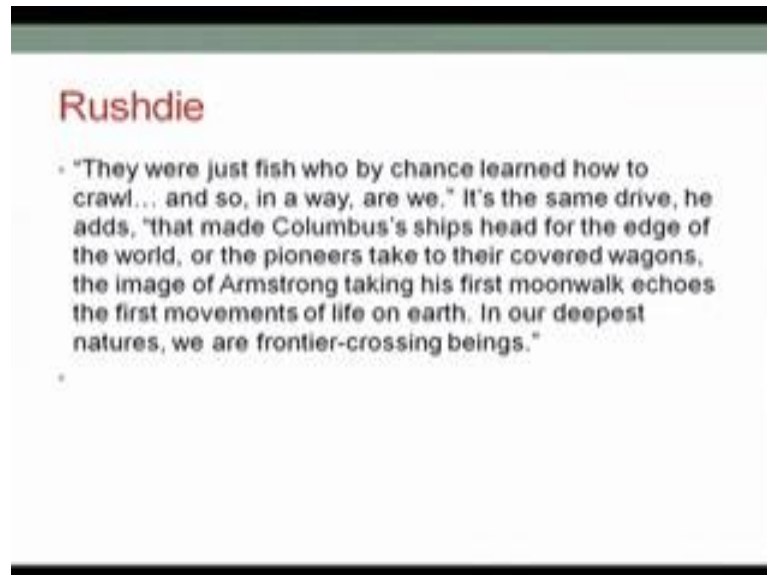


Now, let's look at how Rushdie, who inaugurates this movement of a, the movement from the nation to globalization, by questioning the idea of the nation, by interrogating the idea of the nation, he also becomes, the (Refer Time: 27:26) the movement towards the globalization. In his inaugural lecture, Tanner Lecture at Yale, in two thousand two, Rushdie reflected on how frontiers and borders shape us, trying to confine us, and yet lure us to cross, the first frontiers he said, then was the edge of the water, where at some point a living thing came up from the ocean, and crossed the boundary and found, that it could breathe and outside water, unlike the countless others, who had perished, gasping for breath. So, this questioning and interrogation of boundaries, borders and frontiers, which confine us, particularly those of nation states, Rushdie talks about free flows, the idea of free flowing movements and.

So, what I am trying to say is, that Rushdie stands at the cusp of, he, he, the in between state when, as we are transiting from the era of nationalism, to the era of globalization, Rushdie in person, and through his own in betweenness, and his standing on the

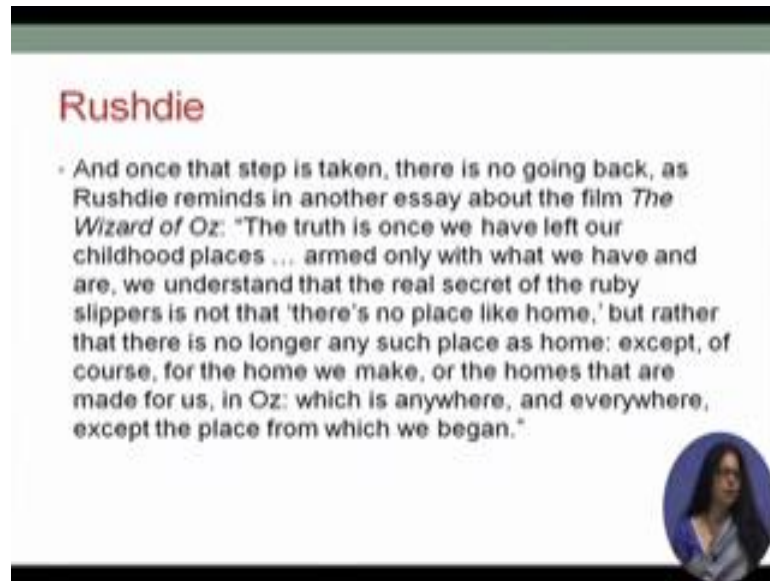
interstices of the nation and globalization, presages both, declares the death of the nation, and also presages the movement towards the globalization.

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So, Rushdie continues they were just fish, who, who by chance learned how to crawl, and so in way, are we. Its a same drive, he adds, that made Columbus ships head for the edge of the world, or the pioneers take to their covered wagons. The image of Armstrong taking his first moon walk, echoes the first movements of life on earth in our deepest natures, natures, we are frontier crossing beings. So, its Rushdie first, who talks about the presence of contact zones, who challenges the idea of insularity, and talks about the presence of contact zones, as the boundary crossing impulse, as more natural to human beings then, than the boundaries which he sees are political, and which are artificially constructed.

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Rushdie

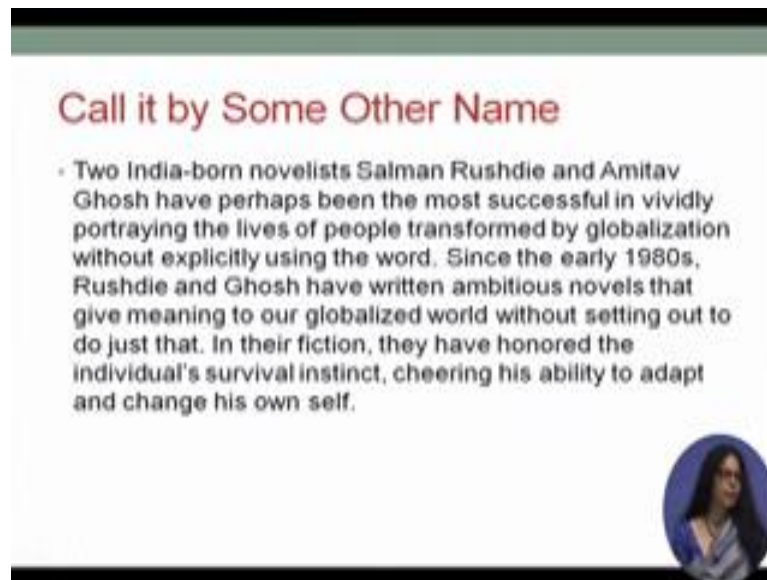
- And once that step is taken, there is no going back, as Rushdie reminds in another essay about the film *The Wizard of Oz*: "The truth is once we have left our childhood places ... armed only with what we have and are, we understand that the real secret of the ruby slippers is not that 'there's no place like home,' but rather that there is no longer any such place as home: except, of course, for the home we make, or the homes that are made for us, in Oz: which is anywhere, and everywhere, except the place from which we began."



And once that step is taken, Rushdie says there is no going back, as he reminds us in another essay about the film, *The Wizard of Oz*. The truth is once we have left our childhood places, armed only with what we have, and are we understand that, the real secret of ruby slippers is not that there is no place like home, but rather that there is no longer any such place as home, except of course, for the home we make, or the home that we are, made for us, in Oz, which is anywhere and everywhere, except the place from which we began.


So, in, these essays as well as his writings, he questions the idea of fixed boundaries, of fixed birth places, fixed, places of origin, or the idea of essentialist national, or nations or identities by showing the reality of movement, and how mobility problematizes these essentialist boundaries.

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Call it by Some Other Name

- Two India-born novelists Salman Rushdie and Amitav Ghosh have perhaps been the most successful in vividly portraying the lives of people transformed by globalization without explicitly using the word. Since the early 1980s, Rushdie and Ghosh have written ambitious novels that give meaning to our globalized world without setting out to do just that. In their fiction, they have honored the individual's survival instinct, cheering his ability to adapt and change his own self.




Before I move on to the next notion, I would show how, Rushdie anticipates the global the, the global movement, global era, and that is why he is been appropriated equally in globalization. For instance, that two India born novelist Salman Rushdie, he is equated with other writers, who are called we talk about Salman Rushdie and his children, and Amitav Ghosh, have been seen the most successful in vividly portraying the lives of people, transformed by globalization without, explicitly using the word. Since the early in eighties, Rushdie and Ghosh ambitious novels that give meaning to our globalized world, without setting out to do just that. In their fiction, they have honoured the individual survival instinct, cheering his ability to adapt and change his own self.

So, what I am saying is that Rushdie is writing open the flood gates for a lot of writing, which followed in its way, by people who are now called Rushdie's children. It they, were begotten or the novels which were begotten of *Midnight's Children*, which continue this debate on the interrogation of the nation, and the presence of free flowing movements of people, ideas, things, even in the past, as well as in the present.

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Rushdie and Globalization

- Shows the interconnectedness of nations, people and cultures by interweaving lives. The individual tossed about is real. Rushdie's Bollywood star in *The Satanic Verses* (1988) literally drops out of sky when the airplane in which he is travelling gets blown up by terrorists.
- These individuals hold on to the territory they land on and build their own niches, mingling with the local culture, often enriching it, and just as often, drawing from the culture around them, becoming less of what they were, but not quite like the others around them.




So, Rushdie, Ghosh and globalization, they show the interconnectedness of nation's people and cultures, by interweaving lives, the individual tossed about is real. Rushdie's Bollywood star in the *Satanic Verses* literally drops out of the sky, when the air plane in which he is travelling gets blown up by terrorists. These individuals hold on to the territory they land on, and build their own niches, niches, mingling with the local culture often enriching it, and just as often, drawing from the culture around them, becoming less of what they were, but not like, quite like the others around them.

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Rushdie and Ghosh

- Rushdie's migrants in London's suburbs are exotic for the locals, but when they transform the city around them, the city doesn't even notice, as in the chapter "A City Visible but Unseen" in *The Satanic Verses*. In so doing, Rushdie points out the dangers of multiculturalism.
- Connecting other worlds, Rushdie has taken his readers to Moorish Spain in *The Moor's Last Sigh* (1995) and *The Enchantress of Florence* (2008). Rushdie's characters sometimes influence history even if inadvertently – think of Saleem Sinai in *Midnight's Children* (1981)



And now, I connect Rushdie to Ghosh, like Rushdie's migrants in London suburbs are exotic for the locals, but when they transform the city around them, the city does not even notice, as in the chapter a city visible, but unseen in the *Satanic Verses*. In so doing, Rushdie points out the dangers of multiculturalism, connecting other worlds, Rushdie has taken his reader to Moorish Spain, in *The Moor's Last Sigh*, and *The Enchanters of Florence*, Rushdie's characters sometimes influence history, even if inadvertently, think of Saleem Sinai in *Midnight's Children*.

So, I, I would like to show, close by showing that Rushdie is the first novelist, who not only questions the idea of the nation, but he is also the first novelist, which talks about, whose novels through the mobility of their protagonist, through their movement between different cities, different continents, point through, history of globalization, which pre-dates the present history of globalization, which is believed to have begun in the late 80s.

And Rushdie shows these connected histories, not only with, not only their colonial histories, but also pre-colonial histories, where Europe India medallist were connected with one another, through tracing the movements of protagonist, who set sale from one part of the world to another world, not only from the east to the west, but also from the west to the east, to show the connections between cities as diverse as Florence and Sea Creek, between New York London and Calcutta. So, Rushdie is the first novelist, who, not only quest the idea of the nation, but also inaugurates the movement towards globalization, which is carried forward by his successors.