



AboutUs: <http://www.the-criterion.com/about/>

Archive: <http://www.the-criterion.com/archive/>

ContactUs: <http://www.the-criterion.com/contact/>

EditorialBoard: <http://www.the-criterion.com/editorial-board/>

Submission: <http://www.the-criterion.com/submission/>

FAQ: <http://www.the-criterion.com/fa/>



ISSN 2278-9529
Galaxy: International Multidisciplinary Research Journal
www.galaxyimrj.com

Interview of Dr. Anand Patil by Shahaji Mastud

Leading Comparatist and Rebel Writer



(Dr. Anand Patil, former Professor and Head Department of English, Goa University and a versatile creative writer cum leading comparatist has celebrated his 75th birth anniversary recently. He is called Raymond Williams of India. Internationally recognized Marathi-English writer has been interviewed by assistant professor Shahaji Mastud: Editor.)

Mastud: Congratulations Dr. Patil on the auspicious occasion of your 75th birthday and for being invited as a president of the yearly conference of the progressive group of writers in Kolhapur and also for your popular best-seller “*Maharashtrala Mahit Nasalele Samrat Shivaji*” (Unknown Emperor Shivaji). What made a teacher of English language and literature encroach upon history? It is an unprecedented event in Marathi literature that five thousand copies of *Samrat Shivaji* are sold online within five months! Please explain your much discussed concept of “Production of Ignorance.”

Patil: Thank you professor, this is the repeated question asked by the products of mono-discipline in India. I have explained this process of ‘production of ignorance’ elsewhere, in both

English and Marathi. I am grateful to late Dr. Guruprasad Thakur for suggesting me the topic for the doctorate. “*Western Influence on Marathi Drama 1888 – 1947*,” which proved to be a turning point in my career. Interdisciplinary approach was inevitable and the exposure to the international trends in such advanced studies during seven tours abroad and all over India helped me a lot. Very experienced historian Jaysingrao Pawar appreciated my “comparative cultural image study of Shivaji” as an unprecedented interdisciplinary book which could never be written by any teacher of traditional history. His remarks are printed in the preface to its second edition.

Mastud: Fine, I heard that it is being translated into Hindi, but what about its English version? People find it difficult to understand your comparative theoretical approach. Even ‘emperor’ is not understood as a central image in Shivaji’s life.

Patil: That is why I have mentioned the absence of History and curses of simplification through myths, legends and rituals. Thirty six new pages will be added on the concept of Shivaji’s Empire from Gujarat to Sri Lanka in the Hindi version. However, my English book on the same subject will not be the translation of this Marathi book. I am redrafting it as an “Unsung Emperor Shivaji” from new theoretical perspective.

Mastud: It is surprising that you have opposed the idea of bringing out the felicitation book in your honor. You have gone to the extreme that such commemorative, self-praise books and special issues of all periodicals are means of exploitation, corruption and fake image building industry that pushes farmers to suicide due to the loss of trees and hay. Your own publication and members have found away out. Please explain your work in progress.

Patil: I had planned a book on the Marathi translations of fifteen select essays on comparative literature and cultural studies from all over the world in 2007-2008. We have sought permission of authors through the reputed comparatist and editor Steven Totosy, but unfortunately except two scholars from Pune all other gold medalist teachers of English turned out to be rusted iron medalist. Comparisons are more odious in India, but we need them badly. Classes of cultural project literary should be started immediately. Therefore, I took up that translation again.

Mastud: Yes sir, we agree with you. Your work in this area has been more appreciated abroad. Why do you oppose felicitation at the age of 75?

Patil: My friend Dr. Kisan Patil from Jalgaon has written an essay on getting honored by voluminous books and souvenirs in praise of the celebrity by collecting money from students and lobbies. He calls it a moral degradation and I had taken the same position and made that statement in my interview. Therefore, when my senior teacher suggested my children the plan of felicitating me, I rejected it and handed over the old file of comparative essays. He was embarrassed that one of these essays was sent to him for translation which he had not. When I telephoned him to ask how far translations were progressing, he asked me to take the file back and apologized.

Mastud: Did you plan ever fizzled out?

Patil: No young man, I myself translated seven essays, corrected some translations and Dr. Manisha Patil edited it. She has translated three essays. The book of fifteen essays translated into Marathi is soon getting ready. You will find a clause on the last page that, this volume is published to felicitate Dr. Anand Patil without any contribution from anybody except the members of his family. It is dedicated to two writers in Marathwada.

Mastud: Great achievement sir, I congratulate those who have done monumental service to the production of knowledge in Marathi. Recently, I saw a book on Indian Post-colonial Literature edited by Prof Dash, HOD English of Assam University. I was surprised to see your 'Foreword' to that proceeding of the National Conference. How is it that many universities in India have prescribed your English and translated Hindi books but Maharashtra...?

Patil: No comments please! Dr. Ashok Rana made a statement in the second edition publication ceremony of *Samrat Shivaji* in Nagpur that Dr. Anand Patil's seminal works are being appreciated and prescribed not only in India but also in foreign countries except Maharashtra. Perhaps scholars have hatched "a plot of silence" as a defense mechanism to protect their own existence...

Mastud: Oh! That reporting of the function was provoking and one special item from your speech was highlighted. "Daily Loksatta" had given that news of "Vastraharan" (title of your State awardee book again) of Dnyanpeeth award winner Bhalchandra Nemade describing him as a stunt-man making Malik Ambar founder of the Maratha empire, Nemade himself is an

opportunist and fascist. You had also admitted that you had made a mistake of dedicating an awardee book to such an opportunist and a-moralist writer. This news went on WhatsApp and there were good compliments for exposing the dominant 'Bhalchandra Bhajani Mandal' at right time. They have done great harm to Marathi literature.

Patil: Thanks for the feedback. Much water has flown under the bridge. Ours is a rotten literary culture which allows a Professor of English, who has never published a single book, to be an expert of the award nomination/ selection committee not only at the state but also at Pan India level. Why the taxpayer's money should be wasted for the funeral rites of such languages?

Mastud: This is also being exposed by the mass media. Did all such painful experiences and an ordeal of playing a role of comparatist and culturalist lead you to develop the theory of toxification of literature and culture? It is difficult to digest but your three formulas are on the tip of the tongues today. Especially, the 'Production of ignorance', "Factories of translation in the form of neo-colonialism" and BBT. The last one shocked the 'Aswadak' impressionist, traditionalists. They call you Raymond Williams of Maharashtra. Please explain the last one.

Patil: The sources of this theory are many, for example, A. H. Salunkhe in the preface to his *Vedik Dharmasut্রে ani Bahujananchi Gulamgiri* (2001, 18) has explained how Brahman Grantha's essence in the religious aphorisms were "extremely poisonous". Later T. C. Shejwalkar audaciously used the phrase, "Peshwa's planted a poisonous tree in history," and Christian Lee Novetzke has developed the concept of "Brahman Double" which can be applied to all castes. I have given the proofs of creation of Brahman-British racial Association during the colonial period on the basis of the common roots of Aryas and creation of the comparator class of intellectuals in India. The concept of toxification is adequately theorized by Al-e-Jalal Ahmad in his "Westoxification" and plague from the West. It is interesting to note that his source of inspiration was MK Gandhi's "Hind-Swaraj" (1919). Hence Brahman toxification + British toxification = BBT formula in our life! (see for details my "Samrat Shivaji" pp 14-16) and cultural caste hierarchy.

Mastud: At present you are fully immersed into comparatist and culturalist exploration. It is reported that you have planned three volumes on cultural studies. Government has granted 12 lakh rupees for this mega-project. Recently your book on "how reading shaped life and career of

Yashwantrao Chavan” received prestigious awards. Your comparative cultural study of “Complete B.S. Mardhekar” also received the Publishers Association award for the best production and your translation of Dr. Punjabrao Deshmukh’s *The Origin and Development of Religion in Vedic Religion(1933)* has been reprinted under your supervision. The books on these three contemporaries as well as Shakespeare have added new feathers to your cap. “Interdisciplinarity: From Literary to Cultural” is in press. All such interdisciplinary books have created the image of a leading postcolonial comparatist-culturalist. However, such images are new to Indian languages. Therefore, R. R. Borade rightly called you ‘the General of the army having no soldiers.’ Don’t you feel that you have lost the opportunity to be “the rising Sun” of rural literature, as Shankar Patil once complemented you in Marathi literary annual conference.

Patil: Your observation is right Professor. M. D. Hatkananglekar once reminded me in a letter, “Anand Patil became the international Patil after he joined the university in the golden Goa! He has forgotten his roots in rural life!” Yes it is a fact but who is responsible for this “Transformation?” “Transformation’ is the name of a film produced by Bangladeshi artists on Eklavya! You will be surprised to note that I am the first Maratha to become the Professor and Head, Department of English through selection process not in your regressive Maharashtra but in Golden Goa. Once Dalits in Goa invited me as a guest of honor on Dr. Ambedkar’s birthday celebration, my photo appeared in media as I was garlanding his statue. I received three telephone calls “you look like Dr. Babasaheb Ambedkar in full suit.” “Thanks, we both belong to “Bahishkrit Bharat” Dalits’s are lucky to have their own Dr. Ambedkar. This is our cultural hierarchy which has developed and transformed my literary structures of feeling in Goa. In fifteen years, I wrote fifteen books in English and Marathi, made seven tours abroad and I declared, ‘let mother die but her sister survive!’ It was Parvatidevi Chaugule College; Madgaon that organized UGC sponsored National Seminar on “new trends in comparative literature with special reference to Anand Patil’s works” and prof. Shrikrishna Adsul edited and published two books. I would have been one of the ‘castealized’ ruler writers in Marathi. I believe Vilas Sarang is far superior to Namade in all respects. He used the metaphor of frogs in the pond of Marathi for all such bogus nativist writers. Sarang, whose half a dozen English books are known all over the world, is my idol. After my selection in Goa he had happily wrote to me, “he had preferred ‘a race-horse’.”

Mastud: I can understand such an internationalist position. Yet I find your writing more deeply rooted in your soil. Your career began with the writing of Marathi fiction. Your first novella ‘Kagud’ earned you the nickname “Kagudwala Patil”

Patil: But not the salesman of raddi (waste papers) as a Shivaji Sawant, the retypist writer of myth and history, had taunted me once.

Mastud: I know comparatist cannot survive without enemies. You have treaded where angels fear to walk. After “Kagud and Sawali” you wrote short stories and only one full length novel ‘*Ichhamaran*’. Then all of a sudden you stopped creative writing and turned to comparative and cultural criticism. How would you justify such a turn in your career?

Patil: I did not stop creative writing. I am the first Indian professor to teach comparative literature and creative writing effectively. It is recorded in the UGC Expert’s “Report.”

Mastud: Yes sir, you have mentioned that success story in the preface to your state government award winner book “Srajanatmak Lekhan- Creative Writing.” The UGC expert committee appreciated your work in both these disciplines. You produced six M.Phil.s and four Ph.D.s exclusively in comparative literature. Your essay is included in the Cambridge textbook. How would your account for the decline of your Marathi creative writing and rise of the English interdisciplinary writing?



Patil:Very hard hitting question, Sir. There are two reasons. I did not stop creative writing; the producers of ignorance in Maharashtra obstructed my well-developing creativity in Goa. No *World Literature Today* did come to any university in your so-called progressive Maharashtra in those days. Our library of Goa University and curriculum taught are far superior lessons to your universities. Out of four M.A. papers two are comparative. They are so advanced that some graduates from Maharashtra did run away after one or two months from my English Department. Our two or three students out of fifty passed every year your SET and none of five thousand in your state. Consequently, my experiments in creative writing were not understood. Once Shankar Sarada replied that my article on post-colonialism was read twice. He could not understand it. Therefore, he had requested Lord Krishna to send his spectacles! I wanted to defeat those, who had never written a single book but rejected me as experts in Many Universities in Maharashtra and elsewhere.

Mastud: This is the fact today also. People say this is one more Patil after Sharad Patil. Comrade Patil took us to the thick forest of Sanskrit. Anand Patil is taking on the world tour for which we don't have the Cultural Capital. How do you respond to this charge?

Patil:By now I am used more to it after homecoming. Shripad Joshi liked my concept of “production of ignorance” and Flemming’s essay on “knowledge of ignorance” and he made me write an essay on this theme for his book. However, Shripal Sabnis, the editor of this felicitation volume, was provoked by it. But this serious approach is based on Immanuel Kant's theory that if you want to control a group of people, region or state or the foreign country you have to produce ignorance, it is always produced. We are still intellectually colonized. We are the victims of simplification in the Brahmanical mythologies, rituals and “ahitopadesh.” According to Vinay Lal (2005), we do not have history of history, analysis, translation etc. Therefore, Indian teacher is a ‘Kirtankar’, and nothing else. The overpowering rhetoric kills both creativity and scientific approach to life. We are victims of dependency complex. Teachers of English are over toxified by Europecentricism and more by America centricism.

Mastud: Sir, Excuse, We can make neither head nor tail of such analysis in postmodern or what you say postcolonial terminology. I think your both creative as well as critical writing is not being understood due to the dominant double colonized pedagogical tradition, Right! How would you account for the death of literary movements, with whom would you like to stand?

Patil: At the outset I was a *gramin* (rural) writer, but never joined any movement. That is the gift of Goa, now I believe Anand Yadav and Nemadeboth are agents of imperialism and neo-colonialism and priesly class. I have proved in many comparative essays that neither Gramin nor Dalit literature does exist in true sense of the terms. Both trends were the outcomes of the Anglo-American big project of modern aesthetics designed for controlling ex-colonies remotely. Therefore, our literature today is full of BBT. You will get answers to such questions in our proposed translations of *Essays in Comparative Literature and Cultural Studies* as well as in my book on B.S. Mardhekar.

Our scholars do not understand the concept of death of an author and literature itself. It was Roland Barthes who published his “*Death of an Author*” in the 1960s, but today our Marathi writer believes in immortality of an author and his genius. Globalization has affected the movements and mass media has murdered reading. Writer is defined as a word processor using the tabs and computers. Literary forms are changing due to machines, Computers, mobile. Novels

and stories on websites are more popular than printed books which are voluminous but not illuminous.

Mastud: You have written fiction, travels, radio plays, biographies, essays, and comparative criticism. Which form do you like most?

Patil: It is difficult to choose. My calf-love for stories I inherited from my grandmother and mother is the prime source I like.

Mastud: Sorry to interrupt, I forgot to ask you about your childhood. It is said that the writer reproduces childhood memories. How far this is true about you? Was there any writer whom you can link with the family?

Patil: No professor, there was not any writer in our clan. I belong to the warrior race. I traced one of my ancestor to whom the copper plate (tamrapat) was given and the land also. He was killed in the war of a holy pass near Gajapurin Shivaji's times. It is a cultural irony that I traced this history recently while writing the book on Shivaji, the Unsung Emperor. I found my degree in Ph.D. irrelevant, when I came to know that Patil is a title and our surname is Sankpal, the bravest soldier who belonged to the special troupe that protected the flag, conch and idol on the battlefield. However, my grandfather knew Modi script. My elder uncle must have gone to school for some years but he died young as a mill worker in Mumbai. Nobody else was educated in our united family. Bullock cart and a few acres of arid land were the main sources of income. Therefore, I had to join Bhaurao Patil's Rayant Shikshan Sanstha's famous scheme: "Earn and Learn". But the lion's share of my education goes to my only uncle who stayed in the united family for 28 years or more. My fiction is full of such autobiographical elements. The protagonists of "Kagud" and "Icchamaran" are from my family.

Mastud: Not only that your genius of language that is Marathi and innate power of translating foreign words and but also hybridizing terms is unique. Recently your speech in the Shivaji University on the birthday celebration of late V.C. Dr. Appasaheb Pawar popularized two terms: "*lebrat*" not to be found in any dictionary and "cultural literacy" which are full of references and quotes. What is the secret of this original thinking?

Patil: You will get the answer to the question in an article by Sanjivani Kher in *Samaj Prabodhan Patrika* on linguistics in Marathi. She has placed me at the top in such service to Marathi. In a seminar in Pune University then in a Marathi National Seminar on postmodernism only the text of my paper was printed and circulated. I had translated post-modernism as ‘*Utteradhunikatawad*’, but a second rate poet and prominent member of Bhalchandra Bhajani Mandal as usual punned upon my translation saying ‘*adhunikottar*’ is the correct translation. What will happen to Uttar Maharashtra University and its *uttarkriya*? It was a laughter getting nonsense. This lobby always tried to dominate such academic activities and Bhalchandra Nemade’s stunts were models for them. They claimed that no other scholar or writer exists outside their group. These egoists always made fun of others and praised their intellectually poor members. The poet cum critic did not have any written text. He disappeared on the first day to reappear on the third day to collect money. My speech was on the second day. I opened it with the famous Kolhapuri spirit, saying the college teacher should understand the name of the university correctly. There ‘North’ means direction which has nothing to do with dozen meanings of the prefix ‘post’ in postcolonial or postmodernism. If hyphen is used between them meaning changes. Please see my *Tulav* for those dozen meanings. Such illustrations explain BBT effects as well as “culture of fear” created by such lobbyists. My presentation earned a new label “man of the match” on that day.

Mastud: you have not yet explained the secret of your success stories all over the world.

Patil: To cut a long story short, I was the visiting professor in Delhi. In a seminar after my presentation a lady from the south asked me at the tea table: “Dr. Patil your appearance is very deceptive. You appear to be very rough and rustic: how do you remember lot of references?”

“Rustic or rusted?” I checked her.

“No no man, I am not condemning but complimenting you. When you give lot of up-dated references one believes, this rural rustic is dropping names merely. But when you give details and summaries of books, one is flabbergasted. How do you remember this? Hat off to your photogenic memory?”

I explained to the gathering that my secondary school teacher used to keep a diary. He had made me the library in-charge and asked me to write one small page of a diary every day. Perhaps that

process must have fixed books to my memory, the ‘inheritance of gain’ from my grandmother who survived for 105 years and I wrote my novel ‘*Icchamaran*’ to depict her very healthy life.

Mastud: Now about cultural literary and your observations about literary and educational scene today. Your anecdotes will make a full length book. How do you identify yourself with Welsh Raymond Williams?

Patil: we are unfortunate that real progressive rebel writers are not listed in our syllabus by the traditionalists. It is a rotten literary culture, said M.T. Vasudevan Nair. Our culture is not static and people are not tolerant. They are made so; we do not have ten thousand definitions of religion and two hundred of culture. We do not have Raymond Williams, the son of a marginal farmer and signalman in Welsh, a brave sportsman and chief of the tankers troupe in the Second World War. He received the scholarship and became the professor of Drama in Cambridge. When he joined as a lecturer he was treated as a rural rustic with bad accent. The Big Boss was F. R. Leavis, who pleaded for the “Great Tradition,” (which was fully imitated by Vinda Karandikar but not exposed) and elite culture. Williams, who had read Italian Gramsci’s theory of Cultural Hegemony and Marx’s *Das Capital*, wrote *Culture and Society* (1958) and undermined Levisian tradition of British criticism. Leavis and T. S. Eliot were compelled to write books to defend Greek tradition of high culture in Arnoldian terms of “Sweetness and Delight.” Williams wrote half a dozen books on culture and literature. Unfortunately, Williams entered into my life and career too late.

Mastud: But how is it that Leavis is always prescribed in India but not Williams?

Patil: This is an important research topic for examining the effect of BBT (Brahman + British toxification). Williams was conducting classes for workers and farmers. Cultural Literacy was a major thrust area. We thought of ‘Adult Education’ as a means of corruption only. Our neo-colonial curriculum is meant to produce ignorance. But, Abbe Dubois *Hindu Manners, Customs and Celebrations* (1825) or Staal Fritz’s *Rituals and Manners: Rules without Meaning* are more useful for understanding my own cultural ignorance. We still read the wrong titles of papers in your curriculums: “Pravas Varnan” (travel description-narrative); Sanskriti Abhyas (culture studies); Taulanik Sahitya Abhyas (comparative literature studies). These are the proofs of production of static ignorance. Today in the advanced world “travel writing” is a changed label.

No single pure culture exists; therefore, thenomenclature is “cultural studies.”From the last two ‘studies’ is cut off and they are comparative disciplines with their distinct theories and methods. As the Vedic tradition banned analysis, theory and translation, Indian imagination is labelled as “mythopoetic imagination.”But comparativism has developed far superior comparative-dialogic imagination which we lack since time immemorable.

Mastud:Right Sir, this is the reason that we lack conceptual thinking, new advanced terminology which leads to theories. We are simply descriptive, rhetoric ruled people.

Patil:That is the means of exploitation by the educated priestly class that mostly stands by the Vedic traditions. Bertrand Russell argued that if the tradition is opposed, the traditionalists become violent.This is the correct explanation of the murders of intellectuals such as Dr. Narendra Dabholkar, Comrade Pansare, Dr. Kalburgi and journalist lady Gauri Lankesh etc.

Mastud:But Sir, we were taught not to bring politics or extra literary elements in teaching or criticizing literature.What are we learning today?

Patil: The answer can be given in Roosevelt’s words. What the present generations learn in the classrooms today, becomes the policy of the Government in the next generation.It was George Orwell, whose harmless novels are prescribed in India exceptthe *Burmese Days*, said, asking not to bring politics in literature is itself of politics. I believe literature is a cultural product, not only the linguistic product as the stuntman Bhalchandra buwa Nemade claims To the other end scholars argue,“Literature is a small handful of sand on the bank of the sea shore.”Culture is a vast ocean awaiting study in India.It demands a great resistant counter-discourse. I pray, let Comparative Literature and Cultural Studies flourish in the land of the epic poet Ushan, Buddha, and Aurobindo...

Mastud: Many South Asian rebellious fiction writers like Salman Rushdie, Taslima Nasrin were banished and even Anand Yadav’s ‘Santsurya Tukaram’ was banned and harassed. How freedom of thought and expression are essential to the creative writing?

Patil: you have mentioned two categories of writers belonging to two different kinds; but we have to discuss their works in different international contexts. Placing the product of imported western Mardhekarian modernist writer like Anand Yadav beside a rebel like Salman Rushdie is

not a relevant juxtaposition. Rushdie himself had told that he and Gunther Grass are the grand children of Latin American Nobel laureate Gabriel Garcia Marquez. He is the post-modernist post-colonialist novelist. On the contrary, Anand Yadav did not know the spelling of these terms. Moreover, he was neither a rebellious writer in the tradition of Satyashodhak nor a social reformer. He was the secret agent of the traditionalists who misused modernism for his own gains. His 'Santsurya Tukaram' was the product of Samarasta-Sanatan (Traditionalist Fundamentalists) ideology and he reaped what he had sown. He was not harassed. On the contrary, Rushdie and Nasrin are still fighting the fundamentalists albeit Fatawa has been hanging over their heads. Yadav was an appropriated modernist writer to misguide the emergence of the rural rebel writers rooted in the Truthseekers' movement.

The major difference between Rushdie and Yadav is that the first has firm faiths and solid theoretical groundings. His rich intertextuality of world literature and culture has enabled him to "chuttanify and pickle" the western literary tradition. His concept of "writing back to the empire" has been placed at the core of the post-colonial theory. Nasrin's limitations are many, but her fearless exposure of the orthodox Muslim religion has earned her enemies. On the contrary, Yadav was a frog in the pond of Marathi literature (see Sarang). He can be described as a comparator intellectual who mediated colonialists. The freedom of speech needs to be discussed in contexts and all the nations have different ways and means to appoint Big Brothers to curtail it. We have to write a book on this topic.

Mastud: Literary theories are hardly produced by Indian scholar after Homi K. Bhabha's *The Location of Culture*, Once you said that famine of theory in India is the mark of Euro-America centrism, why?

Patil: We have to note that Indian scholars had produced many Sanskrit literary theories. The colonized writers are victims of the dependence complex. Only non-resident Indian teachers of English teaching in the first world have mediated the western theories in the post-independent India. Bhabha's 'Nation and Narration' and 'The Location of Culture' have developed some new concepts and approaches but not distinct theory as such.

As a comparatist I had arrived at the conclusion that the famine of literary theory in India has led us to the "production of ignorance." There are many collectors of theories.

Mastud: Then how is it called Mardhekarian theory of rhythm? R. B. Patankar's theory, Dalit aesthetics etc. are not independent theories?

Patil: I would like to request to read my "Samagra Mardhekar: Taulanik Sanskritik Mimansa" (2018). Mardhekar's concept of laya-rhythm is one of the elements of poetry and it was Brahman=toxified as a theory. All criticism on his complete literature is production of ignorance and dalit aesthetics is the propaganda of a movement. It lacks awareness of international developments in literary theory. Sharan Kumar Limbale is the ordinary product of local cultural policies of the priestly class.

Mastud: The new post-independence generations of Indian writers in English have been writing with their own ideologies without colonial influence. How do you interpret and criticize it as a comparatist?

Patil: Borrowers can't be lenders. It was Steven Totosy de Zepetnek, who wrote the "Foreword" to my "Literary into Comparative Cultural Criticism" (2011), asked me to develop the "home grown literary theory." Unnecessarily we make fuss about the term "theory." If we believe that theory is the organized thought, we can develop the theory of castealization of literature or the theory of acculturation as combination of Brahman toxification + Moulovi toxification and Westoxification. We need the caste and Varna based cultural theory which we do not find in any western tradition. It is our responsibility to construct them.

Louis Althusser said "theory is a class struggle in the realm of ideology." But did Indian Marxists never replace the term "class" by caste and develop a theory of "castealization" of literature as Shu Mei-Shi has theorized "racialization" of literature! If not, why? Even the dalit and rural writers are victims of Vedic simplification and opposition to theory, concepts, comparison and what not? Traditionalists do not tolerate theorization. Hence, Dr. Kalburgi's murder. India has a long tradition of poisoning or murdering anti-traditional intellectuals.

Mastud: Now a day's Indian fiction in English has become a hot cake and poetry is neglected. How do you look at it?

Patil: True, the number of Booker Awardee novelists has increased and the author of "The Suitable Boy" Vikram Seth has been honored by the Sahitya Academy, New Delhi. The readers

of Indian fiction in English are less Indians and more foreigners. The diaspora has also patronized it. The major problem is that foreigners do not find much “Indianness” in Indian poetry in English as well as translated into English. Arun kolatkar Brahmanized it with a little metaphysical Indian coloring, it was innovative for them. What Indian forms of poetry, structures of literary Indian feelings, linguistic rootedness, regionalness etc. do we find in Indian literature in English in general and poetry in particular? Since, it is derivative, it is ignored. All colonized literatures are cursed by mimicry and stereotypes. The crop of poetry in regional languages is the glaring example of “the shadow literature” as Rushdie condemned it once.

Mastud: Sir, how do you define postmodernism? Explain with illustrations how it is noticed in Marathi literature.

Patil: Once I had put the characteristics of postmodernism in the brief formula: “HIFDIPSIPCACA.” Postmodernism does not mean anti-modernism or post-‘after’ something. It is a mutation within modernism. It can be traced into Baba Padmanj’s “Yamuna Paryatan” as well as Rushdie’s “Midnight’s Children”. But the term was applied to literature and after World War II(1939-45), experience of Nazi totalitarianism, threat of atom bombs, environmental changes etc. It involves continuation of the counter-traditional experiments of modernism to break away from modernist forms which have become traditional and overthrow elitism of modernist ‘high art’. To be brief, let us explain the formula given above:

1. Hybridization- de-definition, deformation of cultural genres, for example, ‘fictional discourse,’ ‘new journalism,’ para-plagiarism a historical presentification etc. All these characteristics are anti-Vedic doctrine of ‘purity’ and karma theory. Therefore, we can hardly imagine of true postmodernism in Marathi except fiction in English written by Non-Resident (reliable?) Indian whose publishers are Western? Please see my “*Icchamaran.*”
2. Indeterminacy- ambiguities, ruptures, displacements, dialogic imagination, this also goes against the steel frame of caste hierarchy.
3. Fragmentation- disconnect, totalization is shame, montage, paradox, openness of brokenness, war against totality, activate the difference. Such traits are hardly found in our structures of literary feelings. Therefore, misuse of the term “culture study,” it is

“cultural studies.” No culture is pure, asking a question is pure. A comparatist is always secular and we don’t have either Raymond Williams or Edward Said. There are two hundred definitions of culture; we have only three idealized antonyms.

4. Decolonization- de-legitimation of the master codes, death of authority, deconstruction of the language of power, minority movements, and subversions etc. such terms are hardly translated and well understood in regional languages.
5. Irony- polylogue, allegory, self-reflection, indeterminacy, suspensive irony, vision of multiplicity hardly allowed by the priestly class in India.
6. Presentable- un-presentable- unrealistic, magic realism, repels mimesis, thrives on formlessness, unpredictable, to be found in Rushdie and “loss of the inheritance.”
7. Selfishness and Depthlessness- self- effacement, flatness, subject fiction, inside-outside.
8. Immanence- no religious, extension of senses through media, nature into culture, and intertextuality of all like.
9. Performance and Participation- text written, acted out, itself a performance.
10. Carnivalization- decanonization, heteroglossia, anti-system carnival.
11. Constructor- realist ‘constructs,’ conflicting versions, absurd, pluralism.

Since Indian readership has been governed by ‘Hitopadeshi’ shrewd simplification, we have neither understood post-modernism or post-colonialism. Our scholars have translated Immanuel Kant’s “Of Reason” but never discussed the rational theorization. That is why I have stated that we are the major producers of ignorance. It is a paradox that we admit that Marathi is not the language of knowledge. Hence we have to admit that our tradition has made us the producers of ignorance. Which Marathi are we fighting for?

Mastud: Marathi Gramin-rural and dalit literary movements were at the top in the proceeding century. Are they dead? What new trends you notice and would like to welcome in the global context?

Patil: I hope, I have already answered your question. Our rural and dalit or other minority movements are not yet theorized in the international contexts. If they are read with reference to, for example, Spanish comparatist’s “Literary Emergence as a Case Study of Theory in Comparative Literature” (2006); we will realize how most of our “great” writers were frog

marched in the literary movements and their so called impressionist casteist criticism has never understood the difference between “Literary Emergence” and “Emerging Literature” and also their international contexts.

As I told you we have planned the publication of Marathi translations of such fifteen essays from all over the world. Then perhaps we will understand what is “Local and Global” (title of my new book) in our literature and where do we stand today. The death of an author was announced by French Roland Barthes in the 1960s. But now not only author, but literature, criticism, its history, etc. are dead. Literary movements are no more. Media has murdered reader. The death of languages is a major issue. The people who are asking for universities for Marathi and Sanskrit language and sects are headed towards medievalism. We should ask for the University for Cultural Studies, but totaliarism plus fundamentalism hardly gives space to post-colonialism and postmodernism. We have to wait for a better trend to be set after bogus nativism and religious fundamentalism. I would like to conclude this interview in W. B. Yeats’s words,

Things fall apart

Centre cannot hold

Mere anarchy is loosed upon the world.

Prof. Anand Patil

Former head and professor dept. of English

Goa University

(9404140995, dr_anandpatil@redifmail.com)