

Conclusion

The spirit of nativism rises to the fore in defence of native value, tradition and ideology. It provides a way to analyse literary text/ art from native perspective. Bhalchander Nemade conceptualizes it in the form of universalistic/ English threat to the regional languages. It differentiates itself from the narrative of modernism and cosmopolitanism. Nativism dissects the primary and secondary aim of a text through the native values. It is against the concept of internationalism. Nemade differentiates it in three different forms *desivad*, *desiyata*, *desipana*. But sometimes it seems that these concepts are overlapping. Indra Nath Choudhuri says that it is very difficult to differentiate among what is native and what is non-native. Nativism as a culture theory seems to come up with certain parameters but it is still far away from the sophistication required for a separate field of criticism.

The way nationalism and imagined communities have been debated anew it has opened up new opportunities in the field of Indian literary criticism. It has come to be more of strategy in the postcolonial cultural politics than a purely aesthetic activity for investing coherence and logic to a literary tradition. Devy sees nativism as an activity taking place within a specific language. He emphasizes on the colonial past, historiography and cultural amnesia arising out of these. He pertains to an awareness seeping into regional literatures. But, he did not provide proper solution to it. Namvar Singh appears much more aware about the search for other tradition in Hindi literature. It is a milestone to have other/ little tradition to the mainstream/ great tradition but, certainly we need to think in the broad context of a diverse country like India; where thousands of culture(s), languages and traditions still exist. It does not seem enough to have only one more tradition to the great tradition in Indian literary tradition. It seems possible to have many traditions simultaneously. Ramanujan talks about *akam* and *puram* poetry in the form of little

tradition which also has a significant role in formulating native Indian literary/ critical tradition. It provides insight to explore the poetic of *bhasha* literature.

Numerous charges have been levelled against the proponents of nativism that they indulge in politics of *desivad* but on close scrutiny these do not appear deliberate and genuine. Nemade, for instance, and his stand against English language seem the defence of regional languages, literature(s), cultures and societies. He emphasises that we need to know about the writers like Namdev Dhansal rather than becoming familiar to Shakespeare, Dante, Milton etc. Our primary concern should be the familiarity with our native languages, literature and writers. Later on we can explore internationally recognised writers and literary texts. Nemade's worry seems quite justifiable in the context where we follow the dictates of internationalism and politics of publication, consumption, circulation and reproduction uncritically. If it goes in this way then there is no way out to come back to our roots.

Devy seems worried about the dying Indian languages. It may have certain politics but it also emphasizes on the endangered languages. He explains the history of colonial past and how we have forgotten the past of our regional languages. He reminds us about the cultural amnesia. Our regional consist part of popular and oral culture which is forgotten during the colonial period. Devy is reminding us the possible mistake we may create again by forgetting the regional literary aesthetics. Of course Devy seems to impart his material from the *margi* tradition but, the way he approaches is quite justifiable.

Namvar Singh brings other panorama in Hindi literary tradition. He criticises Shukla for not considering Kabir as a poet but rather as a saint. Of course Kabir may not have certain aesthetic parameters and pleasure in his poetry; but his voice reaches to the masses. Namvar Singh defends Dwivedi for considering Kabir as a poet. Kabir's poetry provides

an insight to circulate message to the masses in very simple and lucid language. His style and tone *akkad* and *fakkad* seem comparatively easy to be understood by the local and illiterate masses. It conveys the message to the marginal communities. Singh may be doing politics of defending his teacher Dwivedi. The way he explains about the formulation of other tradition seems indecipherable.

Meena Alexander, Aimee Nezhū, Sujata Bhatt, E V Ramakrishana and Nirmal Verma are multicultural writers. Alexander traces her childhood memories in her poetry. It may be intentionally or unintentionally that she depicts the dark part of her childhood and India. Nezhū may be writings about the practices of marriages in India long ago. She may not be familiar about the current issues in Indian subcontinent. Sujata Bhatt may have created East and West, North and South complex in her poetry to show the differences between the diversified geographical areas. Ramakrishana goes back to his childhood memories in Kerala. Nirmal Verma in his short story comes up with the new tradition in Hindi short story as he emphasizes on the urban educated life. His themes and subject matter appear to be borrowed from the West even though he gives new heights to Hindi short story writing in India.

The writers and critics may have used nativism for their personal benefit but they also provide the way to look at the literature from the Indian perspective. The politics they appear to indulge in the name of nativism may not be deliberate attempt. It is also pertinent to know that there is no proper definition of nativism. They may not have used it intentionally. There is of course some kind of politics but we need to protect our regional/ endangered languages and literature(s) as well.

It seems possible to have 'nativism' as a critical tool in literary theory. Non-*margi* critical tradition explores the possibility to place literary writings in native context. There is a little

possibility to have it as a critical tool in order to get rid of the dictates of Western and Sanskrit poetics. Nemade's concept of *desiyata/ desivad* has opened up the possibility of situating criticism little/ desi tradition(s). Formulating indigenous literary tradition is a milestone in Indian literary traditions. It has significance on ethnic, socio-cultural and linguistic spheres of Indian literary tradition. It also provides us a peep how the dominant languages, cultures hegemonize over the other small, marginalised ethnic communities and their literatures. The study limited the project to the broad discourse of nativism in the field of literary criticism and its impact and paradigm shift that it can bring to Indian literary/ critical tradition. However, it was impossible to address all the cultural, social, historical, linguistic, traditional and historic features and diversities related to the *desiyata*. The project has attempted to restrict its focus on discourse and study of *desivad* from different perspectives and the politics involve in the use of *desivad* along with textual analyses poems and short stories.