



***At a time when Ram Mandir has been built on the demolished Babri Masjid and there are constant attacks in India on Dalits, Muslims, Christians, and places of prayer, diasporas must understand the reality—the state moves ever closer to its end goal of creating a genocidal oppressor society in the image of the zionist entity.***

## ***UNVEILING the POLITICS of HINDUTVA***

***A Review of “Parivaar: A Celebration of Community as Family”***

**by Indira, Rahman, and Biplab**

“On the Specificities of Brahmanist Hindu Fascism” (2019) by K. Murali (Ajith), in *On Concepts and Methods: “On Postisms” and Other Essays*.

[https://foreignlanguages.press/wp-content/uploads/2021/11/N09-Of-Concepts-\\_-Methods-2nd-Printing.pdf](https://foreignlanguages.press/wp-content/uploads/2021/11/N09-Of-Concepts-_-Methods-2nd-Printing.pdf)

“A Brief Introduction to Brahmanism” by K. Murali (Ajith), in *Critiquing Brahmanism: A Collection of Essays* (2020).

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“Hindu nationalism in the United States: Challenging racial subordination from the far right?” (2023) by Matthew N. Lyons.

<https://threewayfight.blogspot.com/2023/07/hindu-nationalism-in-united-states.html>

“The Hindu supremacist movement is a growing threat in the U.S.” (2023) by Cyrus Rab and Pushkar Sharma.

<https://prismreports.org/2023/05/30/hindu-supremacist-movement-growing-threat/>

*Sebastian and Sons: A Brief History of the Mridangam Makers* (2020) by T.M. Krishna.

*Republic of Caste: Thinking Equality in the Time of Neoliberal Hindutva* (2018) by Anand Teltumbde.

viewers of such art to not only demand accountability from artists, but to also forge a radical consciousness among any and all who seek to represent this shared cultural heritage. Anything less keeps the cycle of ignorance and oppression, both on stage and in society, running.

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“Brahmanic Hindutva Fascism—The Ideological Basis of Comprador Bureaucratic Capitalism” (2022) by Prem, in *People's March* Vol. 17 No. 3.

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In an increasingly interconnected world, the rise of far-right ideologies is not confined by borders. One such ideology is “Hindutva,” a form of Brahminical supremacy originating in India, propagated by the paramilitary organization Rashtriya Swayamsevak Sangh (RSS), which has been making its presence felt globally. This ideology is at its core genocidal, aiming to build an ethno-nationalist project and monolithic ‘Hindu’ identity by eliminating and subjugating Muslims, religious minorities, Adivasis (Indigenous people), and intensifying caste oppression.

The Hindutva project has affected education, legislation, religious freedom, political dissent, and interfaith relations around the world. After a decade in power, the far-right Bharatiya Janata Party (BJP) lost its outright parliamentary majority in the recent Indian elections, but fascism’s hold over society has not been loosened.

The spread of Hindutva through the Indian diasporas in the Western imperial core has intensified Brahmanism—Brahmin supremacy, akin to white supremacy in that it positions Brahmins as superior to all others while enforcing and legitimizing the oppressive caste system as a whole. The centuries-old caste system functions as an inherently violent apartheid-like discrimination and hierarchy among peoples, justifying untouchability, unseeability, and upheld by daily atrocities. Reflecting economic, political, and social power, castes are stratified into ‘upper caste’ and ‘lower caste,’ which disguises coercion and exploitation. The authors of this article purposefully reject the use of ‘upper caste’ and ‘lower caste’ as terms that normalize oppression.

The Brahmanical propaganda and violence in the West has, in turn, strengthened Hindutva forces in the subcontinent. Over the past three decades, the ruling classes of the West have made common cause with Hindutva fascism. With its roots deeply embedded in India, and with the backing of political-economic powers in the West, Hindutva's global impact raises pressing questions for radical movements and anti-fascist struggles in and beyond South Asia.

RSS was founded in the 1920s, taking direct inspiration from the original Nazi party in Germany, and today considers the zionist entity ('israel') as the ideal model ethnostate to achieve in India. The growing ideological, economic, and political alliance between India's ruling class and the zionist entity has culminated in the Indian state becoming the top purchaser of 'israeli' weaponry. And especially since the current Prime Minister of India came into power, the escalation of state violence and patterns of occupation and militarization—targeting Kashmiris, Muslims, Sikhs, Dalits, and Adivasis—has been modeled on the zionist settler-colonial regime.

zionism and Hindutva are two ethno-nationalist ideologies that are related to Nazi fascism. Both have found a home in the euro-settler societies of the imperial core.

Recent incidents in academic spaces highlight how the RSS' efforts to spread Hindu supremacist ideology within the u.s. imitate the overall strategy successfully utilized by zionist political advocates for decades. To dismiss and denounce anyone critical of Hindutva, RSS elements have begun to deploy the term "**hinduphobia,**" emulating the zionist playbook of accusing anti-zionists of being "**anti-semitic.**"

no subtle or ignorant mistake, but a sign of the direction this rising generation of amerikan-born South Asians is taking. At a time when Ram Mandir has been built on the demolished Babri Masjid and there are constant attacks in India on Dalits, Muslims, Christians, and places of prayer, diasporas must understand the reality—the state moves ever closer to its end goal of creating a genocidal oppressor society in the image of the zionist entity.

The lack of accountability from all parties involved—creators, performers, funders, and audience members alike—is deeply troubling. By turning a blind eye to the blatant ignorance or, worse yet, the brazen display of Brahmanical pride showcased in "**Parivaar,**" individuals contribute to the perpetuation of systems of oppression both locally and globally.

To build a conscious anti-fascist effort among the South Asian diasporas, the arts and cultural sphere must be seen as a terrain of struggle against Brahmanical fascism. As Amiri Baraka, one of the foremost writers of the 1960s Black Power movement, stated, "**The attempt to divide art and politics is Bourgeois philosophy which says good poetry, art, cannot be political, but since everything is, by the nature of society, political, even an artist or work that claims not to have any politics is making a political statement by that act.**"

"**Parivaar: A Celebration of Community as Family**" is a reminder of how subtly Hindutva injects itself into South Asian diasporas through a process of soft cultural normalization on the part of Indian artists. It is up to the

ignoring complexities brought up by the child including the oppressive caste system as a whole. When the child worries that the instrument is “so different,” seeking out the mother’s acceptance, she confirms that the instrument is “unique,” a not-so-subtle way of saying it doesn’t conform to the Brahmanical norm. The “oddly-shaped,” “unique” instrument is put alongside the other instruments as a sign of the mother’s acceptance. This is another example of a blatant saviorship complex and a paternalistic attitude on the part of the oppressor caste, where they decide what is ‘normal’ and ‘divine.’ Totally disregarding the atrocities and all the nuances that still exist on the basis of caste doesn’t mean that caste disappears, in fact it reinforces it.

By conveniently side-stepping the realities of caste oppression and exclusion, such narratives not only erase the lived experiences of marginalized communities, but also uphold harmful stereotypes and archaic hierarchies, perpetuating the very oppression they claim to decry.

Furthermore, what equally alarms is the coziness of the production to the institutions that are associated with Hindu fascist organizations. Caste and religious violence in this settler colony (so-called ‘united states’) have ripple effects in India, especially since Hindu fascism has emerged as such a viciously powerful force due to the direct support from leading sectors of the diaspora.

This is not an isolated incident. Performing at the Ordway on a Schubert Club Mix platform—a classical music series—boasting about Brahminical pride, and taking the blessings of the associations that support Hindu fascism is

In the intricate web of neo-colonial “multi-cultural’ amerika, Hindu fascism operates openly. The Hindu American Foundation (HAF), Hindu Swayamsevak Sangh (HSS), Hindu YUVA, along with other Hindu fascist groups, have cultivated close ties with both major political parties in the u.s., alongside economic and cultural institutions.

This all has dire implications for the masses of people in South Asia, as well as among the diasporas across the world. Hindu fascist networks in the West are trying to silence any voices of dissent from religious minorities and oppressed-caste peoples while soft-pedaling the oppressor-caste narrative into schools, universities, and broader society through the arts and cultural work.

Many ‘liberals,’ ‘progressives,’ those who claim to be anti-racist, or in this case, anti-Hindutva, all across the globe are not only silent but some outright take leadership in organizing and propagating the Hindutva narrative, normalizing the caste-based violence and discrimination that occur daily in India. The growing dominance of Hindutva fascism among the Indian diaspora can be traced to the migration of predominantly oppressor-caste peoples since the 1960s, which reflects the terrain of class and caste struggles in South Asia. Building an awareness and understanding of the Hindutva fascist movement’s global reach and influence—especially in arts and cultural spheres in the u.s.—is necessary for concrete anti-fascist action.

### ***Hindutva Propaganda Through Art***

One such recent example of Hindutva propagation through

art is “Parivaar: A Celebration of Community as Family,” performed on February 18, 2024 at the Ordway Concert Hall—funded by Schubert Club Mix in St. Paul, Minnesota. The production brought the spotlight on to a troubling intersection of art and reactionary politics, a stark embodiment of willful artistic ignorance and ideological blindness in the South Asian diaspora.

Though this purported homage is to the South Asian community and its tradition, as mentioned by the creator herself on the stage, it only depicts the privileged castes—a Brahmanical tradition that is steeped in oppression, discrimination, untouchability, whitewashing the history of systemic caste and class violence. The presence of only Hindu priests and representatives of the organizations that support the far-right BJP government in the performance declares the intention and motives.

South Asia comprises Afghanistan, Bangladesh, Bhutan, India, Maldives, Nepal, Pakistan, Sri Lanka, with Hinduism, Islam, Christianity, Buddhism, Jainism, and Sikhism being the prominent religions. In India, Classical Carnatic music is monopolized by Brahmins, along with other oppressor castes (euphemistically called ‘Upper Caste’), which account for 10.56% of the Indian population, while holding approximately 75.5% of the government jobs.

In Act II, the production romanticizes Classical Carnatic music and other arts by perpetuating the false notion that artistic prowess is the exclusive domain of the ‘upper caste’ (oppressor caste) and that making (labor) of the instrument is that of ‘lower caste’ (oppressed caste) throughout the

story. The narrator, a recent McKnight Awardee, is an Indian artist whose works predominantly address **“urgent social concerns through art.”**

The play centers around the evolving relationship between a mother and child in the context of South Indian musical traditions. At one point, the mother expresses frustration that her child isn’t able to play any instrument, but is interested in only how it makes sound. When her child mentions that the neighbors said they are not related to the mother and do not belong to the same caste as the mother, that is presented as the reason why they were unable to learn to play the instruments. The child continued to say their hands are rough, finally showing the instrument that is **“oddly-shaped,”** different to other carnatic musical instruments. This all reinforces the ongoing discriminative narrative that Carnatic music is only by and for Brahmins, connecting it to brahmanical devotional practices, while instrument-makers come from marginalized communities and are regarded as untouchables.

Firstly, the rough hands signify the hard labor one does with their hands. It has nothing to do with whom and which caste they are born into. Secondly, there is nothing wrong/something to be disappointed about in a child who is interested in knowing how the sound originates. That is a very scientific thought. Thirdly and mainly, reinforcing discriminatory caste practices under the name of ‘South Asian community’ and tradition is a disgusting display of oppressor-caste Indian Hindu supremacy. The story ends with reconciliation between the child and mother, who says to them, **“I don’t care about caste and you are my child,”**