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Editorial

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The Editorial Board welcomes all constructive observations, suggestions, and comments to enhance the quality of the journal in the next volumes and issues.

Prof. Ram Chandra Paudel, PhD
Editor-in-Chief

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Women's Narratives in Reading Multicultural Subjectivities: An Academic Discourse

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Abstract

'Difference' in multicultural America is confusing to me as its concept determines some visible physiological features of people, and 'knowledge' of their history/culture, which is naturalized, circulated, and practiced through cultural institutions. Identity politics plays crucial role in its deliberate categorization and hierarchization of American subjects, which continues the historical process of separation through racism, sexism, and homophobia. As a university teacher, I have found how through the cultural institutions of university a mono-cultural population of American subjects is produced through multicultural demographic. If the primary object of multiculturalism is celebration of 'difference,' what 'differences' are celebrated most, and based on what criteria? For better understanding of 'difference' we should go beyond the academically sanctioned 'Knowledge' that disqualifies some 'other' knowledges, and it is by exploring some marginalized narratives of women we can reformulate the notion of 'difference,' that would add to the richness of 'difference' in multicultural discourse. Moreover, in traditional academic discourse, women's narratives, particularly on motherhood, are less explored to finding out how they contribute to the varieties of multicultural subjectivities. My paper is based on Mahasweta Devi's "Breast-Giver" (Standayini in original) in re-formulating a different concept of mother in its investigation on how discourses, being practiced as 'ideologies' through institutions, affect individuals. I propose different teaching-learning classroom activities in encouraging students to develop new perspectives of the world to modify the notion of multiculturalism that would accommodate any 'difference.'

Key Words: *'Difference', Women's narratives, multicultural subjects, motherhood. Discourses*.

I would like to begin this article with the memory of my schooldays during the mid1970s when I was in the sixth grade. It was the class of Mrs. Treepti Bhattacharjee, our Bengali teacher who, once after our class assignment was over, described how often she faced challenges in both her domestic and professional activities, particularly in dealing with her children. Then she shared with us a lively story of her younger daughter who, particularly during her study hours in her mother's supervision, would try to fool her mother by talking very convincingly about her *mini*, her pet cat, its fever, its indifference to milk and fish, and so she needed medicine, and similar many things related to her pet, and thus the

daughter would move from one subject to another, so that the mother would be distracted from the daughter's homework. The class fell into burst of laughter, and then immediately our teacher warned us to be very careful in writing her assignment the following week. I interlink this memory of my teacher with another in which I'm both a teacher and a mother; it's a memory which still lingers--- my 5-year-old son is running towards me on my way back to home, after my classes are over. Now when I ponder what was there in my teacher's facial expression, I am struck by a mixture of uncanny feelings about her style of mothering, which is now my own. In this article I would like to inter-relate these memories to formulate my thesis on how to use women's narratives to read 'differences' in multicultural subjectivities. First, I will discuss motherhood in Mahasweta Devi's short story "Breast Giver" and then I will propose the development of an alternative academic environment in classroom that might foster a more democratic environment for discussing things with each other openly and without hesitation.

Most studies of women's narratives on motherhood in the academic field of English Literature are centred on a form of anti-patriarchal, socio-cultural, and political analysis that encompasses race, class, gender, sex, and other sub fields like nation, border and religion. Though most of these studies have redefined woman's motherhood broadly, they also stereotype or oversimplify woman's exploitation under patriarchy including other forms of exploitation including class, and colonizer/colonized antagonism. Also, the issues of motherhood in the exploration of multicultural subjectivities have been used less in pedagogic field of English Literature. In my study of motherhood, I reconstruct the subjectivity of woman through her tales of everyday life resisting the academically sanctioned knowledge of the third world women, which is unified, fixed, and homogenized. My study not only proposes different ideas of motherhood but also helps reframe pertinent knowledges about women from different backgrounds, offering something that is culturally valuable for people belonging to different socio-cultural background.

Both as a teacher and a student from a third world academy and also as a Fulbright visiting scholar of a first world academy I'm often confused with the concept of 'difference' as it is a concept that generally determines some marked physiological features of people, in addition to some 'knowledge' about their history/culture, which is naturalized, circulated, and practiced through cultural institutions for the production of 'knowledge' of other (non-Anglo) subjects/identities. If the primary object of multiculturalism is celebration of difference, what differences are most celebrated, and based on what those are celebrated? Is the inclusion of some multicultural literary texts by some hyphenated American, ethnic, or regional writers enough to represent what we call 'difference?' How, then is such knowledge about 'difference' represented to the students in the academy? Who produce that knowledge, and at what political cost? Who are American subjects and who are not? Can 'Difference' be defined by representation or by different ideas/perspectives?

Ideologically multiculturalism works well through institutional policy, in which identity politics plays crucial role to categorize dominant subjects, and so doing, American subjects/identities are hierarchized. The paradox of multiculturalism is that it reproduces the categories of people historically subject to racism, sexism, and homophobia. In my performance of both subject positions within contemporary academic field, I have found how through the cultural institutions of university, a homogenized and mono-cultural American subject is being produced out of multicultural demography, and that this problematizes the notion of 'difference' in multiculturalism. My primary argument is that English, as a core academic discipline of most universities, which is charged with producing and

reproducing homogenous, mono-cultural, (Anglo) American subjectivities, based on which constitutive others, who are visibly marked, are also constructed. Even though people in the academy are increasingly of more diverse backgrounds, we do not use our diverse ideas in our scholarly and academic activities. Instead of going through "a living encounter---a large-scale-face-to-face meeting among persons of diverse faiths," (Smith 140) we follow the dominant practices of the academic discourse, and thus we participate in this mono-cultural and hegemonic production of American subjects and the ideas that mould the subjects. Moreover, the dominant discourse of multicultural subjectivity pays less attention to women, particularly to mother's voice. It is by shifting our critical gaze to women through her narratives, irrespective of an author's geographical background, historical, and socio-cultural context we can evaluate the 'difference,' of multiculturalism as they share a big part of multicultural American subjectivities. I have selected Mahasweta Devi's "Breast-Giver" (translated by Gayatri Chakravorty Spivak from the original *Standayini*) for my analysis of 'difference" through Jashoda's narratives to reform the homogenized identity of woman of the Third world country like India, that would not only redefine motherhood, but also would reformulate the hegemonic identity of professional mother by adding to the significance of multicultural subjectivities. Though Mahasweta's story is based on India's socio-cultural context of Bengal, my study will help formulate a different notion of women and motherhood, particularly of the professional mother. This is my primary example of a form of 'difference' that might nuance currently existing formulations of the same in the American context.

Cultural debates on race, gender, sex, class, and homophobia often ignore mother's voice. Even women's accounts on feminist maternal discourse are either daughter-centred, or accounts of progress of some kind or another. The Feminists have used universal experience of daughters in defining motherhood as against patriarchal social conditions, which are mostly focused on daughters' experience. The subjectivity of mother often disappears from even the most sensitive feminist psychoanalytic studies that focus most on what it is to be mothered than what it is like to mother. Jessica Benjamin has noted the perception of motherhood in psychology as "an object for her child's demand," and "that is deeply embedded in culture as a whole" (23-24). The very phrasing of the question "*But what was it like for a woman*" in the forward to Adrienne Rich's famous book *Of Women Born* also illustrates silence of mothers' voices in her broad, inclusive definition of woman (xviii, emphasis in original). Rich has defined motherhood as "*potential relationship* of any woman to her powers of reproduction and to children" (xv, emphasis in original). Mother's subjectivity from the mother's perspective remains an un-discussed perspective and topic.

I would like to develop my thesis on motherhood both as a potential relationship rooted to female physicality and a choice, essentially separate from the idea that motherhood is biologically predetermined for women, thus drawing a distinction between a biological mother and a mother who, deliberately chooses to take care of children though she may not give the birth of a child. In the introductory note of *Narrating Mothers* Brenda O. Dally and Maureen have said, "Although giving birth is indeed a part of mothering, it is care giving that *defines* the act of mothering, and care giving is a choice open both to those who give birth and those who do not"(3-4). Jashoda, the protagonist of Mahasweta's *Breast-Giver* is both a biological mother and a mother in her choice of feeding children of Haldars, a family that has made fortune just after India got her freedom. Being driven by the crisis of her family's sustenance Jashoda deliberately made her choice of being a wet-nurse for the new-borns of Haldar family as her husband Kangalicharan had lost his leg due to an accident with the youngest Haldar

son's Studebaker. By continuous childbirth she remains a lactating mother, and thus she feeds the children of her master. Now her body part, particularly her mammary gland becomes a site of interrogation for the cultural implication of mothering which is meant for a biological mother. What socio-cultural-economic-political forces are there through which the 'little/para-narratives' of women are circulating in continuous and unending movement through Jashoda's narrative? Jashoda's narrative of motherhood projects several meta-narratives on women of the third world country.

Mahasweta reminds us that, Jashoda was "by *profession* Mother" (italics in origin 228). Jashoda's professional mothering signals different little narratives of the regime of power at the intersection of the discourse of women as mothers, mothering and motherhood that speaks of different hierarchies of mothers, who are always in the process of both undergoing and exercising power in systematized chain-like settings of power structure through various institutions. For Foucault, power is not something to be taken as a phenomenon of one individual's or groups' or institutions' domination over others, rather it must be analysed as how it works like something that circulates, and functions like a chain. He says, " power is employed and exercised through a net-like organization. And not only do individuals circulate between its threads; they are always in the position of simultaneously undergoing and exercising power" (98). The effects of power are on individual in form of some discourses, who reproduces power and thus the shifting of Subject/Other takes place.

In analysing how multiple discourses of subjects/others are constituted as peripheral subjects because of power, I'll look at the text. Though Jashoda's choice of being a wet nurse for the new-born children of Haldars is not unconditional, it fulfils her immediate family crisis, and as such her desire. But in her choice of being a wet nurse she also gets entrapped in the desire of other(s) and undergoes through a circulatory chain of the power structure of the Haldar family by strict observation of Mistress-Mother as the subject, whereas Jashoda, is other/object. The author says, "Mistress-Mother kept a strict watch on the free flow of her supply of milk" ("BG" 228). Jashoda's position as other/object is shifted to the position of subject in the power structure of the Haldars, once she is assigned her profession, and she becomes an icon of 'Mother-goddess', in which she exercises her power over Haldar family. Thus Jashoda, as a 'Milk-Mother,' 'Holy-Mother,' the 'Mother of the World' undergoes simultaneously in the circulation of power game, and as such she is in continuous process of shifting her position from subject to other or vice versa. By being shifted from object to subject, she exercises her power; she becomes 'vocal,' criticises harshly the young mothers of Haldar family as 'show-offs!'(229). In this position, she is also conscious of her status among other maids like Basini of her master's house. Mistress-Mother, on the other hand is led by her strong belief that the children are being suckled by a Brahmini ;(a wife of Brahman, who belongs to high caste) children are having holy milk by 'holy mother'. In the chain like power structure of Haldar family Mistress-Mother is also simultaneously in the process of both undergoing and exercising power; as an object, she is led, though indirectly, by the pressure of keeping the family custom alive by each wife's production of twenty children, which she could not, but her mother-in-law did, and so she dearly wishes that one of her daughters-in-law would do that, and so she exercises her power over her daughters-in-law through her management employment strategy of employing Jashoda as a milk mother so that the wives of Haldars would have relief in suckling their babies, and they would go through continuous pregnancies for human production. The replacement of the biological mothers by the professional mother for taking care of new-born babies would also help the biological young mothers keep their bodies in shape, and that would distract the sons from beauties

outside and turn them inside, and thus consequently the family customs would be fulfilled. Jashoda's professional mothering projects not only fulfilment of desires but hierarchies of power too, as evidenced in the text in the episode of Jashoda's later life, after the death of Mistress-mother, in her dependence on the mercy of elder daughter-in-law for her survival, in which the previous position of Jashoda as subject gets reversed in the regime of servants' hierarchy. What 'knowledge' and or 'truth' is produced by these meta-narratives of 'mothering' of Jashoda at the nexus of history, culture, and politics?

Jashoda's story lies at the trajectory of Sixties India, when just after the independence of British *Raj* a sudden change was remarkable in India, particularly among the educated intellectuals of Calcutta. In Mahasweta's fictional representation of contemporary Bengali culture, we come to know about people who were going through a very complicated process of reformation in their outlooks, in which neither they were able to liberate themselves from their age-old cultural values, nor they could adapt themselves with the 'new wind'(230), metaphorically suggestive of 'liberalism', affected by British imperialism. They were also being influenced by their reading of mostly woman centred, social reformative novels by Saratchandra Chattoapadhyay, and an eminent Bengali author of India. On the one hand they believed in almanac (read, a book published every year containing astrological facts that have influences on human being) approved progeny, and on the other, they liked that their wives would remain always physically attractive, despite their frequent pregnancies. These few intellectual men liked themselves expressed outwardly liberal in their preference for woman, who is a combination of both beauty and intellect like " '*eternal she*'—'Mona Lisa'—'La passionara'—'Simon de Beauvoir' " (226), but inwardly they would like women in form of 'Divine Mother,' fulfilling their whim as holy children in bed so that "half Calcutta" would be "filled with Haldars" (230). Instead of utilizing their new liberalism for the causes of the common people, these few educated men, would involuntarily help common people in sticking to their own constructed but unquestioned age-old social structure of caste, class and gender which glorifies woman as Mother Goddess. In the conflict between caste, class and gender women became easy targets. Such condition of contemporary Bengali culture, and it is described by Mahasweta a ". . . . There is too much influence of fun and games in the lives of the people who traffic in studies and intellectualism in West Bengal and therefore they should stress the wood-apple correspondingly (226).In their own self-complacent attitude of life these few 'educated Babus' (upper class educated men) of Calcutta never interrogated the regime of truth/knowledge, sanctioned by age-old religious institutions of India, particularly by Hinduism which has made woman its easy scapegoat by deliberately glorifying her as Holy Mother, whose body and mind are ready to sacrifice for the sake of her holy children. Indian society's general politics of truth, i.e., types of discourses, namely discourses on mother as both nurturer/preserver and destroyer are accepted as true, which is circulated through the political apparatuses of academic institutions, and functions as systematised 'Knowledge.' Woman as an incarnation of both nurturance and destruction is practised through the occasional festivals of worship of Goddess in the image of loving mother (Mother Jashoda with her child Gopal on lap) and 'Shakti' mother (Mother Kali, who carries an assortment of weapons and wears a garland of human skulls around her neck).Most Bengali people grow up infused with the information/knowledge, produced by discourses, which are supplied by institutions, in this case, religious institutions, and they practice ideologies of religious discourses through rituals. In Mahasweta's story frequent references to mother in the image of lion-seated Goddess backdrop the story of Jashoda, foreshadowing the miseries of many Jashodas, whose stories are never included in the 'knowledge,' circulated by institutions. Jashoda's constant suckling for

almost 50 children including her own, ultimately causes her death by breast cancer. Thus, Jashoda's story is finished. The author says, "Jashoda's death was also the death of God. When a mortal masquerades as God here below, she is forsaken by all and she must die alone." (240).

The protagonist's name is metaphorically suggestive of love, affections, and plight of Hindu mythic mother of Lord Krishna. But how can we read her story differently? Besides being a representation of a Third world country's professional mother, what another reading is there to cultivate new meaning? If Jashoda's narrative of motherhood projects struggles and sufferings of mothers of poor economic class, other mothers, the unnamed daughters-in-law of Haldar family are no less suffering, though of different kind, as they are located at upper level of the society. They did not have to enlist themselves in the professional market of labour like Jashoda, they were labourers in their own home, as slaves to their husbands, fulfilling the demands of their sexual urge for keeping up the reproduction of children. What power politics is represented at the interior region? Mr. Haldar had made his fortune "in the British era, when *Divide and Rule* was the policy," (224) which created class distinctions between privileged and non-privileged, and that made the privileged like Haldars crave for more powers by means of more production of Haldars. In the exchange of her milk Jashoda is in an unequal contractual relation that reinforces social hierarchal interdependence, in which "human beings rather than material products and services are produced" (Ferguson 83). Thus, women's womb becomes a site of contest between desire and power that further demonstrates class conflicts at broader level. Jashoda's narrative also represents a new imperialism at the interior in which women's bodies are the means of domestic colonial expansion through human production, ruling of higher class over the lower and working-class people. The Haldar sons internalise European beauties and practise it on their wives at the cost of other women's labour. In the domestic region of upper class, women are puppets in the hands of their husbands; they easily submit themselves to their husbands' desires, and thus participate in the interdependent power structure of the society. The author says, "The wives are happy. They can keep their figures. They can wear blouses and bras of European cut" (*BG* 229). It becomes possible through the power relation that works through institution of labour, in this case through Jashoda's suckling of her masters' children.

Though Mahasweta's fictional representation of Bengali culture gives us access to contemporary socio-political history, and cultural contents, many stories/knowledges are often deliberately kept in darkness; they have been buried and disguised by the power discourse as sanctioned by institutionalized 'Knowledge'. A pure academic task of a scholar is 'insurrection' of these historical contents to find out the 'subjugated knowledges,' buried within the 'Knowledge' that is authorised in a "functionalist coherence or formal systemisation" as normal. For a different reading of a third world mother's narrative, we must pay attention to the 'peripheral knowledge' that circulates the way power works, for accessing into the interior 'knowledge,' "a particular, local, regional knowledge, a differential knowledge" that are "opposed . . . to the effects of centralising power which are linked to the institution and functioning of an organised scientific discourse..." (Foucault 81, 82, 84). Such scholastic activities would focus on manifold relations of power at work within the discourse of women's narratives. In our academic activities we can engage our students with 'insurrection' of these 'disqualified' knowledges for accessing a 'differential knowledge' of woman of the third world country like India. This 'differential knowledge' is not a linear socio-cultural history of the Post Independent India at its nascent, that a Sociologist might be interested in, but an unacknowledged history of women as mothers at the intersection of socio-cultural-political-religious history of India.

Jashoda's narrative does not only project the contemporary changing environment of the Post Independent India at its nascent, but also the sufferings of women at the cost of motherhood. Motherhood as an icon of 'Holy Mother', 'World Mother', and 'Mother Goddess' is such a prominent feature of Bengali culture that a girl grows up internalising it, and in her own self-image she cannot make a distinction between her own self-identity and that is infused in it. Mahasweta has deliberately subverted the status of father by making Kangalicharan a professional father who would look after their children and cook at home during Jashoda's duty at the Haldar family in the negotiation of Jashoda's earning and her domestic activities. But that subverting role of man, in authorial design, is not for liberating woman, but for showing how power works even through little adjustment of man's traditional role in the interior of economically lower-class people. Jashoda, for the immediate fulfilment of her family's economic crisis submits herself to the system through her constant pregnancy by "being a faithful wife, a goddess". She says, "Does it hurt a tree to bear fruit" (228)? Now Jashoda in her devotion to her husband, in her duty to her home, children, and in her duty as a professional mother becomes complete: "Is a mother so cheaply made? /Not just by dropping a babe!" The ideology of this song is glorification of mother and mothering which is so popular that women take it for granted as the purpose of living their lives. They are led by this ideology full of their lives forgetting that besides being mothers they are human beings too. This ideology of motherhood pervades Jashoda's mind and soul so much that even in her desertion by the society due to her uselessness with age it becomes difficult for her "to sleep without a child at the breast." The author says, "Motherhood is a great addiction. The addiction doesn't break even when the milk is dry" (*BG* 233). After her usefulness ended, she throws herself at the mercy of the lion-seated Goddess Durga. Jashoda, whom the age-old tradition had made an incarnation of Mother Goddess during her production days, seems to challenge the Goddess and or the religious manifestation of Indian mentality: " if you suckle you're a mother, all lies!" She rightfully questions, " Why did those breasts betray her in the end" (236)? Forsaken and forlorn she dies. In the hospital during her medication Jashoda looks at the doctor and mutters, " 'you grew so big on my milk, and now you're hurting me so?' " The doctor says, "she sees her milk-sons all over the world' " (240).

The most difficult problem of teaching multicultural subjectivities in today's constantly changing scenarios is with the problem of textual representation in its production of meaning and the interpretation of its meaning. How would a teacher mediate between these two and the students? How do texts, written in one culture address multicultural audiences? How do people from different cultures interpret and evaluate texts written in other cultural contexts? Robert S. Burton has said how the growing interest of awakening 'multicultural voices' through English Studies tends to highlight 'othering' or 'differentiating' multicultural literature from mainstream tradition. He notes,". . . it seems to be another version of what Edward said calls, 'Orientalism': of stressing the exotic otherness of a culture and thereby separating it from your own (uncontaminated) body"(115).

My proposition is that we should engage students in debates about these issues through multicultural texts, so that 'different' perspectives would emerge, and that would formulate 'difference' but that would never be 'whole,' 'unified' and 'complete', but rather multiple and plural, and always in the condition of being reformed and modified. The significance of a truly multicultural classroom would be realized in our academic intention of letting our students speak freely, in their own way of looking into a text of different geographical and cultural background in which their cultural sensibilities, informed by their upbringing, would add meaning to the 'difference.' Today we are living in constantly changing

scenarios, which is described by the cultural anthropologist James Clifford as "increasingly out of place," in which we feel a pervasive condition of off-centeredness in a world of distinct meaning system" (6, 9). When our society around us is hybrid and intercultural, we cannot speak of anything as fixed and absolute. In their skilful practice of applying theoretical tools, they must be speculative and self-reflexive. Self-reflexivity acknowledges relativity that entails the ability "to see one's own knowledge as well as that of others, as a personal and social construction, capable of being interrogated, reframed, or reconstructed" (Claxton, 194). The teacher would initiate the discussion, and s/he would be guiding students in their distraction. But there is a danger also; our students may turn to their autobiography instead of using an active critique. Self-reflexivity would help them recognizing their biases for 'differences', and that would make them critical in thinking how their outlooks are socially, culturally, and personally construct.

Now I would explain how such teaching environment can be created with reference to Mahasweta's "Breast Giver". After their reading, first the students will select topic for themselves; these topics may include Motherhood/mothering, 'Almanac' (read, a book published every year containing astrological facts that have influences on human being) childbirth in India, Women in third world country, surrogated mother/professional mother, for four different groups; each constituting suppose 6 members. Now one representative from each group will start talking about their topic that would be interrogated and challenged by somebody either from the same group or from different. The next assignment would be writing on their topic by developing their ideas more. They can formulate their theses based on the original text and using theoretical tool, if they want. In their next class studentswill exchange his or her writing with students from different group; suppose, A1 has exchanged with C2, and B4 with D3, in which they will have different topics for speculations and self-reflexion. Next responsive writing would be the place of real contest that would help understand a student, suppose A1, what has made C2 think the way s/he did, what is her own bias etc. Finally, several new and different ideas will come up to formulate 'difference', 'which is not that of an 'Orientalist' one, "an exotic otherness of a culture" which has been pointed out by Robert. In this manner multiple, fluid ideas of indeterminable nature would be developed, informed by "a living encounter---a large-scale face-to face meeting among persons of diverse faith." In their dialogue between 'we' and 'you,' in 'listening' and 'mutuality' of the classroom would become a site of progress when 'we all' talk with each other about 'us' (Smith 140,142). We, the teachers must create that platform for our students for this kind of dialogue, so that multicultural subjectivities can be reformulated outside ofhomogenous and mono-cultural logics. The repeated phrases of Mahasweta about the probable presence of 'someone ' as the witness of Jashoda's death: "Who was it? It was who? Who was it? " can be interpreted as an eye-opening recognition for an intellectual of the death of an individual, a mother, a human being, caused by the collective power, blinded by religious dogmatism, indifferent to individuals plight due to a society constructed by power. If we fail on our academic activities raising consciousness for the humanity, mothers will go on dying by sacrificing their body and mind in their negotiation with socio-political, cultural, and religious construction of the world, and there would be an unavoidable destruction, as Mahasweta has forewarned us, " . . . after all she (Jashoda) had suckled the world, could she then die alone" (240)?

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Toni Morrison's Home: an Ecolinguistic Analysis

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Abstract

      Since the publication of Arran Stibbe's critically acclaimed book *Ecolinguistics: Language, Ecology, and the Stories We Live By* (2015), a new approach to ecolinguistics has emerged, one that focuses on how much ecologically constructive or destructive views are included in the discourses contained in the "stories" that people "live by" every day. Toni Morrison, expanding the possibilities of African American ecological writing, explores the healing impact of nature that is reflected in the "stories" the characters "live by" in her novels. Her writings build a narrative frame in which nature is the benefactor and healer. On the one hand the narratives poignantly and painfully expose the psychological or emotional wounds suffered by the African- Americans and on the other depict nature as a healer of these wounds. Our concern in this paper is Morrison's novel *Home* (2012). It is a story of a veteran soldier, Frank Money who returns home, with traumatic war memories deeply entrenched into his mind, to rescue his sister Cee from the clutches of a doctor who was abusing her body. The siblings are ultimately healed by associating themselves with and communicating with other members of their community and nature. This paper will apply Stibbe's theory of ecolinguistics and look at the stories and narrative discourses in Morrison's *Home* to see how the ecology of language in the narrative posits that living in harmony with nature produces a healing effect.

Keywords: *Ecolinguistics, Ecosophy, Nature, Harmonious living, Healing, resilience*

Introduction

      Language enables us to react to our surroundings, and most importantly, allows us to contemplate the very core of who we are. It is fundamentally viewed as a tool for communication and is crucial for displaying social and cultural behavior of individuals and community. Literature is more complex than mere communication embedding in various styles and narrative discourse abstract ideas and philosophies that the author wants to portray. Nanson has rightly stated that "Words have power. Linguistic analysis demonstrates how verbal messages contained in speech and writing condition what people believe and thus what they do" (Nanson 1). A development in language studies called "Ecolinguistics" gained currency in the late twentieth century. In fact, it came into being as an idea in the stream of academic criticism in 1990 with the aim of finding and establishing a connection between a community's language and the natural and cultural environment that sustains its survival and growth. The goal of ecolinguistics is to analyse the language a community uses critically and analytically with

the intention of connecting it to the environment. The emphasis is on finding the ideas that, in certain socio-political circumstances, influence how we relate to our surroundings. Ecolinguistics introduces several types of approaches, each of which has a specific method of analysis of texts with a definite goal to be achieved. The latest approach, is the one by Arran Stibbe described and theorized in his book *Ecolinguistics: Language, Ecology and the Stories We Live By* (2015), which tends to focus on discourse rather than the language system as such. Stibbe claims that Ecolinguistics

> Essentially consists of questioning the stories that underpin our current unsustainable civilization, exposing those stories that are clearly not working, that are leading to ecological destruction and social injustice, and finding new stories that work better in the conditions of the world that we face. (Stibbe 3)

He further says that it is the "stories we live by" that implicitly reflect the views, mentalities, and belief systems of people and the larger community regarding nature and the entire ecological world. By analysing the stories contained within the text, the fictional representation of the people and society, we come to know how the people think about the world. Stories are cultural events and cognitive stuctrures which over a period of time condition the mind of people and influence their social and individual behaviour and outlook.

> The stories are questioned from an ecological perspective with reference to an ecological framework (or ecosophy), and judged to be beneficial in encouraging people to protect the ecosystems that life depends on, or destructive in encouraging behavior which damages those ecosystems. Ecolinguistics attempts to make a practical difference in the world through resisting destructive stories and contributing to the search for new stories to live by. (107)

Stibbe proposes that "discourses can be divided into eco-beneficial discourses, eco-ambivalent discourses, and eco-destructive discourses" (184) depending upon their function within the ecology of the discourse. The narratives that contain stories of sustainability and narrates harmonious living in tune with nature and community is referred to as eco-beneficial narratives. The ecological philosophy of ecolinguistic analysis is therefore, to identify groups of narrative traits that work together to tell inspiring tales about people and their interactions with nature.

Toni Morrison, the much acclaimed African American writer with a voice to be reckoned with, has used language as a powerful medium of expression for the characters in her novels. She uses language subtly as a tool that not only has the power to heal and comfort the victims of traumatic experiences, but also to retrieve the suppressed experiences and emotions of individual from their past. Commenting on Morrison's used of language Oprah Winfrey says, "She was a magician with language, who understood the power of words. She used them to roil us, to wake us, to educate us, and help us grapple with our deepest wounds and try to comprehend them" (qtd. in Kapitan). In an interview, Toni Morrison herself acknowledges that language bears the hallmark of the distinction of her fiction:

> The Language, only the language. The language must be careful and must appear effortless. It must not sweat. It must suggest and be provocative at the same time. It is the thing that black people love so much – the saying of words, holding them on the tongue, experimenting with them, playing with them. It's a love, a passion. Its function is like preacher's: to make you stand up out of your seat, make you lose yourself and hear yourself. The worst of all possible things

that could happen would be to lose that language. (Morrison, 'The Language Must Not Sweat' 301)

Although Morrison is not explicit regarding nature and her novels do not directly or prominently depict human nature interaction, her writings are replete with implicit statements and views in which nature has a significant role to play. In fact, in a 1981 interview in 'The New Republic', she expressed just how much fascination she had for nature. Morrison confesses:

that I sometimes lose interest in the characters and get much more interested in the trees and animals. I think I exercise tremendous restraint in this, but my editor says, 'Would you stop this beauty business.' And I say, 'Wait, wait until I tell you about these ants.' ("Toni Morrison: The Art of Fiction" 83)

Her writings build a narrative frame in which nature is considered a source of remedy in which people find a healing touch for their psychological and emotional wounds. In some of her novels like *The Song of Solomon, Tar Baby, A Mercy,* and *God Help the Child* she narrates past memories that reveal harmonious living on the ground of a deep connection between people and nature. The metaphors and discourse used by the characters and narrator point towards a profound associative relationship between people and nature in metaphorical, spiritual and literal levels.

Morrison's characters attempt to understand and build an identity for themselves is the very core of the stories in the tapestry of her novels. The manner in which she narrates her stories and depicts the incidents the characters encounter and experience in their lives reveals a particular world view which can be explained through the basic normative philosophy of ecolinguistics. The relationship between her characters' belief systems and their view of nature forms the basis of the ecological concern in her novels. According to Stibbe, it is the 'stories-we-live-by' that are not only very powerful to reveal the mindset and views of the people of a community but also in bringing about a change in certain belief systems that are destructive for nature and community (4). Morrison's stories portray a world that is "very much like villages in which kinship ties are woven into dreams, legends, and the subconscious of its inhabitants" (Christian 1). She believes in the ancestral African tradition, that the natural world is as important as human actors. "Nature and the ecological world are the participants in the maintenance of the folk tradition. It is one of the necessary constants through which the folk dramatize the meaning of life, as it is passed on from one generation to the next" (2).

The principal normative philosophy on which ecolinguistics relies is to find out and promote the link and connection between people and nature in all its aspects. This bond acts as a strong force to liberate people from different kinds of pain and suffering, like cultural degradation, racial oppression, sexual abuse, and other physical and mental trauma. Morrison's characters imbibe some essence of ecological consciousness in order to lead a harmonious life on this earth. The ecologically conscious characters in her novels are attached to nature and native culture, and thus overcome oppression to some extent. Nature in Morrison's novels has curative and therapeutic power for physical and mental illness. People who are in communion with nature get a healing touch for their ailments. Nature energizes and refreshes the mind, body, and soul of the people who go to it. In her novels, Morrison presents characters who are drawn towards nature as positive round characters who heal and grow. They in turn become healers.

Home

Since its publication, Morrison's novel *Home* has attracted critics who have analysed and studied it from multiple perspectives, primarily from the perspectives of characters and their identities, feminist theory, racism, space politics, and narrative methods. Some researchers have analyzed *Home* from postcolonial perspectives and others the notions of home, community, and alternative spiritualities as spaces of healing and empowerment for black subjects. A few articles have investigated the different traumatic experiences and post-traumatic stress disorder as well as the journey of recovery from trauma, the impact of war and subsequent dislocation. Mark A. Tabone's article 'Dystopia, Utopia, and "Home" in Toni Morrison's *Home'* posits that Toni Morrison's work is motivated by an idealistic desire that is clearly depicted in the narrative of *Home*. Alice Ferreira, in her article 'Spaces of Resistance: Heterotopia and Dystopia in Toni Morrison's *Home'* demonstrates how Toni Morrison's novel *Home* can be seen and evaluated as a work in which the place of African American people in American society may be viewed as "both heterotopic and dystopian" in light of spatiality studies (3). Little or no significant research has been done on the environmental discourse in *Home.* Despite the fact that Morrison hasn't demonstrated any clear and direct awareness of ecological and environmental issues in the major corpus of her writings, *Home* contains ample instances that indirectly suggest her deep concern for the theme of nature and the environment as an instrument that promotes and initiates healing and recovery from both physical and mental trauma and sickness. This paper attempts a close reading of *Home* from the perspective of ecolinguistics to analyse and explore the interaction between humans and nature, as well as the stories of culture and tradition that the locals practice and live by. Behind the story of homecoming, there is Morrison's desire and longing for peaceful harmonious living in balance with the ecosystem.

This paper makes use of Arran Stibbe's theoretical model of ecolinguistics as articulated in his book *Ecolinguistics: Language, Ecology and the Stories We Live by (2015)* as a tool of analysis to investigate how much ecological consciousness of harmonious living is there in the stories the characters live by in Morrison's novel *Home.* Furthermore, this paper tries to bring out the healing impact of nature and natural objects on the characters suffering from various prolonged physical and mental illnesses due to cultural, racial, and physical bruises. It also explores the inextricable role and connection of nature to oppressed human beings in general and black African American people in particular, as reflected in the narrative of *Home*. Frank Money, the protagonist, is a twenty-four year old Korean War veteran who belonged to a peaceful little village called Lotus in Georgia. Frank is introduced as a patient in a mental hospital due to post-traumatic stress disorder where he gets an anonymous note urging him to rush to Atlanta, Georgia, to save his sister Cee from abuse and near death. Cee was physically and mentally frail and emotionally dependent on her brother. After being abandoned by her husband, Cee had sought employment first as a kitchen assistant and then as an assistant of Dr. Beauregard Scott who was a eugenicist. He sterilized local women and experimented on Cee. Frank manages to escape from the hospital with the help of some clergymen and reach his sister in time to rescue her from the clutches of the doctor.

Cee is restored to health by Miss Ethel and the women in the community in Lotus. Miss Ethel not only helps Cee recover her health but also instills confidence and strength in her. In the narrative nature and the ecological world are presented as having deep therapeutic and regenerative capacity which African American people have always recognized. Brian Goodwin in his book *Nature's Due* (2007) argues that

If communities are important in the health of individuals, then there should be evidence that the relationships people have with one another are significant in their resistance to, and recovery from, disease. Detailed evidence for this is provided by the American doctor Dean Ornish in his book Love and Survival (1997). He provides copious evidence from a variety of detailed studies demonstrating that the most powerful factor in the incidence of illness, premature death from all causes and recovery from serious medical conditions in contemporary society is the pattern of relationships between people. (55)

Goodwin's argument holds good in case of Cee, who is healed by the women in the community of Lotus. In the framework of the narrative a great portion of healing begins in the welcoming community of Lotus, the native homeland and its rural surroundings. The women of the village cure Cee in the most ingenious and naturalistic way possible. This natural approach helps to create an eco-constructive experience. The raw materials of the natural landscape's plants and wildlife, which are composed of green leaves, serve as Cee's healing tools. Family and community support are essential in helping trauma sufferers manage their lingering traumatic memories as well as reinforce their self-esteem. Cee is cared for and nursed to life by Ethel and the other women of Lotus. Their earnestness, compassion, and concern come so naturally and with such spontaneity that it supports Cee in regaining health with physical and mental stamina so fast:

Cee was different. Two month surrounded by country women who loved mean had changed her. The women handled sickness as though it were an affront, an illegal, invading braggart who needed whipping. They didn't waste their time or the patient's with sympathy and they met the tears of the suffering with resigned contempt. (121)

Collectively, Morrison's characters engage in specific rituals that ultimately serve to increase one's sense of self-worth and foster a kind of connectedness between African Americans and the natural world that also helps in healing emotional scars. In the narrative, trees play a compelling and important part in healing. They represent liberation, regeneration, healing, and life. They create the hope of survival outside the barren wasteland of enslavement. They are linked to life and death as well as ancestry. Most importantly, the tree is thought to be synonymous with life which contains the life force that permeates and animates the universe. The emotional association of human and nature is subtly depicted in the narrative when an elderly man named Crawford refuses to leave his home when the Moneys and other black families are forced to leave theirs. He was executed and then hanged from the oldest magnolia tree in his yard. We read:

Just after dawn at the twenty-fourth hour he was beaten to death with pipes and rifle butts and tied to the oldest magnolia tree in the country – the one that grew in his own yard. May be it was loving that tree which, he used to brag, his great-grandmother had planted, that made him so stubborn. In the dark of night, some of the fleeing neighbors snuck back to untie him and bury him beneath his beloved magnolia. (Morrison, *Home* 10)

This tree is a symbol of resilience, tenacity, and endurance as well as a cultural heritage that linked the elderly man with his ancestors. His neighbours buried him under his favourite magnolia. The tree became a major symbol of healing and recreation. The tree represents not only the value of heritage

and freedom but also the forces of resistance and regeneration. Michael J Cohen in his Dissertation titled "Educating, Counseling and Healing with Nature" (2008) cites Kay Milton who "speaks of the value of knowing nature through experience, stating: experience is the impact of the environment on the individual. So by focusing on experience, we direct our attention to the relationship between the individual and their environment. It is within this relationship, … that development of an individual, including development of their knowledge, takes place"(76).

Like the trees which stand erect bearing with and rising over all the hardships and wounds, Frank and Cee, who have attained communion with nature, also find their home and return to it. In Morrison's narrative, trees are not only supposed to give "shade and comfort" to those who would be sitting under the "sweet bay tree", they also have their "branches spread like arms" like a true friend who would ease out all the pains and miseries (118). The associativeness of phrases like "shade and comfort", "sweet" and "branches spread like arms" with the human subject form cognitive structures that influence the mind. The countryside's natural surroundings occupy a significant space in Frank and Cee's memories. The siblings used to spend time sitting by the local stream, leaning against a bay tree that had been struck by lightning and had two large branches that spread like wings. Its encircling shape has a clear symbolic importance: it cares for and nurtures the young children who are raised as orphans. Nature's mother figures, trees, "stretch their branches like arms" to comfort and give roots to people who have been uprooted and exiled (130). Frank's memory of the peaceful and tranquil Lotus landscape is incredibly vivid, thereby creating a mental model that associates peace and happiness with the environment of Lotus.

In her story, Morrison tells us about African Americans who spend their lives in a way that contradicts the objective view of science which is always detached and far from the particular organic process of healing the wounds that the black women in the community practised by keeping themselves closely associated with the powerful elements of nature. Living in harmony and close contact with nature brings about healing for Cee:

> The final stage of Cee's healing had been, for her, the worst. She was to be sun-smacked, which meant spending at least one hour a day with her legs spread open to the blazing sun. Each woman agreed that that embrace would rid her of any remaining womb sickness. (124)

At first, it brings a feeling of shock and embarrassment for Cee when she comes to know that this kind of natural way of treatment would require her to undress herself completely and stay in this state in the open air for a prolonged hour. Later, she was convinced of the significance and power of natural elements to cure human ailments: "The important thing is to get a permanent cure. The kind beyond human power" (124). The benevolence of nature that cures Cee points at the ecological function that plays a vital role in human lives if they live in harmony with nature. Cee's prospective recovery is suggested by the narrator as "the flower which will wither without sunshine and will regain vigour and vitality nurtured by the sun" (125). This story of human-Nature harmony powerfully reflects the core ecological principle of ecolinguistics, which argues that when people and nature are in harmony the world's harmony will be preserved .

Cee is treated by Ethel and the other black women, who also guide her on the road to self-acceptance and love. These women understand from their innate cultural and ancestral body of knowledge that simply treating the girl physically will not cure all diseases; she also requires treatment that will

make her mentally strong and resilient in order to remove all the traumatic memories from the mind. They encourage her to fight for self-definition and aid in the development of her sense of self. Throughout her healing, Cee develops her confidence and independence. "She had been branded early as an unlovable, barely tolerated 'gutter child,' and agreed with the label and believed herself worthless"(129), but ultimately it is the native people and the community's support that act as a healing instrument that help her overcome trauma and develop self-esteem and life force, giving her a renewed sense of empowerment.

At the end of chapter four, Morrison introduces an important symbol which has a strong ecological implication. Cee and her friend Sarah are referred to as "melon". Morrison's portrayal of the scene is a perfect example of her elevating ecologically harmonious living through language in the narrative process. "When Sarah picks up a male melon, she snorted. While when she lifted a female one, 'well, hallelujah'" (98). Sarah joined Cee's laughter with a low chuckle: "always the sweetest. Always the juicest, can't beat the girl for flovour; can't beat her for sugar" (99). In order to demonstrate the confluence of women and nature, Morrison actually connects the tenderness and sweetness of females with the delicacy of the fruit while speaking about the melon. Sarah uses a long, sharp knife to slice the female melon. The melon is clearly a referent for Cee, and its cutting represents Cee's pain as a result of the doctor's knife. Morrison deliberately makes the scene, when Frank carries Cee away after saving her, poignant by comparing Cee with the tired, drooping dogwood blossoms which fall off. We read: "Some dogwood blossoms, drooping in the heat, fell as Sarah shut the door" (117). Cee is the flower, a black woman who is used in an unethical medical experiment, is depicted by the imagery of dogwood flowers falling and dying.

Another potent metaphor for the source of strength for healing is gardening or nurturing a garden. Miss Ethel, the woman who looks after Cee the most, draws her life's spirit from cultivating and nourishing the saplings. This life force gives her the fortitude, compassion, and nourishment she needs to aid in Cee's recovery. Miss Ethel is seen tending the garden as Cee arrives to meet her. She is proud of her garden. In actuality, tending the garden is how members of the community make a living. Miss Ethel's therapeutic power emanates from her aggressive love of nature expressed in her attitude as a gardener.

> An aggressive gardener, Miss Ethel blocked or destroyed enemies and nurtured plants… Under her care pole beans, curved, then straightened to advertise their readiness. Strawberry tendrils wandered, their royal-scarlet berries shining in morning rain. Honeybees gathered to salute *Illicium* and drink the juice. Her garden was not Eden; it was so much more than that. For her the whole predatory world threatened her garden, competing with its nourishment, its beauty, its benefits, and its demands. And she loved it. (130)

The community women take care of their gardens in the most organic and creative way possible by "using vinegar-seasoned water to kill slugs and crushed newspaper to scare off brazen raccoons" (131). Ecolinguists support a specific type of narrative in daily life that encourages human integration with the environment rather than its exploitation and annihilation through industrialization and modernization.

Conclusion

Language is developed into a potent tool that strengthens the narrative elements Morrison employs in her novels. Various normal and everyday occurrences in nature are described in *Home* in such a potent and provocative way that they force cognition. The narrative structure is strengthened by using personifications to give life to inanimate nature while depicting the landscape of Lotus. Frank, who joined in the Korean War and has been estranged from the Lotus community for a long time, discovers something calming in his native landscape. It plays a vital role in gradually healing the physical wounds and the trauma of ghastly war. On his bus journey home he looks out of the window and finds empathy in nature. The landscapes appear to him as melancholic as his traumatized self. "From the windows, through the fur of snow, the landscape became more melancholy when the sun successfully brightened the quiet trees, unable to speak without their leaves" (19).

Brian Goodwin holds that "During the course of the Renaissance, however, there emerged a conception of art that separated it from science and technology, a separation that has remained firmly embedded in our culture despite attempts to reunite these activities in areas such as design, craft, social art, and architecture. Art in its modern conception has become the domain of subjective creativity, the exploration by the individual of forms of self-expression that reflect current trends of cultural experience and thought" (131). The cultural fragmentation brought about by science and technology has been subtly addressed by Toni Morrison. She throws bare the stark polarity between scientific healing and natural wholesome healing of individuals. She writes about nature as though it were spirited with living things that actively participated in the daily activities of community members. Nature, with all her elements, becomes a living agent and makes the world suitable for the harmonious living of human beings. In *Home,* Morrison elaborately weaves a web of nature and human beings. She explores the relationship between the natural environment and human beings in a subtle and implicit way. Nature's benevolence and empathy benefits people and community, while its malevolence represents the harm it can cause to humans. Analyzed from the perspective of ecolinguistic theory, *Home* illustrates the harmony between humans and nature with depictions of a garden, fruits, and other natural objects. African Americans, both individually and collectively, experienced trauma dating back to the era of slavery. Morrison shows the healing paths taken by her characters as they move from victims mentally and physically broken to self-sufficient, wholesome human beings. The ecology of language used by Morrison in the narrative points out that subjective experience in nature and community is as real as any objective scientific phenomena.

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Re- reading Shakespeare's *As You Like It through the Ecocritical Lens*

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Abstract

Shakespeare's pastoral comedy *As You Like It* abounds with references to nature. This play portrays Shakespeare's bent towards nature, its (nature's) protection and preservation. In his days, the concept of environmental degradation was not a threat because the evils of industrial pollution did not show up in the way it does now. "Greenhouse Gas Emission" (EPA.gov., 2021) and the "carbon footprint" (N. Eckley, 2010) are some of the recent indicators of climate change, popularly talked about and heavily weighed in scientific world, and in the academies. However, it is surprising that even in the sixteenth century Shakespeare had thought about ecology, nature as home for the animals and its protection. Was he eco-conscious? This might be an important question to Shakespeare enthusiasts. This essay explores his concerns for ecology as the play focuses on the killing of the animals' – deer as representative – in their "native dwelling places" (2.1.175)", that is, the forest, and the "usurpation" (2.1.26) of the human being on its green spaces. Hence the essay re-reads Shakespeare's *As You Like IT* through the lens of ecocritical studies, that includes the natural world and animal, in relation to the human world.

Key Words: *ecocritical, pastoral, preservation, ecology, ecofeminism, greenwood*

Introduction

Shakespeare's *As You Like It* is a pastoral comedy, set in the backdrop of rich idyllic setting where a group of convicts, lovers, ousted run-away people gather. Nature, for them, is not only an escape from the artificial and intrigueous urban life, but also a prerogative to come to terms with the harmonious reconciliation. Forest is seen to be a productive force, which is active, potent and welcoming. Here, the momentary disadvantages of the forests are not seen malignant to human entity, rather agreeable if only human beings can accept the limitations and learn to live together. Thus, Duke Senior tells: "Now, my companions and brothers in exile, /Hath not old custom made this life more sweet /Than that of the painted pomp? / Are not these woods / More free from the peril than the envious court?" (Shakespeare, 2.1.1-4). In spite of the certain inconvenience, the life in the forest, for Duke Senior, is celebratory. Duke's conviction is strongly asserted as he repulses the vanity of "the painted pomp" (2.1.3) and accepts the "peril" (2.1.4) of the life in the green space.

Shakespeare and Ecocritical Argument

Among all other Shakespearean comedies, *As You Like It* has the most effective thrust on some of the ecocritical arguments formed in the modern time. Pastoral comedy, in the text *Back to Nature: The Green and the Real in Late Renaissance*, the author argues that coming back to nature was a part of early sentimentalism towards nature. The author says, "[…] Shakespeare's *As You Like It*, Marvell's "Mower" poems, and seventeenth-century Dutch painting. They were brought together by a discovery that what looks to modern eyes like early environmentalist sentiment […] (Watson, Ecology, Epistomology, and Empericism, 2021). Therefore, Duke Senior might, in a way, express the late Renaissance sentimentalism to nature. However, this sentimentalism is not good enough reason to read Shakespeare ecocritically. This is the reason why brining Shakespeare in the circle of mainstream ecocriticism was not easy until ecofeminism was brought under discussion, where animals have a special place and both flora and fauna are important, interdependent, and complementary.

> Even before ecocriticism had proclaimed itself a new critical method, interest in animals was on the fringes of environmentalist movements. Theories from the fringes of mainstream contemporary ecocriticism— such as those of Randy Malamud, Barney Nelson, and the increasingly supplanted ecofeminist corpus—have, however, produced significant scholarly dialogue about connections between environmental and animal issues. (Estok 61)

It is, therefore, very clear as Estok thinks that Shakespeare's place in environmental studies had not been brought as far as his little attention to flora and fauna are concerned. With the advancement of "ecofeminist corpus", a critical attention has been given afterwards. The idea of mother, as the nourisher, and the sustainer, happens to be the central argument of eco-feminism. Therefore, the contamination of mother-nature is not only offensive, but also disruptive for civilization.

If we take Estok's argument, we may, very well be able to find relevance of *As You Like IT* from "ecofeminist corpus". It is true that his plays abound in beast and bird images, yet, at the very back of his mind, forest or the nature has always been there as a potent force, whose shelter can save humanity. As far as the play, *As You Like It* is concerned, the Forest of Arden does not only shelter the people, but also sustain them, and consequently, reconciles. The pastoral setting is a viable alternative to the convicts and the lovers who run away off their native settings. The harmony felt by Duke Senior when their life "finds tongues in the trees, Books in the running brooks/ Sermons in the stones and good in everything" (2.1.16-17), is an integral part of environmental concern, where, nature plays an active role and has the power to impact human behavior. The human attribute of "tongue" has been imposed on nature so that the tree is an entity having a faculty to address humanity. Hence, nature is a corresponding force who has the verbal capacity to address people. "Brook in the running brooks" also another alliterative figure of speech that has the same power to voice the apparent wordlessness of nature.

In 1970s a new environmental theory emerged which is known as Gaia Theory developed by Chemist James Lovelock, co-authored by micro biologist Lynn Margulis. They propose that "all organisms and their inorganic surroundings on Earth are closely integrated to form a single and self-regulating complex system, maintaining the conditions for life on the planet" (Lotha). This theory, however, is not without controversy. Apart from all its controversy, this theory builds up a great case for *As You Like It*, especially in the context of integrated life pattern and having a "single" and "complex" system found in the "tongues" and "books"; and this corresponding force creates a complex network of

addressee and the addressed. Here, the addressee is the nature and the addressed is the humanity, or the vice versa. When Jaques talks about his melancholy of his own in the following lines, he possibly refers to the human encroachment on the forest and the killing of animals in such wonderful organic structure. Here, being the representative of the nature, Jaques addresses humanity borrowing the words of the woods that he has resorted to.

> [...] but it is a melancholy of
> mine own, compounded of many simples,
> extracted from many objects, and indeed
> the sundry contemplation of my travels, in
> which my often rumination wraps me in a
> most humorous sadness. (4.1.L 16-21)

His melancholy results from disruption of that organic structure and breaking the single complex ecosystem through human invasion and occupation of the land of "native dwelling place" (2.1.L 175) He (Jaques) holds the entire eco system in himself and his cry represents the cry of ecosystem, metaphorically. In Act 2, we also see his grievances which expostulate the harm done on the delicate balance of nature. So, as the Gaya Theory sees, the structure is created by "organic" and "inorganic" factors, compounding and coalescing into a "system", where trees, animals and human beings live in harmony. Jaques' "melancholy" is extracted from "many factors", he says (4.1.L 16-21). These factors are the experiences of his travel, and the power of internalizing the pathos when this organic structure is broken off and falling apart. Like James Lovelock, Ashton Nichols, In his text, *Beyond Romantic Ecocriticism* suggests that "time has come to" get along with a new idea, which is named as "urbanature", where "all human and non-human lives, as well as all animate and inanimate objects around those lives, are linked in an interdependent interrelatedness" (Nichols XIII). Though Lovelock and Nichols separately approaches ecocriticism with "gaya" and "urbanature", their focus converges on the unity of the nature as the single organic structure. Jaques, being a naturalist, observes how this structure is violated. Hence his "sadness" knows no bound.

Again, Duke Senior's consoling words in Act 2, Scene 1, "Sweet are the uses of adversity" express the central theme of bearing nature against all odds. Here, the Duke addresses human beings' ability to acclimatize with nature, understand her limitations, and in doing so, they can get a kind of contentment. In such behaviors, the "organic structure" of nature remains intact. These two words "sweet" and "adversity" are paradoxical and connote the idea of harmonious living in nature, if only the adversities are borne. The concept that the nature is not an unmixed blessing but people need to compromise a little is also an idea very pertinent to the ecologists. Green living is a kind of concept that is becoming globally popular. Green living is not a kind of lifestyle, that people need to go to the forest for living as Duke Senior advocates, but green living is a very contemporary environmental idea where living with ecological conscience is important. "[...]a green lifestyle is a pattern of living that involves deliberation over the uncertain environmental impacts of everyday practices and a guiding narrative that makes that process personally meaningful" (Lorenzen). So, duke's words require an understanding of twofold parameters of environmental studies. In one hand "green lifestyle" which is more of an eco-conscious living and the other is "the deliberation of certain environmental effects". Even Amiens' song resonates the same adversity as he sings, "Here shall he see/ No enemy/ But wither and rough weather"

(2.5.l 6-8). It is very remarkable that the life in the nature is such blissful that it is totally free of any urban malice and enmity. Yet, the words "winter and rough weather" underscore the essence of compromise. This compromise, or the teaching of compromise, as Duke Senior preaches, is important for the human entities to collaborate with the other nonhuman entities. In this compromise, the single organic structure of nature may keep up its harmony and coherence. Human may come to the nature's space, but they don't violate the nature's serenity. However, Jaques observes that, it does not happen and he talks about human being becoming "usurper" and "tyrant" (2.1.61). The very behavior of being an "usurper" violates the organic structure that might harmonize human and non-human worlds together.

On the other hand, Lord Amiens's song, can be taken an ethical approach of the modern consumerist attitude in an urban setting against unassumingly modest living with some contentment in raw nature. The concept of green living may be taken as a kind of refection of green living that comes to a negotiating point with the environmentalists. The call to live "under the greenwood tree" (2.5.L-1):

Under the greenwood tree
Who loves to lie with me,
And turn his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither: (2.5.1-5)

In this particular song two important things are connoted. One, of course, living in nature without transforming it; the second, conformity. Anyone who loves to live in nature must conform to the parameters set by nature. It is, therefore, is not an open invitation to al. The subjective pronoun "who" implies the tone that, not everyone, but only the ones who will be able to conform – "turn his merry note/ Unto sweet bird's throat" (2.5.3-4). It is very natural to think that modern consumerism and life of luxury and comfort must be "shunned" as Amiens continues his song intermittently, as he converses with Jaques. Jaques with the chorus sings.

Who doth ambition shun
And loves to live in the sun,
Seeking the food he eats
And pleased with what he gets (2.5. 32 – 35)

This is an invitation to those who aspire, circumventing a relatively comfortable life in an urban setting. The most striking thing that appears here is an essential contradiction between wild and court. Shakespeare's expert from *As You Like IT* has an undertone of nature ethics. "Shunning" the ambition is not an easy choice and thus is related to the ethics of sidestepping consumerism, ideal for a "green lifestyle", as mentioned in Gaia principle.

When Lord Amiens talks about "shunning the ambition" or "living in the sun" or "be content with what he gets" (4.2.1-2), we may presume that he is, in way, underpinning the necessity of contentment. If we look at the gradual destruction of ecology over the years, we find the excessive use of fossil fuel, unchecked violation and human being's consumeristic attitude behind it. This is exactly where the question of environmental ethics comes. Being prodigal in using resources available around us, we are not only violating nature's space by encroaching into their territory, but also leading us to an inevitable confrontation with nature. The theme of contentment as shown in the words "And pleased

with what he gets (2.5. 32 – 35)", would surely level up the tension of the confrontation. Nevertheless, this contentment as found in the songs of Amiens, remains absent in the process of human encroachment. Jaques, being the nature's mouthpiece, would always show his concerns and the disgusts for the human actions, represented by Duke Senior and his followers. In his mockery against the song of Lord Amiens, as he (Jaques) says: "here shall he see/ Gross fools as he" (5.2.46-47), simply counter-echoes Amiens' "Here shall he see, / No enemy" (5.2.6-7). This is a reaction towards, what Jaques believes, is appropriate because the organic structure is falling g apart.

As You Like It also abounds in references towards human encroachment on the green nature, which, in Jaques' observation, is an invasion on a world which is not ours, and rightly belongs to the wild creatures. Because of carrying a sense of agony for human encroachment into nature and the ultimate destruction of virgin forest pasture, he is so named as melancholy Jaques. He, therefore, plays the role for a catalyst of ecological conscience, an agency, who, not only grieves by watching the human encroachment, but also protests in clear terms. In Act II, scene I when Duke Senior talks about killing of a "venison" (deer), first Lord immediately mentions the name of Jaques who is reported to be reacting in two ways – grieving and chiding. In this scene, the first lord gives a heart touching description of a stag being killed and also the way Jaques grieves. "Much marked of the melancholy Jeques/Stood on the extremest verge of the swift brook, / Augmenting it with tears" (2.1.P.168). His passionate engagement with ecosystem is a lesson for the humanity. The scientists who are envisioning an apocalyptic chapter for the earth due to temperature rise and pollution in the ecosystem, may call for the same kind of passion as Jaques has in him. Does William Shakespeare create a character like Jaques in order to envision an apocalypse to creep upon the human being in the forthcoming years, outliving Shakespeare's time? As a Pastoral comedy, the play has an essence of an internal tone where a caution is produced and a strong reaction is staged. Glan A. Love observes, "The study of literature's relationship to the physical world has been with us in the domain of pastoral tradition since ancient time" (Love). Hence, Jaques plays the role of an ambassador who would delegate the danger of encroachment to the future generation.

It is very remarkable that Jaques does not only grieve as he shares the suffering of the stag, but also openly chides. His grieving is reflected in "poor deer" (2.1.47).[..] thou mak'st/ As worldlings do" (2.1.48). Jaques' feelings for the animal hunted does not stop there, but he also castigates the human encroachment as unlawful and predatory behavior. The entire thing of human encroachment is taken as a usurpation. This term is more political as the Duke Fredrick has usurped the power and ousted his elder brother. This usurpation is as worse as the usurpation of Duke Senior's and his companions' usurpation into the wild. Jaques is reported to have said, "The melancholy Jaques grieves at that, / And in that kind swears you do more usurp/ Than doth your brother that hath banished you" (2.1.27-29). The hunting of the deer is most poignantly criticized by Jaques as reported by the Lord:

> Thus most invectively he pierceth through
> The body of the country, city, court,
> Yea, and of this our life, swearing that we
> Are mere usurpers, tyrants, and what's worse,
> To fright the animals and to kill them up
> In their assigned and native dwelling place (2.1.58-63)

In these remarks of the first Lord, Jeques' stench is very clear and unequivocal. Here the human beings are nothing less than a group of invaders on the natural world of the animals. They are like any other predators, "usurpers" and "tyrants" whose only mission is occupying wild and decimation the native population (as represented by deer). Gray Garrard quotes from Rachal Carson's *Silent Spring (1962)* in the same tone. He talks about the "idealic pastoral" ravished by the usurpation of human being. He says, "There was once a town in the heart of America where all life seemed to live in harmony with its surroundings …a paint of prosperous farm green fields foxes barking in the hills, silent deer, ferns and wild flowers, countless birds and trout lying in clear, cold streams, all delighted by those who pass through the town" (Carson 1999). This pastoral peace did not last though. He further writes, "Then a strange blight crept over the area and everything began to change. Some evil spells had settled on the community: Mysterious maladies swept over…Everywhere was a shadow of death" (A Fable of Tomorrow). Jaques, in the play, *As You Like It* reflects the similar statement.

When Jaques talks from the nature's perspective as she (Nature) has seen being "pierced", Carson's *Silent Spring* uses almost an equivalent phrases like "mysterious maladies" and "the shadow of death". In both cases Nature is the victim and happens to be encroached upon by the human agents. The forest of Arden, like "idealic pastoral" of Carson's context, has been disturbed and this disturbance has left an indelible impression upon the serenity of the organic whole. From the viewpoint of the ecofeminist corpus, nature being the sustainer and the nourisher – as motherhood is seen – plays the central role in uniting the humans and non-humans as siblings. If we look back at Lotha's words where "all organisms and their inorganic surroundings on Earth are closely integrated to form a single and self-regulating complex system" (Lotha), then, the system is non but the mother, an entity and a uniting force. The singularity and the virtuosity of the motherhood is rightly hinted upon in the ecofeminism. Jaques' observation of the dignity of the mother being violated, corresponds to the observations of moderns environmentalists, therefore.

Conclusion: It is a very relevant question for the modern readers to know what people thought of nature in Shakespeare's time. In the post-industrial society, the evils of fossil fuel burning, rise in the global temperature and deforestation have caused the greenhouse effect, sea level rising by melting of the polar ice, frequent wild fires and storm surges. Because of the change in climatic patterns, the results of human action are apocalyptically apparent. There is a sense of urgency and a global call for reduction of carbon through the Climate Conference is Devos, Paris and elsewhere. However, in Shakespeare's time these evils and the predicament that humanity is suffering from was not there. In spite of not realizing the hand-in experiences of theses calamities, Shakespeare's visionary mind could forecast the "encroachment" and "piecing" into the wild as mentioned in the play. Jaques, as Shakespeare's spokesperson, critiques the "usurpation" in unambiguous terms. Shakespeare's understanding of the argument of the environment is similar to the model of E.M.W. Tillyard's the "great Chain of Being" which is a vertical hierarchy of the positioning of divine and the elements of physical nature. In this model "each kind of object in the universe is allocated a place in the hierarchy, from the lowest kind of objects (rock and other inanimate matter), through the lower and higher form of terrestrial life" (Eagen). An image of the Great Chain of being may appear as follows:

God
Angel
Heaven
Human
Beast
Plant
Flame
Stone
The ladder of intellect
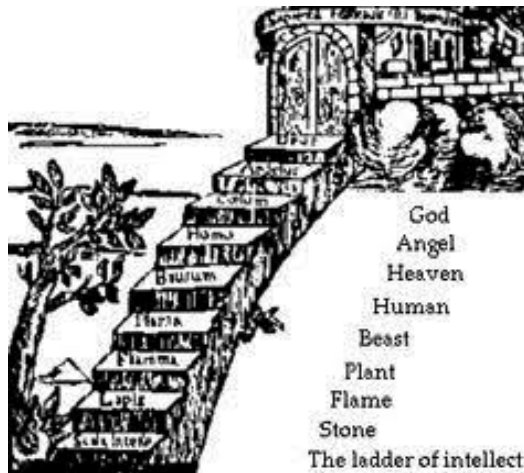
(Being)

The chain, is tough, taken from Aristotle's idea, it later had a place in Christian theology. It is very interesting that the chain has its relevance in the systematic parameter of ecological balance. If a particular element in chain is affected, the others will naturally have the impact since the word "chain" stands for a systematized hierarchy from lifeless to supreme. As this knowledge was accessible during Shakespeare's time, Jaques, as a mouthpiece, might express a similar notion. This notion, has its relevance to the ecological studies as the word ecology stands for "the study of the relationships between living organisms, including humans, and their physical environment [...]it seeks to understand the vital connections between plants and animals and the world around them" (ESA). In Act 3, scene 2, of Titas Andronicus, Marcus tells Titus, "Alas My Lord, I have but killed a fly," Titus says "Poor harmless fly, that with his pretty buzzing melody/ Came here to make us marry – and thou hast killed him." (2.1.59-65). In spite of the scene being comic, there is a tragic undertone. The tone connotes the very idea that the nature is in jeopardy. So, the organic structure and a proper synchronical living between living entity (man and animal) and other entity (flora) is something that is connoted in Jaques' words and through his understanding of upholding pastoral life forms.

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Folk, Rituals and Political Change:
A Contextual Reading of *Bruised Evening*

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Abstract

   This paper makes a con/textual reading of Bruised Evening, a play written immediately after the 2005 public uprising of Nepal. As a play written in the period of political transition of climactic order, its characters deny to be projected in a conventional form. Though the characters like the Princess, King, the Youth, Bhairav and Bhadrakali among others land from the world of folk and myths, they evaporate as it were into the world of liberal ideas of the twenty first century of Nepal. By fusing the world of folk and rituals with the contemporary political aspiration of Nepalis, the playwright Abhi Subedi evokes both the heritage of performance cultures of the Valley as well as the forward moving political zeal of people, the paper concludes.

Key words: *political transition, rituals, bisket jatra, new lines and cosmic power*

   Like political leaders and social activities, creative writers and artists too own up the responsibility of talking about the presentism by taking a stand about the methodology of looking at the history of both the nation as well as of the modes of expression. Evoking such shifting nature of aesthetic forms and expressions, the famous twentieth century English theatre and culture critic Raymond Williams writes:

> In a society as a whole, and in all its particular activities, the cultural tradition can be seen as a continual selection and re-selection of ancestors. Particular lines will be drawn, often for as long as a century, and then suddenly with some new stage in growth these will be cancelled or weakened, and new lines drawn. (56)

   This observation of Williams about the British social and aesthetic values is helpful to understand the shifts which did take place in Nepali social and aesthetic spheres too not because Nepal and England share similar aesthetic and cultural fabrics but because both the nations share the experience of going through the shifts that occur in the spheres of their arts and politics.

   Nepal went through a violent time during the span of a decade from 1996-2006. This was a period when everyone from the King to the commoners in Nepal were divided into two groups: one that

wanted to draw 'new lines' and the other that wanted to keep the old lines intact. The then King Gyanendra Shah as the last bastion of the Shah dynasty took the stand that he held the legitimacy to rule as the monarch with the supreme power. He asserted that he should uphold the right to the continuation of the texts of power that had started with the rise of the Shah dynasty, with king Prithvi Narayan Shah (1723-1775). Political leaders belonging to the Seven major political parties and the Nepal Communist Party Maoist hammered out a '12 point deal' in Delhi and signed a Comprehensive Peace Agreement on November 21, 2006. The second point of the agreement states, "… an understanding has been made to keep the Maoists armed force and the Royal Army under the United Nations or a reliable international supervision during the process of the election of constituent assembly after the end of the autocratic monarchy, to accomplish the election in a free and fair manner…" (www.nptf.gov.np).And, as part of the '12 point deal', the first meeting of the Constituent Assembly declared Nepal a Republic State on 28 May 2008. The CA endorsed Nepal's Constitution 2015 turning this country into a federal democratic republic.

After this brief introduction to the metamorphosis of Nepali history, I want to focus on the study of a Nepali play, for theatrical experiments have worked in tandem with the great spirit of change that occurred in Nepal. To be particular, it makes a con/textual analysis of *Bruised Evening* written by Abhi Subedi and performed in 2008 and 2009, and intermittently in later times, and looks at the "structure of feeling" (53) in Williams's term as the play creates contexts to project the social and political changes taking place in Nepal. It concludes that such shifts in politics of the nation can best be realized through the protagonists--the Traveler and the Princess, the characters from folk tales but invested with new roles. The play shows the ritual of carrying pacified gods and goddess in the human-made palanquins, and presents the King character whose role gets 'weakened'. Subedi highlights the lines of thought he wants to support and share with his audiences for whom mainly he wrote the play.

Written immediately after the People's Uprising, this play crystallizes the political and cultural tensions that the Nepalis had to go through during the violent years of the decade (1996-2006) that paved the way for the political transition as mentioned above. But the fact that the rituals and the festivals which would take place with the presence of the king did bring a fresh concern about the future of such cultural performances:

> Will these phenomenal tremors in politics and emotions of the Nepali people bring any changes in traditional performance culture? What will happen to the roles performed by the king as head of state on cultural events and performances in Nepal, especially in the Kathmandu Valley since many cultural performances here demand his ceremonial presence? Are the traditional communities and committees formed to look after such cultural events and performances prepared to explore out alternatives? Will the absence of the king-protagonist make any difference for such performances? (Rijal, 2007)

The 2005-2006 people's uprising has paved the way for newer kind of political and cultural order in Nepal. The country could run its political course; people could run their rituals and festivities as usual without any sense of loss. People realized a reality that kings might come and go, but their rituals are here to stay. Evoking this very public concern, Subedi in this play takes a stand in line with a new political world order that had come to dominate both in art as well as political spheres. As a poet and art critic who had extensively written poetry and plays as well as critical essays on performative

aspects of the Kathmandu Valley, the playwright through his characters and the 'structure of feeling' seems to be telling that gone may be the monarchy but traditional or *paramparik* performance cultures of the Valley though religious in spirit are here to stay. The rituals and festivals, the old word order and the cultural fabrics of the land flows with renewed energy at the end of the play whereas there is a sense of old political order represented by King becomes stagnant or 'weakened'.

The rituals and festivals of the Kathmandu Valley provide temporal and spatial point for the people and their deities to meet. Such meeting places and points of time get greater significance when the head of the state as a matter of requirement needs to participate be it Indrajatra especially on the day of Kumari pooja or Machchhendranathko Jatra or Bibah Panchami Utsav at Ram Janaki temple of Janakpur among others. Understanding the significance of these culturally and spiritually important occasions, Gyanendra tried his best to secure a ritualistic role for him. In fact, he evoked the heritage of king's involvement in the making of the performance cultures of the Valley. Malla kings up to the late eighteenth century invested money and power to instill rituals and jatras in the Valley. Though the Mallas were displaced by the Shah dynasty, the king was still taken as the protector of the performance culture of the religious order in the capital Valley. French anthropologist on Nepal, Gerard Toffin states this bond between king and the jatras of the Valley of the past times in the following manner:

> It was the duty of the king to promote religion, to build places of worship, and to bestow on them endowments in the form of money, jewels, and lands. The management of the financial affairs of the temple was a normal part of the administration of the state. In many cases, the ruler himself controlled the form of the ceremonies performed in temple worship. (02)

Gyanendra wanted to hold this historically and culturally significant role bestowed on the king. Politically he could have been ousted, but he wanted to be regarded as a culturally significant actor. Republic Nepal's President's new ritual identity during the ritually important jatras provided a sense of institutional continuity in the changed social and political context of Nepal. The royalists naturally favored for minor changes whereas the radical left parties sought for overhauling the changes at all levels of the state machinery (Rijal, 2018). At times when Nepal's political power had come within the influence of Left Alliance under Nepal Communist Party, Maoist, the continuation of rituals and the participation of the state head set out a strong message that gone may be the king, arrived might have the radical left leaders in power but the *jatra* keeps on going.

As a codirector of the 2008 - 2009 performance of the play produced for the 'Culture in Theatre Festival' and someone who had experienced both the violent as well as the peaceful political transitions of Nepal, I now look in retrospect and realize that this folktale-based play is able to define both the forward moving nature of Nepalis as well as the interpretative spirit inherent in rituals and folktales of the land. What strikes me now is the 'lines' Subedi has added and the 'lines' he has deliberately 'weakened' to evoke the new social and political spirit of the period. Interestingly, he has kept certain lines intact to assert the existence of underlying currents of Nepal's rituals and other forms of performance cultures.

The readers / audiences in the world of this play find themselves in Bhaktapur that has been going through an uncanny situation. As the story goes people of this kingdom attend a royal marriage of the Princess in the afternoon and attend her bridegroom's funeral procession next morning. This has been going on for some time. Led by the character Old Man, members of the community are seen returning home from conducting funeral at Lyasingkhel, a culturally significant place of real Bhaktapur. Why does

the marriage ceremony of the Princess that take place in the afternoon turns into a funeral next morning? Why are their familiar gods and goddesses so ruthless to them? What could have been the 'breaches' that brought such 'crises' and what could be the 'redressive mechanism' for 'reintegration' in Turner's terms? And, how could they 'reconcile' with the angry deities (38-42)? People in the play find it hard to interpret this situation in the beginning. The death of youths and the psychological troubles that the Princess goes through do not matter to the King. He shuns away such issues.

Rituals usually give people a sense of order in their lives. The Hindu priests and their sastras in Nepali society strictly separate death rituals from those of the birth and marriage ones. A family that has been going through mourning is not supposed to hold rituals and poojas of an auspicious nature. This separation of one kind of ritual from the others gives us a certain sense of order within the world of rituals. But this is not found to be happening in the play. A marriage ritual immediately turns into the death ritual. This has psychologically as well as culturally terrorized the people. In retrospection, this ritually incongruent situation in the play indirectly evokes the psychological and cultural crisis Nepalis in general had to go through during the 1996-2006 political unrest. This was the period when the armed force under the command of the Nepal Communist Party (Maoist) would kill the army personnel of the then Royal Nepal Army and vice versa. Death taking place in one camp was a news and event of celebration for the members of the other force. In such a situation, people would find it very hard to respond to death. State media would define the death from the camp of Maoist guerillas as the demand of the day and government expected people to take similar approach. Similarly, the Maoists and their mechanisms would spread the death of the members of the Nepal police and army force as well as those who supported the Government body as a thing that was most needed. Leaders of the NCP, Maoist were reported to have asserted that Maoist guerillas have their rights to carry out 'safaya' or exterminate their target i.e. 'people's enemies' (Bohara, Nepali Times). Similarly, the then Nepali government led by King Gyanendra put bounty on the heads of top three Maoist leaders: top three leaders $64,000, politburos $ 45,000 and $13,000 reported the BBC, South Asia (http://news.bbc.co.uk/ 2/hi/south_asia/1947014.stm). In this process of claiming their rights and rewards for killing, more than 13000 Nepalis were to have lost their lives and 1700 people are supposed to have gone missing (01), reports the United Nations Office of the High Commissioner for Human Rights, Geneva. Many believe that the number of dead and missing could rise to 19000.

As the play moves on, the denizens of Bhaktapur led by the Old Man, a character with certain wisdom and sense of imaginative power, who 'trespasses several dramatic territories of gods and human beings to speak' strikes a deal with Bhairav and Bhadrakali, the divine forces who are not happy with the existing violence around. Bhadrakali is not happy that "To ambush, hit and run, kidnap people and torture the innocents and even kill them have become common practices among the human beings these days" (Scene II). This is one of the few lines in play that have direct reference to the political and social reality Nepalis had to go through from one of the most violent periods in the modern history of their nation. Suffering of the commoners going through violence of such a mode, the bad karma the Princess is going through and the indifferent attitude that the King character holds towards the suffering of the common people become inseparable in the play. The ire of gods and goddesses manifests from the game of revenge and carnage going on in the land of the people. One becomes inseparable from the other.

The order created by the furious *Bhairav* and the calmer and more passionate *Bhadrakali* represents the chakra of suffering and joy people find themselves in. The outcome of such scale of

suffering is celebration, i.e. *bisket jatra* that includes rituals, dances, chariot pulling, participation of people and so on. As per the agreement, the denizens will be responsible for holding a ritual procession in honor of both deities known as *Bisket jatra* that usually takes place in the New Year according to the Bikram Samvat or Nepali lunar calendar. Note should be taken here that no representative of the King is present in this deal that takes place between the sufferers and the deities. Subedi wrote this play in the context of the '12 Points Deal' that took place between and among 7 major political parties and Nepal Communist Party (Maoist) with the support of the Indian Government on 22 November 2005. No representative of the King led Nepali state was invited to this deal. It was considered not necessary. And, the last King of the Shah dynasty Gyanendra finally had resigned as the King on 28 May 2008; but he later tried desperately to keep his space in rituals and festivals of the land.

A youth protagonist, the Traveler arrives as soon as this deal is made. He is in a mission of starting a business of his own probably by reaching Lhasa, an autonomous region of the People's Republic of China now. On the way, he happens to meet a shopkeeper who sales him a book and a sword. With these newly bought items he arrives in this terror-stricken kingdom. Since he is one of the few available youths, he is taken to the palace to be married to the Princess. A dream driven boy that he is, he reads the book that tells him that two terrible snakes will slither out from the nostrils of the Princess at night. He waits for the moment. There appear the two snakes in the same manner! The Traveler takes out the sword, strikes and kills them. He casts off an era. Next morning, the Traveler continues his mission. The Royal seat does not charm and halt him from getting his mission fulfilled. Similarly, the Princess protagonist is bent on exploring her life on her own. She is not interested to live a life of a ritually locked Princess. Enough is enough. She is not going to live like a helpless girl, who needs either father or husband for her protection and happiness. The King at the end of the play remains no more than a tyrant. Even as a father, he fails to impress both the Princess as well as the audience. He becomes the recipient of peace or change. Ethically, he ceases to be the source of influence.

Two new 'lines' which Subedi has 'drawn' in this folk story-based play speak a volume about the shift which has taken place during the political and social transition of the nation. Unlike the happy beginning of conjugal life of the Princess and the Youth that the folk tale ends with, the play ends with two individuals who are guided by the vision of necessity of carving their independent selves. One has to explore the entrepreneurship and the other has to carve out a self that is independent. There is no clue if they are going to meet in future. This added new 'lines' evoke a couple of assumptions about the Nepali youths of the changed political order that can be put in this manner-- Gone is the world of Prince and Princess, and gone are the romantic and old world orders, and gone is the marriage as the ideal goal in the life of the youths. Even the Princess wants to be recognized by her work, ideas and achievements, and not by her birth as the daughter of a king. Regarding the journey the Traveler has taken so far, he makes the following observation:

> Who am I? A myth or a reality? Honestly, I have no idea. Well, who cares who I am ! Now I am on my way. Forgive me for being late. I was caught in a wedding. Most interesting part was that men of my age had lost their lives there. But I saved the lives of the rest. Now off I go! Wow! I will start my business. Such is life... But there is no point in waffling like this. I must go. (Scene VI)

The Traveler looks at the experience he had gone through the previous day and night with a

certain sense of detachment. He comes out of the canvas of the folk order and evokes the new socioeconomic context that a man with professional identity as someone who has acted out his own vision asserts that it is definitely better than those of the Prince and other celebrities.

Similarly, the Princess is driven by her dream of achieving a free identity, free from the old world order represented by her father the King as well as the sociocultural assumptions about a good and obedient girl. She wants to come out of the chakra of suffering the genesis of which is the personal ego of her father the King and the angry deities of the place. Summing up the karma she has to go through, she speaks:

> Now I want to live my life in my own way… But I will not act on others' dictates from now on. I will not wait for gods, kings and men with my dreams packed in bamboo shoulder baskets. I know you all waited to see my drama outside the screen. To see a woman's drama on the screen becomes yours indulgence. (Scene VI)

She comes out of the folk order and points out the existing male dominated psychosocial order that the audience of the play belongs to. This means to say she comes out of the canvas and walks into the world of the audience, and shuns them away for the kind of aesthetics and ideologies they have nurtured for ages.

Second 'line' or element that Subedi has added is the expression that Bhadrakali as mentioned above, makes. She says that deities including Bhairav are not happy that the human beings in the land have given continuity to the carnage and kidnapping. From this line of thought, one can make a reading that what people need most is to come together and celebrate the common bond, and help each other to realise that they share the same faith on life and human relationship. Gods and goddesses become angry when people of the land become angary at each other. Celebration of gods and goddesses during the jatra is also the celebration of the covenant that people have developed not only with divinities but also with each other on a day-to-day basis.

Conclusion

By the end of the play, Bhairab and Kali get pacified, and the King ceases to be a force. The Princess and the Youth take separate roads to their dreams, and the commoners feel their lives secured. Nepali society has always been regarded as an entity composed out of the compound of divinity, monarchy and common people. But the fact that rituals have been going on shows that common people keep on participating with the same enthusiasm, and the heads of the Republic of Nepal have been making their celebratory appearances that excludes the king element from this composition. Nepal's political transition should not only be seen in terms of the shifts but also in terms of the values, which remain in use. David Gellner states that despite all political changes, Nepal as a Hindu society is going to remain intact, "Thus, Nepal, in its religious self-perception, may be a sacred *margin*, a pilgrimage destination in the holy Himalaya (Michaels 2008); simultaneously it continued and continues to constitute itself as a sacred *centre*" (10). Politically, Nepalis may feel liberated and will celebrate the Republican Federalism but culturally speaking, they give the same degree of reverence to their faiths and rituals. The absence of the king character does not make their rituals and jatras incomplete. In the concluding section of his tome on Bhaktapur's religious and civic culture, Robert I. Levy writes, "While people may temporarily participate in a myth…, this is kind of celebration of a juncture of two orders, civic and

cosmic, and that celebration must be cyclically repeated in a continuing renewal" (612). Deep down as indicated by the play suffering given by polity intentionally as well as unintendedly becomes inseparable from the suffering given by deities. Responding to the divine demands from human position of strength is a way to solve social problems. Power to rule people in the land becomes culturally legitimate through renewing the negotiations with the divine forces. Here in the play, people renew their relationship both with the polity as well as the divine force. Like these characters, Nepalis regard cosmic power as much a part of their lives as the polity represented by the King does to itself. The episode in the jatra the people from Bhaktapur do stage in honor of Bhairab and Bhadrakali every year on the auspicious occasion of Bisket jatra is the celebration of their power to endure all kinds of suffering as well as to give continuity to the creative imagination to penetrate into the existential crisis. Indirectly, this is also a political power of choosing the kind of ruler who they want to rule them. More importantly, this is the way they create arts and rituals. Thus, Nepal as a nation drops, adds and keeps some 'lines' intact during the process of a political transformation. And the play *Bruised Evening* captures Nepal's journey through a difficult yet significant period in its history.

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Michael K's Zoological Life in Coetzee's
Life and Times of Michael K: An Agmbenian Insight

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Abstract

This paper explores Michael K's zoomorphic life in The Life and Times of Michael K. Zeroing in on J.M. Coetzee's novel, I argue that K's relegation to creaturely life permeated by the colonial regime substantiates Giorgio Agamben's 'bare life,' life subjected to suffering and injustice. K, a socially excluded man suffers in riot run Cape Town. His preference to cave life verifies his zoological life which sharply ridicules Foucauldian claim of life proliferating biopolitical governmentality. Rather the socio-political injustice K witnesses problematizes Agamben's analytics of homo sacer, a liminal human figure pushed away from the socio-political security. Thus, linking the liminal life of K with homo sacer, this article examines his animalized life (zoé) when he witnesses the ripping off his political life (biós) during the civil war. The declaration of emergency, intimidation, and forced labor camp exercised by the state offers him docile and bestialized life undistinguished from biós and zoé. This article discusses on how overarching biosovereign power subjects K to embody precarity and outlawry that begets him a bare life. Finally, it creates an academic avenue in Life and Times of Michael K to make a biopolitical discourse in humanities.

Keywords: *apartheid, homo sacer, zoomorphic life, sovereign ban, bios, and zoé*

Introduction

Compelled to live in an unventilated accommodation, dropsy ridden Anna K, housemaid of a white family feels herself a "toad" (6) in J.M Coetzee's *Life and Times of Michael K,* henceforth *LTMK*. She is not attended by the doctors and finally dies in the hospital. The army during coercion calls Michael K a monkey who lives on locusts, flies and ants (121). He also admits consuming a lizard to drive his hunger (117), and his embodiments of the insects (182) overtly zoom in his zoomorphic life endowed by colonial regime. His freedom snatched life produced by the state of exception succinctly triggers his creaturely life. More precisely, his life entails the annals of how state power reduces one to bare life by exercising the processes of ostracism i.e., marginalization and deprivation from legal protection in South Africa.

This article debates on how overarching biosovereign power subjects Michael K to embody precarity and outlawry that begets him a bare life. It also investigates K's embodiment of Agamben's *homo sacer* that Coetzee problematizes through the description of his forced labor camps, incarceration, and outlawed biological existence in the cave. To Jana Králová "a *homo sacer*," has "life unprotected by law and exposed to death" (238), who is the socio-politically excluded figure. K's vulnerable natural life in the cave and skeleton body feature his exposure to death. It illumines his ever subjected life to the power since he has been made an object of politics of rebel and the regime. K's confinement in working, eating, and sleeping also smears with sovereign ban in the guise of emergency declaration feature his *oikos*. From his Huis Norenius, boarding for unfortunate children to malnourished life of K in Prince Albert heightens his domesticated biological existence (*oikos*) that is consigned to animal. It illustrates his life beyond law's protection consigned to the *homo sacer* in apartheid regime.

Building idea on *oikos* imposed characters in Coetzee, Catherine Mills looks into the saturated life of Africans in the camp, and however, she gropes the beacon of hope when K returns Cape Town amid the curfew forgetting the racial historicity. Her focus nevertheless lies in the breach of the law to retain its subjects in biopolitical paradigm of apartheid regime (178). K, one of the colonized representatives, bears the lethal effect of social exclusion in colonial regime that lets his zoomorphic life. Coetzee posits K "above and beneath classification" (151) who is kept aside beyond the administrative and humanitarian categories generally it occurs to the prisoners (Buelens and Hoens157). The medics in *LTMK* comments on K's skeleton body, living like a parasite, the obscurest of the obscure… (143), as if he is from Dachu, Nazi Camp (146). It proves how the state is marginalizing him as if he is the modern *homo sacer* in the classical Roman sense.

Coetzee's *LTMK* dissects the deliberate bestialization of K, from "colored community" (41). His young age in orphanage, forced labor, and his mother, Anna K breeds four children from unnamed father, depict how their bodies have been a means of violence. Her domestic chores at White men's home and her uncured dropsy buttress her laboring life like an animal. Precisely, the Ks' outlawry and vulnerable life exposed to death and extra-judicial torture undeniably alludes Agamben's *homo sacer,* a Roman human perennially stranded between human and non-human existence. The Ks' exemption from political security and lacking of agency invites sexual, medical, political, and physical violence over them which underpins their precarious life prone to be 'harmed with impunity' *(Homo Sacer* 72). Surprisingly, it is not deemed homicide either, an extra-judicial affair.

The civil war brings unexpected adversity in the Ks' life. While escaping from Cape Town en route to Prince Albert on the way she dies. Bereaved K researches there traversing state laid bars to lead a primitive cave life. Meantime, he is threatened and finally, gets arrested. In this way, Coetzee projects K's life beset by catch-22 ambience and insurgency to problematize the racial disparity and state paternalism. The Ks' un/protected life calls upon Michael Foucault's racial biopolitics based on segregation extended by Agamben in *Homo Sacer*. Hitting the nail on the head of democracy that implicitly launches the necropolitics (awe inducing ambience), Coetzee shows how the urge of K for happy life has been ripped off.

This article probes into K's zoomorphic life produced and permeated by the ostracizing policy of the colonizer. In doing so, it aims to explore the underbelly of the regime that why and how it ostracizes certain group of population. It examines the political violence over the natural life of K. Because he has been treated as a vagrant, *homo sacer,* socio-politically excluded figure whom anybody may harm with

impunity. After observing his injustice led life unprotected by law that lets him pursue merely a biological life, this article borrows post Foucauldian biopolitics of Giorgio Agamben for the textual analysis because the outlawry borne by K resembles the *homo sacer*, the hero of Agamben who gets inclusively excluded from the society to lead a zoological life. In sum, K's precarious life beyond legal protection complies with Agamben's biopolitical analysis shall be the aim of this article to explore.

Delving into the Past Studies

Michel Foucault explicitly claims the life proliferating activity of biopolitics and state racism in his lectures at Collège de France. Brooding over his positive to destructive biopolitical swings which Maria Muble sums up "insurmountable oscillation between productive relation of politics and life and another tragic one" (78). His exegesis of biopolitical domain of overarching control over life in *Society Must Be Defended* and *History of Sexuality* have been taken as references of state racism by Ann Laura Stoler. Therefore, she takes pain in bringing racial exegesis in him. She alludes *History of Sexuality* volume one and claims that "it is not a book about racism," its succinct elaboration of biopolitics shows "how a discourse of sexuality articulates and eventually incorporates a racist logic in European eugenics and blood of the nobles" (22). Similarly, Veronica A. Blackbourn explores Foucault's reading of Nazism and Stalinism as: "an apartheid rhetoric of degeneracy mobilized state racism to silence dissent and to consolidate control (5). Blackbourn points out the destructive biopolitics that Foucault alludes through the two murderous states in Europe that used racism to defend them from biotic danger.

Similarly, Muble sums up Agambenian concept biopolitics giving it the thanatopolitcal twist envisioned by Foucault when he talks of state racism. She confirms "Agamben links the notion of life defined through death to the biopolitical paradigm, i.e., to bare life (*zoé*), a life always already subjected to power… biopolitical techniques" (82). Muble aims at the destructive exegesis of biopolitics in Agamben which he justifies via a Roman figure, *homo sacer* exiled from the city by virtue. Escorting to Muble, Johana Semler also focuses on Agamben's projection of dire state of modern people because, the state of exception has become a general state of being when Agamben remaps the western politics (6).

Gert Buelens and Dominiek Hoens reflect on the meek and exposed to death life of K who is "…susceptible to the accident of a chance encounter" (158). They brood on the risk of K which is ever viable as he is not protected by law. With different tonality, Jihad Jaafar Waham, and Wan Mazlini Othman (2020) clutch the resistance of apartheid through the fortitude of the characters in "The Idea of Resistance by South Africans through the Fictional Characters in *The Heart of The Country* (1977), and *LTMK* (1983). They contend that the apartheid as a policy exercised by the colonialist to deny local people's right and authorize segregation over them. More importantly, they add, the colonizer did it for their safeguard and retaining their superiority over the locals (168). They appreciate Buddha minded cool K who protests apartheid by enduring it.

Additionally interrogating upon the silence of K as an ethico- political aporia, Duncan McColl Chesney delves into the structural lacuna of apartheid politics and Michael K to mention a few. While peeking into K's harelip, inability to cure and drive his mother safely to home, frequent humiliation and intimidation he endures, Chesney not only marks his marginal position but also likens him to a voiceless animal which he affiliates with a mole in the end of the novel. Moreover she regards silence and endurance as the tool to resist tyranny (310).

Well, Ismail Avcu in his postcolonial reading of the Coetzee's novel notes the structurally silenced K and Anna K with their physical hamartia, harelip and sickness respectively. He highlights their lack of agency and the stereotyping South African governmentality that deliberately pushes them to the world of uncertainty, thanatopolitics so that they would appear similar to Agamben's *homo sacer* who is ever ostracized with the dissolved identity (110).

From The same plane, Nadine Gordimer comments the docile characters piled up in Coetzee's *oeuvre* who have enormous fortitude but not the energy to defy the wrongs imposed upon them. Meantime she adores the gardening of K who preserves the fertility of the earth for human salvation during crisis (let it be political) (Mills77). From Foucauldian lens their inactivity may infer their docile life ever subjected to power. Despite rejecting his inactivity in protesting social injustice, Gordimer marks his gardening as a symbolic tool to defy the ongoing war in South Africa, however. In her own words, "Beyond all creeds and moralities, this work of art asserts, there is only one: to keep the earth alive, and only one salvation, the survival that comes from her. Gordimer rejects K's rejection of politics in favor of his vocation as a gardener. She sees in K's dedication to gardening a rejection of political action or active participation in the ongoing war" (qtd. in Neimneh and Muhaidat 13). What Gordimer loves of K is his bond with earth and his activity in growing seeds for survival despite his disinterest in ongoing politics.

In the discussion above the critiques mainly center on the postcolonial othering, ecocritical reading, silenced, and docile characters, voicelessness, ethical aporia, and racial segregation as a part of apartheid policy. So, my issue of bestialized life of K, who till the end of the novel remains outlawed, voiceless, and a street man living on the charity as if he replicates a pet in South African bioplitics problematizes the exertion of power over K and the violence he bears in his bare life. Therefore, it deserves a room for Agambenian biopolitical insight as a tool to make academic discourse in Coetzee.

Methodology and Theoretical Framework

To substantiate the creaturely life manufactured by South African apartheid politics in Coetzee's *LTMK* Agamben's biopolitical argument in *Homo Sacer* gives an adequate space. Therefore, to critically analyze the textual evidences, I designate Agamben's bare life for the fact that he argues how the regime animalizes people by ripping off the fundamental rights through his protagonist, *homo sacer* irrespective to its modern democratic avatar in *Homo Sacer: Sovereign Power and Bare Life*. Precisely, he examines the state politics which Foucault claims as biopolitics "taking control of life and the biological processes… to ensure that they are not disciplined but regularized" (*Society Must Be Defended* 246-247). Foucault never overtly valourizes biopolitics as a "seamless system" that cares life but escapes from it letting it go to the thanatopolitics" (Haines, 179), death orientation. Here, Foucault points to the sovereign's right of death over people (241) that has slightly been penetrated by biopower which does not hold power to stop people from turning out to be the *homo sacer,* (*Homo Sacer*111), an outcast whose active rights (socio-political) are ripped off.

Having observed the disguised form of biopower, Agamben's postulates biopolitics as death-driven (*thanatopolitics*) that massively intervenes the life processes to foster the bare life; life torn between mere biological existence (*zoé*) and politically qualified life (*biós*). He draws it from Foucault who states: "the modern state can scarcely function without becoming involved with racism at some point…defined by biopolitics" (*Society Must Be Defended* 254). Indeed, he elucidates the crisis of

modern politics that purposefully designs and bars life. This aspect of modern nation /state Agamben also analyses in relation to the regime and the bare life, accursed to be the *homo sacer*.

To Agamben the bare life elucidates the hidden motifs of modern western regimes irrespective to their political orientation, either left or right. To fortify his argument he gets recourse to German and Swedish jurists; Carl Schimitt and Herbert Tingstern who postulate that the sovereign has "an exceptionally broad regulatory power" (*State of Exception* 7) who can revoke the constitution and normalize the sovereign ban. Pursuing their claim Agamben remarks that the sovereign declares the law's suspension that Schimitt encodes as: "Sovereign is he who decides on the state of exception" (*Homo Sacer* 11). Here, Agamben adds that sovereign is not necessarily to be the heir of the monarch but anyone who holds power. Schimitt presumes that any legal order relies on the suspension of law because "there is no norm that is applicable in chaos" (*Homo Sacer* 130). Implicitly, he underpins sovereign's hidden motive to declare the state of emergency so that he would suspend the law as his prerogative. It ultimately excludes the public from their rights which Agamben calls the state of *zoé* that features bestial life not *biós*. To justify the absolutist regime of modern western politics Agamben illustrates Nazism which is not only an historical anomaly but by virtue the kernel of western politics. He contends that this extra legal practice has been extended beyond the camp. The sovereign's unmediated discretionary power, which retains the public under suspension of law, has been an integral part of modern democracy, Agamben contends.

Building argument on sovereign's discretionary privilege, Agamben argues that we are not only the *homo sacer*, an obscure figure inclusively excluded from social and legal protection but a *de jure* witness of bare life (*superstes*). "We are all," claims Agamben, "virtually *homines sacri*" (115) who confronts the discretionary power of the sovereign and gets outlawed. Unfortunately, he perennially lives under the suspension of law which is the corollary of the state of exception. Then his precarious life passes through intimidation, banishment, incarceration, and eventually, the death penalty. Focusing on this fact, Agamben contends that the state of exception has increasingly become the norms of the western regimes which is the reemergence of the life taking sovereign power in the guise of liberalism. That is why, Agamben contends that the Nazi camps are the "paradigm" of contemporary life, "the hidden matrix and nomos of the political space in which we are still living."(*Homo Sacer* 166). His observation of modern politics in Europe including the North America that exemplifies the rampant violation of public rights which marks the outlawry of the vast majority of people as borne by the *homo sacer* in the Nazi camps. In sum, Agamben contends that camp is the constitution of the sovereign to retain life in the threshold of living and non-living. The fact leads to the full-fledged dreadful exercise of state of exception to strip the legal state of the citizens which eventually converts them into the *homo sacer*.

Discussion and Results: Michael K's Politics Induced Creaturely Life

Since his birth Michael K, harelip child with his gaping nose lives a deadening life. His mother, Anna K an ignored maid of the Buhrmanns (White family) in Sea Point, Cape Town never gives him the account of his father but leaves him at Huis Norenius, a state run boarding school for 'unfortunate' children. The burglars loot his belongings leaving him with broken thumb and ribs with impunity (*LTMK* 2). Mentioned accounts, problematize the fact of instrumentalization of the native's body which epitomizes Agamben's tonality of the bare physical existence of K without having any family history, let alone his social position. Amid the growing riot Anna suffers from dropsy which causes her to cut

down work hours and falls bedridden. Depicting her misery Coetzee comments: "Then the dropsy had set in. The Buhrmanns kept her on to do the cooking, cut her pay by a third, and hired a younger woman for the housework. The dropsy grew worse. For weeks before entering hospital she had been bedridden, unable to work. She lived in dread of the end of the Buhrmanns' charity" (*LTMK* 3). Since eight years from nine am to 8 pm as a housemaid Anna K works for the Buhrmanns who represent the white authority in Cape Town. When she falls sick without making her treatment, they hire another work maid. This unjust social structure of instrumentalizing the only the able body and letting it die solidifies Foucauldian biopolitical regime that makes people live and lets die. Ironically it mirrors the statecraft of the uncaring regime similar to the life taking sovereign power, which as per Foucault, replaced by biopower life promoting one in 18th century (*History of Sexuality* 140).

Anna K remains unattended by the nurse at the Somerset hospital too. Her misery there Coetzee depicts: "She had spent five days lying in a corridor among scores of victims… neglected by nurses when there were young men dying spectacular deaths all about" (*LTMK* 2). Mentioned extract shows the abject body of the patients lying and dying in the hospital uncared by the medics. Therefore, Anna calls the hospital a "purgatory" (*LTMK* 2) with a religious tone of inescapability of torture. Indeed, South Africa stands itself for purgatory for the colonized denizens which denotes their ever transitional position. Exactly, Agamben's *homo sacer* passes through this transitional phase when he encounters the inclusion in the state functioning in order to be excluded. K recalls Anna's social death[1] who was uncared when she grows old and sick (136) to buttress her bare life, alienated from social security. Further, to substantiate it, Anna's enrollment in the hospital and her death because of the recklessness of the medics stands as a signpost of her bare life attributed by the apartheid regime. More significantly, her cremation without letting her son, K know, nor the medics are indicted of homicide. This refers to the fact of the excluded and marginalized bodies exposed to death whom anybody may harm as in Agambenian *Homo Sacer*. Rather it subscribes Foucault's state racism that entails expulsion, othering, intimidation and killing for safeguarding the fittest group of populations that is in power.

Eventually, fed up with the slum life she leaves Cape Town without route permit[2] but dies in a hospital *en route* to Prince Albert. Neimneh also traces this South African historical banal apartheid policy pointing to the state sanctioned life of K as he fails to receive the travel permit but witnesses the sovereign ban via unlimited curfews, checkpoints and his arrests (222). K does not deserve road permit because of his being secondary position there so that the police pick him up and assign the railway track job detaining him in the labor camp which replicates the force labour camps built by English colonizer at the time of Boar War (1899-1902) to receive help from the homeless vagrant against the mutiny forces (224).

Traversing many administrative and geographical ordeals including the labour camps that leaves skeleton and bone(101) on his body, K reaches Prince Albert. As he feels confinement imposed by

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[1] Sociologist Orlando Patterson points to a condition when a person is treated as if he/she is less than human. The social exclusion, disgracing, marginalization, stereotyping, and stigmatization contribute to the social death which blur one's identity and make him/her non-person which is Agambenian *homo sacer* also (see in Králová).

[2] Mahdi Teimouri mentions that state permits during apartheid in South Africa. To impede arbitrary outing of the blacks curfews and camps are enforced. For the government feels it easy to enforce the state of emergency and camp as a solution of dispersal of people. Further imposition of spatial restrictions (check points, dilatory issuance of travel permits, and camps) which equate with Agamben's sovereign ban and birth of camp (31).

Visagie's grandson, he starts living in a burrow. He finds affinity with soil when he grows pumpkin. His domestic life, *oikos* falls apart when the army vandalize his farming and arrest him, they indicts him as the arsonist, an escapee from labour camp who supplies food to the rebel (*LTMK*131). In Foucauldian biopolitical state racism features stereotyping and othering let alone the sabotage. "CM-40-NFA" (41) in the indictment register of the army illumines K's social death as a nomad with no fixed accommodation or asset who belongs to colored community. K's indictment and reentry in the labor camp ironically epitomize racism as well as Agamben's camp for the Jews and other. The camp is not to foster the life of the homeless nomads as claimed by the regime but to extract their cheap labor. It promotes docile life which Foucault terms as *homo œconomicus* an economic man (*Birth of Biopolitics* 225) who induces productivity. The training and exercise in the camps aim at producing the docile body which is efficacious and productive which Foucault counts as: "the object of a collective and useful appropriation" (*Discipline and Punishment* 109), the asset of society not personal.

The social hiearchization cultivates racial superiority which arrives at the point of social exclusion. K's first and second arrests function as the signposts of Agamben's *homo sacer* in terms of the inclusion of his *zoé* simple natural life in *polis* (statecrafts of city life) that ensures *biós*, life with citizenry rights, aka active rights. *Zoé* ascribes *oikos,* private life or the undisturbed space where the *homo sacer* receives unhindered passive rights, viz. sleeping eating, resting and re/producing. Notably, the case of K conforms Agamben's correction of Foucault that modern politics does not necessarily proliferate life activities, however, it pervasively affects the life of people by blurring the demarcation between *zoé* and *biós*. The vandalization of agro-based cave life i.e. *oikos* of K underpins the rupture of political inclusion of *zoé* in the *polis* ensuring the *biós:* welfarism. Rather it minutes the sovereign ban which Agamben states:

> exception everywhere becomes the rule, the realm of bare life-which is originally situated at the margins of the political order-gradually begins to coincide with the political realm, and exclusion and inclusion, outside and inside, *bios* and *zoé* , right and fact, enter into a zone of irreducible indistinction. … When its borders begin to be blurred, the bare life that dwelt there frees itself in the city and becomes both subject and object of the conflicts of the political order…(*Homo Sacer* 9)

Mentioned extract manifests the indistinction between *zoé* and *biós* for the fact of state's interference of the *oikos* which Foucault also endorses through his claim of the regulation of demographic features of human beings in biopolitics. More precisely, the normalization of the exception as the norms of the regime just like in apartheid regime of South Africa further exemplifies the pervasive control of the regime and the control over *oikos* of K.

Conclusion

The natural life of Anna K and Michael K in an unventilated accommodation prompts their animal life. The carelessness of the medics in the hospital and irresponsible personnel's at the railways symbolize that the Ks are subject to violence. Thus, they bear bare life who endure perennial socio-political violence. Notably, K's mere physical life in the cave of Prince Albert confined in *oikos* gets blurred by the apartheid politics of the colonial regime. Unfortunately, his unwarranted arrest valorizes his becoming of subject to war law to be nudged to bestialization during African civil war. Moreover,

K's uncared bony body exploited in the labor camp marks his animalized position.

In sum, Anna K and Michael K seem subject to the power and they liken to Agamben's *homo sacer*: condemned to be shunned, ignored, and lead a life of violence. Their docile life precisely brings similarity to Agamben's *Muselmann,* an inmate who witnesses the atrocity in Nazi camps bearing the precarious life. The medics comments on K's obscurest skeleton body as if he is from Nazi Camps accentuates his uncared and unprotected life that is akin to animal. Put differently, appropriating *Muselmann* notion in Coetzeee's novel the mother and the son are the South African *Muselmanns* who witness the socio-political injustice, along with ripped off citizenry brewed by apartheid. So, they are the biopolitical bodies produced by apartheid governmentality, an enmeshed form of state apparatuses. Their marginalized position and their bodies highlight the testimonies of the juridico-political injustice of the apartheid. Further, K's obligation to live in the cave after being ripped off the civic rights signals zoomorphic life manufactured by the socio-politics of South Africa. Finally, his relegation to creaturely life and massive endurance of the violence also signify that he is as speechless as the animal unguarded by law.

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Diaspora in the Cyberspace: Assertion of Identity, Virtual Home, and International Politics

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Abstract

Developments in the field of science and technology revolutionized the field of information technology that culminated in the superhighways of internet that enabled not only the fasted transfer of information but also the cyberspace, a virtual world parallel to the physical world. However it is not a neutral space the same power struggles, hierarchies, and hegemonies which are present in the physical world also contaminate the virtual space. This parallel universe though owned by transnational capitalists provides a space and means to register dissenting voices which is central to diaspora narratives along with many other dissenting groups. It provides an opportunity to the otherwise dispersed diaspora groups to meet each other, unite as a comprehensive community, and constitute a virtual nations in the cyberspace. Though it provides a platform to the dissenting voices, it is not neutral and completely benign. According to some scholars it is the strongest tool of neo-colonialism. Despite its negative aspects the cyberspace has emerged as an alternative space alongside physical space and its physical and ideological dimensions are felt across all spheres of life ranging from economic, political, and socio-cultural to innumerable other spheres. To understand this complex relationship between citizens, nation states, indigenous communities, and diaspora in the cyberspace this research paper brings in Benedict Anderson's idea of imagined communities along with Michael Foucault's idea of knowledge and power and foregrounds the complexities of the diaspora's relationship with it.

Key Words: *cyberspace, hegemony, cyber-technologies, virtual imagined communities, ideoscapes, mediascapes, and virtual realities.*

> Owing to the communications and transportation revolution, today's international migrants are, more than ever before, a dynamic human link between cultures, economies and societies. Penny-a-minute phone cards keep migrants in close touch with family and friends at home, and just a few seconds are needed for the global financial system to transmit their earnings to remote corners of the developing world, where they buy food, clothing, shelter, pay for education or healthcare, and can relieve debt. The Internet and satellite technology allow a constant exchange of news and information between migrants and their home countries. Affordable airfares permit more frequent trips home, easing the way for a more fluid, back-and-forth pattern of mobility. (Kofi Annan: 7)

Revolution in the field of communication technology has led to the evolution of cyberspace, a universe parallel to the physical world, and a highly contested space. This space is utilized by the marginalized sections especially Diaspora for establishing communities in the virtual space as well as physical space. It helps in developing solidarity and generating material benefits, along with negotiating hybrid identity. High connectivity through cyberspace helps diaspora evolve a new space for communication and simultaneity, both at an international level and local level. Cyber technology enables interaction and sociability across borders and allows them to maintain ties to a distant community.

However the development of cyberspace is not neutral and without hierarchies and hegemonies. To understand the implications of cyberspace it can be likened to the establishment of super-highways of marine navigation in the fifteenth century which turned out to be a decisive moment in the world history as it established European hegemony in the entire world however the same super-highways facilitated the movement of non-Europeans as well, similarly the development of cyberspace established the hegemony of America in the world despite that fact that it facilitate communication for non-American and non-European people as well. This paper looks at how the non-American and non-European people especially diaspora are influenced by the cyber-technologies and how they modify the cyberspace to their advantage.

The cyberspace has emerged as an alternative space alongside physical space and its physical and ideological dimensions are felt across all spheres of life ranging from economic, political, and socio-cultural to innumerable other spheres. To understand the complex relationship between citizens, nation states, indigenous communities, and diaspora in the cyberspace it is necessary to bring in Benedict Anderson's idea of imagined communities along with Michael Foucault's idea of knowledge and power. The insights provided by these two pre-internet ideas foreground the intricate relationship between colonialism, nationalism, and citizenry in the cyberspace as well, that has witnessed the emergence of virtual imagined communities. The patterns that exist in the physical space are translated into the cyberspace as well, as M. I. Franklin in his "Digital Dilemmas: Transnational Politics in the Twenty-First Century" foregrounds:

> Virtual imagined communities are where digitally constituted, computer-mediated practices of authority and belonging, from which rights and obligations along with kinship-patterns flow, are forming an additional geography to Andersons initial conceptualization of the nation-state as a territorially bound community has to be "imagined" in particular ways if it is to successfully contain, and then govern what were once disparate or scattered peoples and communities answerable to any number of other authorities on the ground. (74)

Imagination in the virtual dimension just like imagination in the physical dimension plays a very important role in establishing relationships at various levels and are replete with power struggles and hegemonies as Arjun Appadurai in his article "Disjuncture and Difference in the Global Cultural Economy" foregrounds:

> Nation-states, multinationals, diasporic communities, as well as subnational groupings and movements (whether religious, political, or economic), and even intimate face-to-face groups, such as villages, neighborhoods, and families. Indeed, the individual actor is the last locus of this perspectival set of landscapes, for these landscapes are eventually navigated by agents who both experience and constitute larger formations, in part from their own sense of what these

landscapes offer. These landscapes thus are the building blocks of what. I would like to call imagined worlds, that is, the multiple worlds that are constituted by the historically situated imaginations of persons and groups spread around the globe. An important fact of the world we live in today is that many persons on the globe live in such imagined worlds (and not just in imagined communities) and thus are able to contest and sometimes even subvert the imagined worlds of the official mind and of the entrepreneurial mentality that surround them. (50-51)

Arjun Appadurai in his article "Disjuncture and Difference in the Global Cultural Economy" further describes different "–scapes" "(a) *ethnoscapes*, (b) *mediascapes*, (c) *technoscapes*, (d) *financescapes*, and (e) *ideoscapes*" (50). These "-scapes" are essential to understanding the global flow of capital, hegemony, and culture. Out of these "-scapes" two "-scapes" "*technoscape*" and "*mediascape*" are very closely associated with the emergence of cyberspace and its role in the contemporary world. The evolution of "*technoscape*" and "*mediascape*" are more important in understanding the emergence of digital technologies because technology in general and cyberspace in particular has rendered the world fluid however easy to contain as Arjun Appadurai in his article "Disjuncture and Difference in the Global Cultural Economy" foregrounds, "By *technoscape*, I mean the global configuration, also ever fluid, of technology and the fact that technology, both high and low, both mechanical and informational, now moves at high speeds across various kinds of previously impervious boundaries" (50). The further evolution of technology especially in the field of information technology brought out radical changes in the world, this particular development is called "*mediascape*" by Arjun Appadurai while discussing the nature and scope of "*mediascape*" in his article "Disjuncture and Difference in the Global Cultural Economy" he foregrounds,

> *Mediascapes* refer both to the distribution of the electronic capabilities to produce and disseminate information (newspapers, magazines, television stations, and film-production studios), which are now available to a growing number of private and public interests throughout the world, and to the images of the world created by these media. These images involve many complicated inflections, depending on their mode (documentary or entertainment), their hardware (electronic or preelectronic), their audiences (local, national, or transnational), and the interests of those who own and control them. What is most important about these *mediascapes* is that they provide (especially in their television, film, and cassette forms) large and complex repertoires of images, narratives, and *ethnoscapes* to viewers throughout the world, in which the world of commodities and the world of news and politics are profoundly mixed. What this means is that many audiences around the world experience the media themselves as a complicated and interconnected repertoire of print, celluloid, electronic screens, and billboards. (52)

To the five "-scapes" discussed by Arjun Appadurai one more "-scape" can be added i.e. cyberscape which came into being due to development of a completely new technology known as digital technology. As a result of digital technologies a new and parallel space known as cyberspace has come into being and the people of new millennia live in both spaces simultaneously therefore along with the real physical space the virtual space is also a contested space. M. I. Franklin in his "Digital Dilemmas: Transnational Politics in the Twenty-First Century" foregrounds that different stakeholders claim their

share in this space:

> The avatars populating virtual worlds such as Second Life or games like World of Warcraft, participants of longstanding "postcolonial diasporas" who sustain each other online and on-the-ground, emergent sorts of web-based activism or community-building where (re)embodied participants engaging with each other along axes of ethnicity, subculture experience, political projects, or shared interests are cases in point that require closer and more analytically attuned attention. (79)

Therefore since the dawn of twentieth century cyberspace has emerged as the predominant global space governed by national, transnational and supra-territorial organizations. It is national, international, and transnational at the same time. On the one hand it is comprised of multiple, territorially defined cyberspaces which is ruled both along the lines of traditional nation-state boundaries and by transnational non-state actors. M. I. Franklin while deliberating on the significance of cyberspace in shaping the realities in his "Digital Dilemmas: Transnational Politics in the Twenty-First Century" foregrounds that, "emergent post-human, post-national, and supraterritorial "virtual realities" have been reshaping the very notion of national sovereignty, authority, statecraft, personhood, and community for some time" (20). Despite the fact that the local actors play an important role in shaping various dimensions of cyberspace, it is controlled by very big multinational corporations. However despite the dominant role played by the big players the communities of people well versed in digital technologies play an important role in constructing this virtual world. Diaspora play an important in shaping and modifying the cyberspace and hence asserting non-European voices in this space.

There are many similarities between diaspora and cyberspace because for both of them space, no-space, and dislocation are important as Victoria Bernal in her research paper "Eritrea on-line: Diaspora, Cyberspace, and the Public Sphere" foregrounds:

> Cyberspace and diaspora are interesting to think about together for several reasons. One conceptual link between diaspora and cyberspace is that of "displacement." Cyberspace involves displacement in that cyberspace is no place or any place; it is an imaginatively constructed space. This is so even though computers and servers are situated in specific locations. People in diaspora have experienced displacement; they cannot fully understand themselves by reference to their present location and context. They feel out of place, and to make sense of who they are, they must construct a social context for themselves that transcends their location. (661)

This particular dimension of diaspora in cyberspace helps in understanding diaspora in digital spaces and digital technology in the hands of diaspora. Victoria Bernal while this discussing this aspect in her research paper "Eritrea on-line: Diaspora, cyberspace, and the public sphere" foregrounds that, "as a self-conscious diaspora, they see themselves as members of a dispersed community that, in effect, has no location. In both cyberspace and the spaces of diaspora, then, location is ambiguous, and to be made socially meaningful, it must be actively constructed." (661)

The diaspora make diverse use of digital technologies and cyberspace ranging from familial communication to political projects. The diaspora once trained in digital technologies they take up political projects not only in the host country but also in their native country when they start creating

digital databases, interactive multimedia projects, and cultural mappings to represent, circulate, and at times, exclude various cultural motifs, norms, values, and folklore belonging to their own communities. The major problem for diaspora and indigenous communities is that on the one hand digital technologies enable them to share, communicate, and hence catalyze identity formation on the other hand as the digital platforms are directly under the control of transnational capitalist forces which happen to be part of formerly colonizing world therefore the danger of neo-colonialism is imminent as Harald Prins in his "Visual Media and the Primitivism Perplex: Colonial Fantasies, Indigenous Imagination, and Advocacy in North America" foregrounds digital colonization:

> Clearly, the Internet provides indigenous peoples powerful new means of self-representation, but as its use expands and intensifies, so does the "overseeing gaze" of encapsulating polities and transnational corporations. This given, the current relief form from visual imperialism afforded to indigenous peoples by the web may be phantasmagoric and the "visual performative" alone will not overturn their subaltern positions in the political arena. (71-72)

In a way cyberspace like the physical space is a contested space with diverse uses. On the one hand it is a space wherein the fight against injustices of various kinds can be initiated on the other hand it is accomplish with the post-Fordist capitalism.

As mentioned above there are many similarities between cyberspace and diaspora especially with regard to location/dislocation in space therefore cyberspace is not less important than the physical space when it comes to search for home and assertion of identity by the diaspora. It is so because for Diaspora home is not just a concrete geographical place rather it exists in the realm of memory and nostalgia. Cyberspace just like the psychological space is a virtual space and attracts the Diaspora instantly due to this likeness. Further, it facilitates the formation of contact zones that lead to the emergence of cyborg Diasporas or digital Diasporas. Radhika Gajjala describes the nature and scope of digital Diaspora as:

> Digital diasporas occur at the intersection of local-global, national-international, private-public, off-line–online, and embodied-disembodied. In digital diasporas, a multiplicity of representations, mass-media broadcasts, textual and visual performances, and interpersonal interactions occurs. The material and discursive shaping of community through such digital encounters indicates nuanced and layered continuities, discontinuities, conjunctures, and disjunctures between colonial pasts and a supposed postcolonial present. (Gajjala: 211)

She further delineates on the location of Indian Diaspora in the cyber space in the following terms:

> "Indian" digital diasporas occur within racially, geographically, culturally, ecologically, and socioeconomically marked configurations of the local, which in turn exists within a power structure that conflates a certain specific sociocultural, urbanized way of living as "global." As various transnational subjects travel through cyberspace—that is, through mouse clicks and keyboard taps, multitasking between various online and off-line activities, conversations, and "windows"—they negotiate an online existence within such technological environments in different ways. (Gajjala: 211-212)

The emergence of digital diasporic spaces leads to the creation of not only social and digital spaces of cultural representation but also contact zones of "social spaces where disparate cultures meet, clash, and grapple with each other, often in highly asymmetrical relations of domination and subordination" (Louise, 1992: 4). Mary Louise Pratt associates these spaces with phenomenon starting from colonialism to the present time when she calls these contact zones,

> the space[s] of colonial encounters, the space[s] in which peoples geographically and historically separated come into contact with each other and establish ongoing relations, usually involving conditions of coercion, radical inequality, and intractable conflict. (Louise, 1992: 6)

Technology has always been a vital tool for connecting people among themselves and with their homelands and internet is the latest invention for connecting and empowering people as Victoria Bernal says, "Many discussions of cyberspace focus on the empowering potential of computerized access to information" (Bernal: 661). In the same way, Nicholas Negroponte celebrates it as "the instantaneous and inexpensive transfer of electronic data that move at the speed of light [through which] information can become universally accessible" (4).

World Bank report also highlights the equalizing power of the cyber technologies for the subaltern and more so for the Diaspora because it can "put unequal beings on an equal footing and that makes it the most potent democratizing tool ever devised" (Wheeler 2001:187). The cyber technologies not only democratizes the space but also creates an interphase between the real space and the virtual space as Wilbur points out, "Many computer users seem to experience the movement 'into' cyberspace as an unshackling from real-life constraints" (Wilbur 2000:48).

Diaspora are situated in peculiar socio-political and geographical locations they experience displacement across time and space therefore, they cannot completely understand themselves by reference to their present location and milieu. It is their predicament to feel out of place, and therefore they strive to make sense of their socio-cultural and political loaction. In their bid to understand their cultural location, they construct a social context for themselves that transcends their physical location. This particular predicament of location, dislocation, and relocation in space they share with the virtual world of cyberspace, which is an appropriate analogy to diaspora because it is no place or any place; it is an imaginatively constructed space though just like diaspora people computers and servers are situated in specific locations. Therefore, location is ambiguous for both cyberspace and the spaces of diaspora, which has to be actively constructed and made socially meaningful.

Cyberspace and diaspora forms of social belonging emerge out of the dual processes of technological advances in communications and the movement of populations across of geographical and political borders. On the one hand, Diaspora and dispersal involve networked forms of community, and relations on the other hand Internet involve connections among dispersed users. Therefore, Diasporas and the Internet are homologous to each other because both reflect the shifting social establishments of postmodernity. Pippa Norris highlights the empowering nature of cyber technology:

> The more utopian visions of the Internet suggest a future society in which virtually unlimited quantities of information become available, civic society flourishes, government decision making becomes more open and transparent, and nation-state borders are eroded as people build virtual communities for work, learning, and leisure, spanning traditional boundaries of time and place. (Pippa, 2001: 232)

In Bendict Anderson's words, nations are imagined communities, and then one should not see the imaginings of diaspora simply as a feature of diaspora, reflecting the nostalgia of people far from home. Therefore, the homeland may have created the diaspora, but the diaspora is also "something that creates homeland" (Axel 2002:426), and tries to develop a connection with the homeland as Gabriel Sheffer says, "Modern diasporas are ethnic minority groups of migrant origins residing and acting in host countries but maintaining strong sentimental and material links with their countries of origin – their homelands" (Sheffer, 1986, 3). Robin Cohen gives a list of features that makes any community 'Diaspora':

1. Dispersal from an original homeland, often traumatically, to two or more foreign regions;
2. alternatively, the expansion from a homeland in search of work, in pursuit of trade or to further colonial ambitions;
3. a collective memory and myth about the homeland, including its location, history and achievements;
4. an idealization of the putative ancestral home and a collective commitment to its maintenance, restoration, safety and prosperity, even to its creation;
5. the development of a return movement that gains collective approbation;
6. a strong ethnic group conciousness sustained over a long time and based on a sense of distinctiveness, a common history and the belief in a common fate;
7. a troubled relationship with host societies, suggesting a lack of acceptance at the least or the possibility that another calamity might befall the group;
8. a sense of empathy and solidarity with co-ethnic members in other countries of settlement; and
9. the possibility of a distinctive creative, enriching life in host countries with a tolerance for pluralism (Cohen, 1997: 26).

Diaspora of all types makes use of internet to confirm and assert their identity because it helps them connect their culture back home even while living abroad they feel a living bond with their homeland. Due to developments in the transport and communication technology information and people, cross international borders at great speeds and in numbers unimagined previously and the virtual space of internet makes the geographical and political borders disappear and bring people from far-off places and from divers political units together on the same platform, which is not possible in the physical space. Diasporas have always played an important role in the international affairs and the telecommunication advancements make them even more relevant to international affairs. However, some thinkers have a different view and hint at another dimension of relationship between Diaspora and cyber technology for instance Jennifer M. Brinkerhoff says,

Some see the accelerated movement of people and information as cause for alarm, particularly after September 11, 2001. Globalization has enhanced economic and political interdependence and, at the same time, has afforded opportunities for some countries and communities to advance while leaving others behind. The resulting marginalization exacerbates the potential for conflict, nationally and internationally, on economic, political, and/or social grounds. The first decade of the new millennium was fraught with conflict. Already in the 1990s, ethnic conflicts became much more numerous and severe in several cases spilling over into neighboring countries and

international policy deliberations. Social tension leading to conflict inside nation-states is not new, though the consequences and potential for conflict escalation through external intervention have increased through globalization. (4)

Scholars like Jennifer M. Brinkerhoff feel that use of cyberspace by Diaspora can unite them in the form of a powerful international group that may threaten global security. The use of cyber technology can transform them "From Victims to Challengers" (Cohen 1996, 507). Source of this transformation lies in the power of internet to penetrate the political borders of nation states that poses a threat to the sovereignty of nations as John D. Montgomery and Nathan Glazer say, Information Technology has "exposed the porosity of geographic and political borders and the limited extent of any national jurisdiction" (Montgomery 2002, 26).

Therefore the most important dimension of digital diaspora is to restrict advances of digital colonialism therefore they should understand that what Roopika Risam in her book *Postcolonial digital humanities in theory, praxis, and pedagogy* foregrounds when she says,

Thus, postcolonial digital humanities is not only a theoretical or analytical approach to the digital cultural record. Rather, it requires praxis at the intersection of digital technologies and humanistic inquiry: designing new workflows and building new archives, tools, databases, and other digital objects that actively resist reinscriptions of colonialism and neocolonialism. Consequently, postcolonial digital humanities explores how we might remake the worlds instantiated in the digital cultural record through politically, ethically, and social justice-minded approaches to I digital knowledge production. (4)

To conclude it can be said that digital diasporas are comparatively recent Development, growing in tandem with the evolution of digital technology. Previously Diaspora could only participate in physical diaspora communities, however with the advent of digital technology individuals within and across such communities can generate supplementary, online communities, and can assert identity.

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Disjuncture as a Trope of Conjuncture in Sudeep Pakhrin's Selected Poems

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Abstract

Unremitting global flow of people have become the inherent characteristics of contemporary society. Since the concept of global village invaded each nook and corner of the world, thousands of people have been lining-up to enter into the global village from their local villages. They move leaving their ancestor's places behind in the search of opportunities, better life, and to pursuing dreams. However, each such flow unknowingly creates a disjuncture within them. In this context, the paper argues that the specific disjunctive feeling itself becomes a means to connect them with their places and people. Mainly, they try to revisit their past, place and people through memory, which becomes instrumental for their reconnection. Concentrating on it, the paper critically examines the disjuncture as a trope of conjuncture in Sudeep Pakhrin's selected poems. His poems, "Golden Street" and "Maavala" focus on the childhood memories that become strong thread to tie-up with his place and relatives in the verge of overpowering sense of disconnectedness. To critically analyze the isolated and vulnerable human condition in present society, I have employed Arjun Appadurai's concept of global cultural flow and disjuncture as a theoretical backing.

Keywords: *Global flow, isolation, disconnectedness, disjuncture, memory, conjuncture*

Introduction

Global flow has become an inextricable feature of the present world, since the popular concept, 'global village' has entered into each corner of the globe. Along with the proliferating novel idea, the world has shrunk into a small town. One of the most important characteristics of global flow is the continuous flow of human. Consequently, people are in persistent move; they leave their birth places and fly away for better life, opportunities, and material prosperity. Nonetheless, such consistent move from one place to another unknowingly implants different psychology into the people: mainly, they develop the sense of de-rootedness and disconnectedness, which Arjun Appadurai counts as "disjuncture" (6). He sheds light on disjuncture in the context of globalization and cultural flow. The most important thing is the mobility of people from their ancestor's place to the new space where they automatically shed off some of their local cultural colors and adopt new cultures. In a long run, when they remain so far from their roots, the same persons start searching their past, place, and people, which intensifies the

sense of isolation and disjuncture. However, the intimidating sense of disconnectedness and search for the root turn to be a strong means to reconnect them with their ancestral places and beloved ones. Mostly, it could be the psychological process that connects them through memory rather than physically. Against this backdrop, the paper critically analyzes the disjuncture as a trope of conjuncture in Sudeep Pakhrin's poems, "Golden Street" and "Maavala." I have employed the theoretical concept of Appardurai related to global cultural flow and disjuncture to analyze the poems.

Pakhrin, who has been writing poetry for more than a couple of decades belongs to Dharan, a popular city of eastern Nepal. His poems are enriched with subtlety of human emotions and reminiscences. Primarily, his poems "Golden Street" and "Maavala" center at his childhood memories, when he revisits the street of maavala (maternal uncle's house) and finds warmth and solace. He outpours his isolated and disjunctive state of mind amid cacophonous modern city crowds through his childhood memory. The paper is based on the selected poems that are compiled in Pakhrin's anthology of poetry *Dagurihiddne Chaubato (2015)*. It critically examines the profoundness of disjuncture portrayed in the poems that becomes the trope of conjuncture as it becomes a means to connect the persons with their space and the people.

Global Flow and Disjuncture

Novel social phenomenon has astounded the world in the recent eras, namely, the persistent movement of people tops the chart. Such unique human flow initially remained within a particular national boundary. Basically, it was from villages to the towns during the process of thriving cities and industrialization. Nevertheless, these days the initial bounded mobility of people has surpassed the borders and turned to be a global flow. Since the concept of global village became quite popular along with the rise of capitalism and globalization, human motion has become an inseparable features of global phenomenon. Appadurai's opinion aptly matches with ongoing scenario when he claims that globalization is about a world of things in motion (5). No-one can stay static these days as everyone has to muster their mittle for grabbing the opportunities as guided by the capitalistic normativity. Money has become the one and only norm of capitalism where global citizens are in marathon run in the path set by the global capitalist pandits. Subsequently, the global citizens as Appadurai points out are prone to be the part of global flow, internalizing or ignoring its dire consequences.

Fragmentation and disjunctive state of mind have become an integral part of the modern global society. Primarily, it is an outcome of the human ambitions that insist them to move from one place to another. They move to pursue the opportunities, sophisticated life, and physical prosperity, which have become an essential human conditions for their normative progressive path. Such moves on the one hand, as Stephan Greenblatt claims, makes much larger "cultural field" due to the cultural mobility (8): and on the other hand as Appadurai posits, is the "…relations of disjuncture" (5). Greenblatt attempts to justify his claim envisaging the mobility in Roman era; the never ending flow of the Roman emperors exhibiting the huge mass of conquered slaves was the part of the expansion of their cultural field. His claim only suffices partly to justify as the countless numbers of invaded slaves while moving from their places develop the never healing sense of cultural crisis, which in my opinion has underestimated by Greenblatt. I am more convinced by the argument of Appadurai as he highlights the fact that the disjunctive self is an outcome of the consistent global flow. At the same time, we could consider the idea of Walter Benjamin, who highlights the loss of "aura" that withers in the age of mechanical

reproduction of art (4). Even though Benjamin focuses on the work of art and its withered aura, we could relate that with the human aura in the capitalistic world. In this sense, the people in the modern capitalistic society are obvious to gather the sense of loss, isolation and disjunctive feeling.

Global mobility of people inculcates strength and flaw at the same time. It lands people in the abundance of possibility for progress on the one hand, whereas, on the other hand, it intimidates them with internal crisis that is caused by the disjunctive relation of the vectors. In this regards Appadurai argues, "Indeed, it is the disjuncture between the various vectors characterizing this world-in-motion that produce fundamental problems of livelihood, equity, suffering…" (5). Primarily, motion or movement of the people integrates the shift from one space to another; one culture to another; and from one psychology to another. The innumerable factors combined with the motion never leaves people free of problems and crisis as Appadurai internalizes. In fact the crisis or disjuncture is an inherent characteristic of globalization, which he takes as "split character" (6). The split or fragmented state of global citizen get intensified by the continuous threat of structural power of the state as well as market and other capitalistic ingredients. Within such gloomy disjunctive global circumstances there arises the silver lining of hope: that is "the role of the imagination in social life" which Appadurai claims as the strength of globalization and disjuncture, from where the sense of collective life emerges (6). Nevertheless, the undeniable fact is that the globalization and the constant flow of people have loaded them with the sheer sense of loss, isolation and disjuncture.

The capitalistic society is entangled in the networks of commodification of humans. Human beings have come under the sharp razor of capitalistic ethics that only enhances the features of objectification. When we look back to the history of the expansion of capitalistic market, we could get the distinct visual of Atlantic slave trade when the slaves were treated merely as objects. Several researchers have provided their opinion on the commoditization of black slaves. Among them Hortense J. Spillers' idea seems rather touching as she claims, "…the captive body reduces to a thing becoming being for the captor; …as a category of "otherness," the captive body translates into a potential for pornotroping…" (67). It highlights the process when the captive slaves gradually translate to flesh from their previous human self. The Atlantic slave trade and capitalistic market expansion dehumanize human and treated them as just a fleshy cargo. In the similar context, Nicholas T. Rinehart gives rather different idea. He argues that the slave trade not only treated slaves simply as things, objects or commodities, but also treated them as persons who could suffer and the owners maximize their suffering that they cease to suffer and died (35). It gives quite horrible picture of slaves' suffering and the inhuman attitudes of the slave owners who intentionally snatched the lives of the slaves through their torturing measures. In this sense, the capitalistic market and its extending tendrils have left no space to objectify humans for the profits. However, Appadurai points out even more gloomy reality when he claims that in the present world, the time itself is commodified (79). His claim hints towards the crumbling down of human values along with the altering idea of the time. There was the time when 'time' was taken as one and the only truth that walks in the liner path and flows uninterrupted. However, the linearity of time itself has been questioned in the postmodern capitalistic world. As a matter of fact, the more rigorous time regime had been required, as Jago Morrison argues, in the nineteenth century industrialized Britain, which resulted into the standardized 'mean time' issued by Greenwich that began the rapid colonisation of the globe (28). The ever running time itself came under the standard structure of industrial world which harshly commodified it. Commodification of time has popped up with several consequences including the

modern mechanical holiday package. Appadurai satirizes industrial holidays in such a manner:

> …the industrial society knows that the commodity clock of productive time never ceases to operate. …industrial leisure: the harried vacation, packed with so many activities, scenes, and choices, whose purpose is to create a hyper-time of leisure that the vacation indeed becomes a form of work, of frenetic leisure– leisure ever conscious of its forthcoming rendezvous with work time. (80)

As mentioned before, when the holiday time even turns to be the frenetic schedule, then such environment could arouse nothing except disjuncture and disintegration within people. Today's world is engulfed by the motion and flow, which happens not as per the natural human instinct, but comes as the enormous compulsive global capitalistic force. Among such meagre circumstances human beings feel more isolated and fractured. The isolation gets more terrific with the sense of loss and ever widening distance between the present space and the root they belong.

The bourgeoning mass culture has systematically obliterated the typical communal cultural values. Moreover, the tricky discourse of globalization has torn asunder all the uniqueness and particularity of local culture and covered that with the grand mass culture. Within the scenario, it is contextual to remember Gary Day's interpretation of F. R. Leavis' criticism and culture. As Day postulates, "…mass culture along with industrialization had destroyed an authentic, unified culture, replacing it with synthetic, divided one" (131). Leavis had consistently made the industrial world aware of the loss of traditional and cultural values that are the vital binding factor for organic community. Nevertheless, the capitalistic spirit always ignored and underestimated wisdom of seniors. Consequently, the authentic and organic cultural values have been vanished in the global village, where consumption and mass culture have been the only glorifying matter. While being surrounded by peculiar milieu and sense of loss, every modern human being is prone to disjuncture. In such dire situation, revisiting the roots and bygone days through memory could give solace to the aching soul. Many thinkers have shed light on the power of memory and its politics. Zehra Azizbeyli takes memory as a dynamic concept that public memory helps to preserve identity of the community (195). While concentrating on her idea, we could connect the power of memory with the issue of identity; memory not only connects people with the community but also strengthen the sense of belonging. Here lies the power of memory that could recover the fractured and disconnected self of today's people, who are more isolated and drawn away from their beloved people. In this context, the disjunctive feelings of modern people itself could become a trope of conjunction and connectedness when they take refuse to the memory.

"Golden Street": The Disjunctive Site

Pakhrin's poem "Golden Street" unfolds the myriad reminiscences; the childhood memories; the dreamful young days; colorful dragonfly like streets; and the acute sense of loss that has substituted all the pleasurable past and led towards the present disjunctive state of mind. Poet has minutely observed the psychology of the modern society, where each individual has baggage of alienation and disconnectedness. Day reminds Leavis's idea of the 'organic community', which is destroyed in the industrial society (131) and resulted into the unharmonious community that instigated alienated feelings of the people. Moreover, the citizens of global village have carried complicated set of mind as an outcome of seclusion even in the crowd. Therefore, so many people revisits the past memories, as it becomes the

safest space to take refuge on. Recollection of the bygone days on the one hand exhibits their extensive sense of loss, whereas, on the other hand portrays their desperate attempts to connect with the place and people they have left behind. The following lines have captured the similar sentiments:

> From which way we can get to
> the golden streets of childhood?
> The road to the temple?
> Really, don't care about it
> Let me rejoice
> At the same crossroad as a kite, running after a kite

Poet has used 'childhood' as a symbol of reminiscence as well as special phase of human life from where everything begins. Furthermore, it is the only particular part of our life which is carefree, full of happiness, joy and contentment, far away from malice, judgments, and baggage. Similarly, the image of a 'golden street' highlights the colorful and shining episode of each childhood. Poet has presented the most common visual image of a child running after a kite: most probably, he intends to universalize the joyous moment of each child, who treasures such common, but the most precious experiences in their life. Nonetheless, the above lines have not only celebrated the joy of childhood, but equally envisaged the loss of those special period of his life. Poet exposes his uncertainty through the questions that whether any specific road can take him to the colorful phase of his childhood days. The question holds connotative meaning rather than literal that points towards the search of the past days, where the speaker seems to be keenly interested to tread the same path once again. The complex and fragmented set of speaker's mind get solaced by the memory, as it becomes the strong thread to connect with the past. Similar feelings and emotions related to the childhood continues in the second stanza of the poem.

> Which streets delivers
> exactly at the door of the child's heart?
> In the fragrant of incense of grandmother's story
> In the supernatural world of grandfather's blessings
> In the worship-room of mother's kitchen
> In the paradise of father's pat
> I sang almost every day
> Hymn like my complains and grievances
> I got a handful of my childhood from everyone

The poetic emotions in this stanza turns more significant, as it not only expresses the quest for bygone days, but equally meditates about closer relatives and his attachment with them. The vitality of the memory is that it keeps persons closely connected with their beloveds despite being physically away from them. Poet claims his closeness with each relative, from grandmother, grandfather to his own parents when he traces out the specific memories attached with them. We could notice rhythmic expression of his connection with his parents and grandparents, which visualizes his joyful past; fragrant of incense and grandmother, blessing of grandfather, worshipping room and kitchen of mother and caressing pat of his father, all seem so natural and smooth. More importantly, these image unleashes his

spontaneous, harmonious and soothing childhood days. Robert N. Butler seems quite natural and convincing when he claims: "Memory is an ego function. .. It serves the sense of self and its continuity; it entertains us; it shames us; it pains us. Memory can tell us our origins;..." (75). As Butler postulates, memories are the most powerful means to link with our origin and self. Pakhrin's continuous retrospection of the past activities, relatives, and an attempt of capturing the bits and piece scattered around the golden street could be a graceful claim of his root and self. However the final stanza shudders and beats readers' heart, since the poet has brought the stark grimness of capitalistic society.

> Never to walk again
> Those leftover path
> are coming in front of my eyes
> like a scene from a 3D movie
> And, grinning- the ugly present.
>
> (51-53; Trans. by Pakhrin)

The final stanza has picturized the contrasting milieu between past and the present where 'never to walk again'- those days were full of life, beauty, and joy; however, the present full of chaos and ugliness. The image of 'ugly present' indicates the global capitalistic world where each relation stands on the base of give and take; vested interest and profit and loss calculation. Appadurai's visualization of today's world matches with the disjunctive present Pakhrin has internalized. As he speculates, "The world we live in now seems rhizomic (Deleuze and Guattarai 1987), even schizophrenic, … alienation, and psychological distance between individual and groups on the one hand, and fantasies (or nightmares) of electronic propinquity on the other" (29). In fact, distancing ourselves with the people and becoming closer to the virtual and technological reality have become the essential factors of contemporary society. Such artificial life has gifted the human world with unsurmountable predicament, schizophrenic condition, and never bridging gap between the human beings. Poet is more concerned about the proliferating internal crisis, which in the end of the day becomes a potential reason for the collapse of a productive human self. The grinning ugly reality of everyday life has dragged the whole human civilization towards the dark dungeon of self-destruction and chaotic psychological state.

"Golden Street" unveils the plethoras of childhood memories along with the unbeatable bitterness of loss, isolation and de-rooted state of the speaker. He attempts his best to overcome the disjunctive present state through the reminiscences of the joyous past, however his path is obstructed by the ugly reality of capitalistic and machinized world, where human relations, emotions and values are already thrown and swept away by the metropolitan sewages.

"Maavala": The Conjunctive space

Ephemerality and transition have become intrinsic factors of the capitalistic society, where fluidity and flows are counted as the major steps for progressive path. Hauled by the waves of unstoppable global flow, each individual, in a certain point of their lives, moves towards the exhilarating new world. There onwards, gradually the person become an active member of global consumer culture. In the end of the day, as Appadurai claims, "The pleasure that has been inculcated into the subjects who act as modern consumers is to be found in the tension between nostalgia and fantasy…" (83). They start swinging between the past, a secure place surrounded by loving family, and fanciful present, a terrifying

consumeristic world captivated by selfish relations. Injured by such contrasting situations each person, who had happily left their places and people to grab the opportunities of the world, once again strolls along the path of childhood memories. Pakhrin's "Maavala" is an endeavor to compensating the loss through creating a conjunctive space, who is detached from his root.

The speaker has travelled back to the childhood memories, when those reminiscences turn to be a soothing factor for his internal crisis caused by the chaotic and disjunctive present circumstances. Unpretentiously, he recollects past days and counts each trivial like thing as a treasures of his life. He becomes so emotional by the memories of the fairy tales of his uncle; cough of his old grandmother; and flooding fragrance of incense all over the house. The speaker seems to have created a special space for every relative in his new psycho-social surrounding as if everybody is just beside him. His veneration for Maavala (maternal uncle's house) becomes implicit in the following lines:

> The only way
> used to get to the Temple and Maavala
> Where...
> Uncle used to tell the fairy tales
> like the way Pandit recites the mantras
> Grandma's old cough
> used to ring like a bell
> And, the smokes spread like the fragrance of incense
> from her kitchen to the whole house

Maavala, where his grandmother's blessing floats; temple, where his belief and values reside: he recalls both as valuable parts of in his life. Bantered by the harshness of capitalistic world, he seeks solace in the memories of those people and places that are unknowingly left far behind. Sometime the disjunctive feelings become a means to reconnected with and revitalize our relations and beliefs. As Josiah Heyman argues, "Disjuncture and breakdown of bounded social and cultural units are contingent outcome of processes that may also reinforce social and spatial entities, boundaries and so forth" (144). As a matter of fact, as Heyman points out, the strong sense of alienation becomes a reinforcing point for people to envisage on the reality, when they start connecting procedure again. 'Pandit's mantra' and 'fragrance of incense' are the part of our culture, from which the speaker seems being far away. His recollection of those things conspicuously exhibit his careful consideration of the beauty of past and his strong desire of accumulating those moments through the memories in his life. His reminiscences not only expose his past, but also visualizes the peaceful picture of our society. In the speakers' childhood abode, converse to today's world, where every belief used to stay harmoniously beside each other.

> Church and Maavala
> both looked exactly the same before
> Gurudwaras and monasteries also came
> and used to sit quietly in Maawala
> … … … … … … …
> Even the enemies there
> seemed more friendlier than the friends
> Staying close, who used to sing some melodious melodies of a sweet relationship

Present world, where religious beliefs have been used as violence provoking factors and separating tools rather than the means of connecting communities. However, the different time has been portrayed in the poem, where each belief used to walk hand to hand shedding their egos. The retrospection of orderly past indirectly unveils his interest to get back to such time, where peace and harmony were the only condition of the society. Poet has used the image of 'enemy' and 'friend' quite uniquely. Normally, friends and foes are the contrasting areas, in terms of ideas, belief or behavior. Nonetheless, he has erased the demarcation between the opposite selves and brought them together. Sometime, reminiscences become self-correcting medium that could help us to reinterpret our present condition and heal the smeared relationships, so that we realize the values of our beloved relatives and places. It could be an outcome of reanalysis of the past and present, poet unhesitatingly declares:

> Really,
> Maavala and every beautiful things in the world were the same before
> The same are the Maavala and every sacred things in the world now
> The same way can reach
> To the temple and the Maavala now too.
>
> (69-70; Trans. by Pakhrin)

Finally, poet internalizes his Maaval's reminiscences so powerfully that he finds no differences between the past and the present. It is an outcome of wholeheartedly reconnecting and regathering the beautiful memories of the past. Moreover, it also postulates the vigor of memory that not only leaves people with disjunctive feelings, but also render them strength to patch up with the past. It aptly matches with Butler's claims: "Revelations of the past may forge a new intimacy, render a deceit honesty; they may serve peculiar bonds and free tongue; or they may sculpture terrifying hatred out of fluid, fitful and antagonism" (75). Pakhrin's recollection of the past has no sign of hatred and antagonism, rather, it declares the gracious and honest bonding of the past days. While retrospecting the mellowy memory-laden time, he once again walks down the same path that takes him to his maavala and the temple. It picturizes the conglomeration of the past and the present, where previous alienated feelings and de-rootedness have already been dissolved.

Pakhrin's "Maavala" has treated each childhood memory so sensitively that the speaker's disjunctive and isolated present self have been naturally connected to the past auras, which has revitalized his relations and healed the fragmented state of mind.

Conclusion

Bourgeoning global flow of human has become the latest trend of contemporary capitalistic world. The capitalistic market economy and globalization have attracted lots of people to leave their small town and enter into the cosmopolitan cities. People move around to grab the opportunities and also to register themselves as members of the global village. Nevertheless, such mobility brings some explicit consequences: firstly, such movement creates unbeatable sense of disjuncture and isolation to the people; and secondly, it instigates people to search their root and get back to their places and people. In such situation, memory becomes instrumental to reconnect them with past and revitalize their relationship with the places and beloved ones. Against this backdrop, the paper has critically examined Sudeep Pakhrin's poems "Golden Street" and "Maavala", which have powerfully portrayed the loss,

disjunction and alienated emotions of a person. Nonetheless, the poet consistently reminiscences and revisits the past to overcome the sense of disconnectedness, isolation and disjuncture. Moreover, the paper has argued that each disjunctive feeling, in the end turns to be a means to reconnect with the places and people. Even without our notice, memory acts as a conjunctive factors to bring solace and sense of connectedness to the persons.

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Caste and Construction of a Tharu Subjectivity in Resham Chaudhary's Selected Novels

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Abstract

This paper studies the role of caste, community, and culture in the formation of Tharu subjectivity in Resham Chaudhary's novels *Chirphar (Breakdown), Bandhuwa Kamaiya,* and *Hidden Stories from Prison*. Tharu subjectivity in Chaudhary's novels has been represented as the culturally distinguished, however, socio-politically oppressed body. Chaudhary's narratives mention his experiences of the time when Kamaiya system was in practice. Chaudhary discusses Kamaiya Tharus as the most acute representation of social status of Tharu community. The text primarily makes commentary on the shaping of Tharu subjectivity in his community. The author critically delves into the historical growth of the community, dividing it into Landlord Tharu and Kamaiya Tharu. Furthermore, the author becomes critical of his own community in terms of upbringing and social interaction. He expresses his dissatisfaction with the community's politically depraved conscience. He makes harsh and pitiful comments on the Tharu community's uncaring and self-observed behavior among themselves. The author begins his text by remembering his life-changing experience in America, where he was first advised to return to his own village home and start a movement for promoting the ethnic agency of his community. Chaudhary's autobiographical novels also assort memories of different periods of his exiled life in India. Hence, the paper assesses that the author has been the victim of his own community's naive and unwitting socio-political structure and the depraved Tharu subjectivity is formed by the depraved socio-political conscience of its community.

Keywords: *Tharu Subjectivity, Identity, Indigeneity and Resistance, Kamaiyas*

Introduction

Resham Chaudhary's autobiographical texts "Hidden Stories from Prison," "Chirphar," "Paribandh," and "Bandhuwa Kamaiya" embody a Tharu subjectivity developed from historical lineage, class, and caste enclosure. The texts were developed especially after the Tikapur incident of Bhadra 07, 2072 B.S. The Tikapur incident in Nepal's history appears to be one of the darkest periods that resulted from Tharu political agency movements. It was the first of its kind in the ethnic political rights movement, where eight people lost their lives. The death of zonal superintendent of police Laxman Nyaupane

brought the incident to a close. At present, the incident has not only polarized politics based on castes, but it has also heated up the Tharu identity issue and the state's affirmative action even more.

Resham Chaudhary, the author, and the state's prime suspect's role in politics has become even more stable as the days following the incident, Bhadra 8 and 9, took the ethnic violence and segregated Tharu and non-Tharu, particularly the pahadi community. Caste politics and Tharu subjectivity were severely harmed by the rise of vandalism and destruction of not only Resham's radio station, building, and intimate material properties, but also by victimizing, ragging, unjustly enquiring, arresting without warrant, torturing, and physically molesting local Tharu community members. The aftermaths of this incident completely wiped out the state's dignified perception among the locals of Tikapur. The Tharu identity of western Nepal has frequently been associated with Tikapur. On the one hand, it became intolerable for the conservative group of the pahadi community to see the Tharu community as members of their neighborhood, despite the fact that the Tharu community had no discriminatory and hate-mongered sentiments towards the pahadi community even after the incident. As a result, the oppressive and discriminatory attitude of a specific faction of the pahadi community not only polarized the harmonious state, but it also made the Tharu group realize the presence or absence of their agency in the socio-political functioning of society.

Resham's exiled life produced all the known and unknown details about his exile life, struggle, political movement building, and uprising. In the postmodern phase of literature, as it is evident that truth shall never be known and truth is impeccable, constructive, and disruptive, the narratives engendered by Resham not only revolve around that particular incident, but also chronicle his growing up, the shaping of Tharu subjectivity, and his need for resistance towards caste egalitarianism. Exile shaped and developed the consciousness of the author, who more deeply realized the absence of any dialogic communication between the state and himself. Had there been dialogic communication and political recognition and seriousness for the community, as the author claims, he would have accepted the state's punishment long ago. However, due to the state's indifference, subjugated agency of the community, and lack of intellectual resistance, the author seems to suffer from injustice and dominant stereotyped caste segregation politics. Critically analyzing his narratives of exile, resistance, and political justification, the author appears as the target, victim, and politically alienated and unrecognized leader of the Tharu ethnicity.

In contrast to sociological interpretations of ethnicity and subsequent identity as a small part of a larger society, Resham's chronicles on Tharu subjectivity discuss, explain, and make interpretations from the standpoints of humanity, emotions, kinship relationships, and economic derogation. The author has a thorough and very intimate relationship with the Kamaiya and Kamlahari systems because he himself comes from a social status and time period when Kamaiya practice germinated as an embryo inside the spheres of landlords Tharu and gradually expanded up to the pahadi community. Analyzing the historical recollections, it becomes apparent that the heinous practice actually originated from within the community. Furthermore, the author discusses the illiteracy, gullibility, and earnestness of the community as reasons for the fall of its social status. The emigration from the inner valley of Dang and Deukhuri (Buhran in community language) to avoid the pahadi community's interference in their monolithic community and peaceful community affairs has been presented as the inception of the transformation of their culture and identity. The community's settlement in the plains of malaria-infested Tarai and its disinterest in privately possessing the legally unmanaged land functioned as the primary

reason for the community's class downfall. It not only altered their cultural performance; it also formed their consciousness in such a way that they could no longer define their history, agency, and cultural performance without referring to Kamaiya and Kamlahari practice.

Literature Review

Identity politics comprises two ways of resisting. Greta Fowler Snyder discusses the monovalent and multivalent recognition approaches to identity politics. According to Fowler, "the definitive feature of the politics of recognition is the demand that a devalued collective identity be accepted, affirmed, protected, and given status; in short, recognized" (249). Resham Chaudhary's narratives of memory, the Tharu inclusiveness movement, and exiled life accounts demand a respectable share in government policies, employment systems, and dignified existence in federal democratic Nepal. Resham's recognition and identity politics movement seeks change in institutional, cultural, and bureaucratic inclusion. "Recognition movements aim to revalue historically denigrated collective identities through legal, institutional, and cultural political strategies" (249). Tharu subjectivity throughout the political arena of Nepal remained constrained by suppressive policies. Whether it was the group's Kamaiya and Kamlahari clusters or the entire community, the community remained politically marginalized. Resham's narratives recount all those memories and the struggle of the community to possess space in national identity politics.

The present state of identity politics in Nepal requires a multivalent approach to recognition. Reading Resham's accounts, we find a voice raised in support of Nepal's harmonious and multiethnic inclusion in mainstream national politics. Resham's narratives, though, originate from caste-versus-caste discourse. Chaudhary's account, in particular, accounts for the Tharu community's upliftment and dignified status; he exemplifies all of Nepal's benign communities, castes, and classes that require proper political intervention and address to improve their socioeconomic condition. Fowler propagates a multivalent movement of identity where rights, sovereignty, representation, protection, and supportive policies of government would enhance the poverty and political exclusion of every underprivileged community (250). Resham's voicing for other marginalized groups—all those lower-class, underprivileged groups—exactly fits into this model. So he prefers an alternative form of recognition politics that addresses the issues of every downtrodden class and group. Thus, the discursive approach to identity recognition should be prioritized in the class consciousness movement.   R e s h a m ' s narratives account for a political subject arising out of the need to speak for Tharu identity and defy agonistic Tharu subjectivity. Trevor Garrison Smith argues for the birth of such a political leader out of the necessity for progressive change and overcoming oppression. "When one realizes there is something wrong in the world, it motivates one to act, which requires that one first step out of one's assigned place and role within society" (Smith 43). Resham's political activism arises from his feelings for his community. His stories focus on the plight of the Kamaiya, Kamalahari, and Tharu communities, who, despite having the fourth largest population, are barred from higher-level government positions. The underdeveloped class consciousness and lack of agency to resist the suppressive order His regressive attitude towards the absence of political consciousness among his community members makes him feel like a politically resistant subject.

Culture functions as one of the powerful tools of identity. The Tharu community in Nepal asserts its identity through the performative power of their culture. Joan Scott justifies that "culture has become

a powerful form of political currency, a morally and legally compelling aspect of personal and collective being that can be deployed as the basis of a political claim" (517). Resham reflects on the Tharu community's distinct culture, including folk performance, food, dress, and language, as the solid base for its identity claim. Thus, he signifies the importance of cultural consciousness for the larger collective identity of his own community. Arjun Appadurai also mentions it as the conscious mobilization of cultural differences in the service of agency development (qtd. in Leve 517). Resham memorizes the unique folklore of the community, like Sakhiya, Jhumra, Dhamar, Sajana, and Mangar. He recalls being an active participant in these performances:

> My village always misses me at Dashain, when I sing *Barkimar* with the senior brothers. How entertaining it is to play Madal at Dashain Dancing and jumping in the group of a dozen beautiful girls with the "Taun Ghedaun Ghel" music of madal being played by the madal players signals the arrival of our great festival Dashain at our lawns. Thus, identity reaffirmation through culture develops the acting body of the subjugated subject. (Chirphar 136)

Identity has always been relational. One group's identity is defined by its similarities and differences with another. Sana Nakata writes about identities and their relational attributes, "Identity is intersubjectively produced and takes shape especially in relation to our significant other" (341). Tharu identity in Nepal co-links with the hilly region's privileged community, which became responsible for ousting the community and disqualifying them as competitive human resources. Moreover, Tharu subjectivity also closely interlinks its identity based on the discourses promulgated by the nation-state. After the rise of federal democracy, states like Madhesh and Karnali resembled the concept of a nation-state. However, the Tharu community's political aggressiveness took a regressive turn, being accused of casteist agitation, which segregated the Tharus and Pahadi communities' harmonious settlement. In "The Politics of Identity," Bronwyn Carlson expresses that "Aboriginal identity" is a product of our position within and our relationship to the nation-state (qtd. in Nakata 345). The Tharu community's struggle with the nation has always been antagonistic, as the nation considers the demand for political rights and justice as the uprising of conservative ideals. The populated demonstration before the Tikapur incident was one of the authentic performances of those subjugated sentiments. However, after the Tikapur incident, the relational ties between the Tharu community and the nation became more hostile, and no big political parties were ready to solve the dissatisfaction, dispute, and demand for constitutional rights through peaceful bilateral talk. This clarifies the Tharu subjectivity's political situation in Nepal's sociopolitical sphere. Tharu subjectivity at present has often been negated by relating it to the Tikapur incident. However, with Resham's election victory, his party, the "Nagarik Unmukti Party," is getting recognition as the national party and has started to recapitulate, reestablish, and redefine the "Tharu identity" in an active way.

Tharu subjectivity has always been the embodiment of social phenomena. Specific embodiment, according to Bourdieu and Foucault, is the result of class habitus and discursive micro-physics of power (Gorringe and Rafanell 100-105). Bourdieu and Foucault discuss the bodily constructiveness of particular subjectivity's identity. Bourdieu argues: "Physical features like postures, accents, ways of walking, even bodily shapes, preferred foods, sports activities, and so on, can be seen as the result of specific social conditioning" (qtd. in Gorringe and Rafanell 100). Cultural performances embody Tharu identity when discussing Tharu subjectivity in light of Bourdieu's reference. Similarly, Tharu subjectivity also gets

shaped by the environment and ecological conditions around them, which also shape their culture and performance. Similarly, taking Foucault's reference, we find domination as the ongoing power discourse. According to Foucault's concept of discursive bodies, Tharu subjectivity is discussed and defined in terms of Kamaiya practice, social behavior, race, and history. The community is defined on the basis of its socially subjugated and politically marginalized caste.

Tribal identity or marginalized group identity is based on political definition, particularly after the postcolonial era. Vibha Arora, in her discussion of identity and indigeneity, connects indigeneity with self-empowered subjectivity rather than simply being marginalized or belonging to a group or caste that needs external political affirmation. As she argues, "tribal identity does not necessarily signify marginality, subalternity, and oppression; it reflects the political empowerment of a group" (196). Arora primarily discusses the issue of looking at all the non-Brahmins and Kshatriya castes with a single perception. As a result, she basically claims that indigeneity refers to self-governed and culturally rich subjectivity. Eliminating caste backwardness necessitates class switching. Class alternation in modern times allows communities to transcend their economic helplessness. The class improvement becomes inclusive as it helps not only the oppressed, marginalized caste but also the economically poor class, even if they have belongings from a privileged caste group. Prabhat Patnaik argues: "What is required for the elimination of caste is the creation of a new "belonging" that transcends caste as a category altogether, a new belonging where both the oppressed castes and even members of other castes can find common ground, a higher community of belonging" (75). Thus, Patnaik argues for the need for supra-caste solidarity. Though certain behaviors like inter-caste marriage and political assertiveness provide some aid to end the distinction, the exact addressing of the financially weaker group would create more harmony and justified affirmation.

Resham, in his exile and activist memoir, argues for the economic improvement of Kamaiya and Kamalahari from the Tharu community. The economy, as is obvious in modern times, has become a critical factor in determining an individual's academic, socioeconomic, and personal development. Because Tharu subjectivity is inextricably linked to the majority of its historical development from Kamaiya practice and the displacement of aboriginality, economic access and income-generating employment opportunities must be the primary strategies for addressing identity crisis issues. As long as the financial circumstances of the community do not improve, their identity politics become an unachievable goal. Furthermore, the delimitation of caste-based hierarchies necessitates a break in dominant caste stereotypes that take the lower caste group for granted in their traditional occupation. Thus, in order to change the economic situation of the Tharu community and instill political consciousness, better education and their acceptance into the modern employment system would be necessary to bring about real change. Resham describes his observations of the Tharu community in Nepal as being less educated, politically unaware, inactive, and easily submissive than the Indian Tharu group, which has government jobs in almost every graduate family. He finds the more socially active organizations and clubs working toward preserving and vocalizing their identity and agency in the mainstream political discourse.

In the Tharu belt of Tarai, there has always been a discourse of Tharus versus non-Tharus in socio-political inclusion. The discourse of inclusion and exclusion based on regional preferences arises from every caste of society, where equal and proportionate representation has never been noticed due to nepotism and kinship. In a similar vein, Kanhaiya L. Sharma distinguishes the Indian discourse on caste

along purity and impurity poles, critically analyzing the birth of caste as the new form of maligned politics. He identifies casteist ideology as sectarian electoral politics rather than a socially institutionalized system of local governance. He even explains how even the politicians of certain castes have become oligarchs rather than leaders. "Caste-based political nominations would not provide "accomplished politicians" who could euphemize debates and discourses on issues of development, democracy, secularism, social justice, and human rights... today's political leader is more of a "banker" than a social worker" (254). Thus, the relationship between state and caste in Nepali society directly connects kinship and individual political notoriety, even if the political base of any leader originates from caste-based politics.

Caste has always been the midpoint of the dichotomy of violence and humanity. On that note, minorities, particularly the Tharus of Nepal, have always been politically stigmatized subjects, as they have no visible representation in local governance despite their majority in the Tarai belt. Anupama Rao, in her discussion about the vulnerable subjectivity of Dalits and Scheduled Castes and Tribes (SC, ST) in modern India, uses the reference of caste as a socio-political affirmation to strengthen the Hindu religion. In modern times, in societies like India and Nepal, the state has become more favorable to those leaders who come from a privileged class. With the power of being privileged, the state that they run helps them to control the caste-based resistance through the technologization of violence, the bureaucratization of state form, and the politicization of life (Rao 626). Thus, if we discuss Tharu subjectivity, we find that the stigmatization of the Tharu community often negates the community as uncivilized, politically incompetent, and unworthy of inclusion in the mainstream bureaucratic and political system. Resham narrates and recounts his personal experiences through the rise of identity consciousness, identifying his community as the stigmatized subject of the state's modern legislative affair.

The primary narrative of Resham's memoir as it developed from within the prison has been caste-based identity politics and the movement for the recognition of dignified Tharu identity. Indian scholars' discourses on caste-based politics have frequently blamed British rulers for widening the divide between pure and impure castes. However, the narratives of Dalit literature and aesthetics often relate caste atrocity and prejudiced social conditions with the rigid notion of caste supremacy. Tharu subjectivity's embodiment seeks the justice of state-oriented exclusion, and pahadi privileges castes' perception of them as the mere muscular, competent, cognitive faculty-less embodiment. However, literature reviews on the Indian subcontinent's caste system clearly promote the unilateral acquisition of socioeconomic power by the already privileged caste and class. They represent tribal subjectivity as being unable to break the bond of compulsion and vigorously resist the parochial structure. As a result, Tharu subjectivity emerges as the immobilized embodiment in that notoriously privileged political system.

Methodology

The interpretive methods of caste identity-based reviews, as well as dialogical and antidialogical political action, as discussed by Paulo Freire in his book The Pedagogy of the Oppressed, are used in this study. The study appropriates caste-based theories and identity movements and analyzes the pre- and post-Tikapur incident to discuss how Resham's exile and prison narratives justify the unjust deeds conducted upon him after the Tikapur incident. By conducting a spherical tour around the news story,

post-incident narratives, and interviewing primary accused Resham Chaudhary, who is imprisoned at Dillibazar Prison, the study attempts to clarify the obscure post-incident victim theories. Examining the information available to the public in the out-sphere, the study conducts a critical literary analysis of narratives accounted for by others (involved indirectly) and Resham's self-involved subjectivity. The critical analysis of narratives and memoirs, as well as political discourse, in Resham's political justice discourse includes witness testimony and state suppression.

The Pedagogy of the Oppressed puts its complete weight on justifying the dialogical communication of a great leader. With reference to Guevara, Freire writes that communion with the public, for whom a great leader is supposed to work, is a serene force of genuine value (170). He emphasizes a visionary leader's capacity and passion to make his people active and aware about his action and, in return, make his supporters equally responsive and active to be united for the cause of class consciousness. Freire writes, "The leaders must believe in the potentialities of the people, whom they cannot treat as mere objects of their own action; they must believe that the people are capable of participating in the pursuit of liberation" (169). His concept justifies not only a one-way approach to transforming society, but also portrays a politically in-cognitive society as both passive and overtly active. This study incorporates Freire's concept of oppressed subjects' self-involvement, as well as exposing oneself to needs and the justice of one's sociopolitical identity.

Furthermore, Freire also justifies making his concept mutually considered when he clarifies that exposing and analyzing reality does not mean sloganizing it and making it redundant, rather it means analyzing the authentic problem of reality critically. His primary concept of dialogic action to dignify the oppressed involves making the lower class conscious of their class. Moreover, he also rejects the activities that just manipulate, impose, domesticate, and make the oppressed class the victim of herd mentality, who will time and again become the herd of a different owner without noticing their submissiveness. Thus, this study interprets to what extent Resham's political discourse is able to follow Freire's concept of dialogic action of a visionary leader by analyzing his exile and prison narratives.

Discussion

Resham Chaudhary's exile and prison narratives in his autobiographical narratives "Hidden Stories from Prison (HSFP)," "Chirphar," "Paribandh," and "Bandhduwa Kamaiya" speak for his dis-involvement in the deaths of eighteen people in the Tikapur incident, the class consciousness of the Tharu community, the formation of Tharu subjectivity, and his development as a political figure. Resham's recall of his bildungsroman memories, professional life adventure, family inclination, and inspiration towards politics present the factors that move him into politics. As he comes from a well-to-do family within the "Tharu" community, he remembers the practices of Kamaiya and Kamalahari practiced at his own family. His narratives provide the authentic practice of the Kamaiya system within and outside the community sphere. His political subjectivity and vehement advocacy for Tharu subjectivity have recently elevated him from the accused to a normative principle working to build socio-political agency in the community.

Resham marks his initiation into identity politics by remembering his diasporic life in America. During his stay in Pennsylvania, he recalls the Red Indian woman Judith, who inspires him to return to his own village, study, and preserve the culture. In every conversation, she used to say, "Resham, return home to your own country and preserve your own culture and civilization." Tomorrow, professors from

these big universities will go study and research the culture of your community. "Today you came here to study modernity; tomorrow they will visit your village for cultural study" (HSFP VIII). Resham develops and appeals to all community youths who are interested in learning about other cultures. Even if the scholars from tribal groups must discuss global discourse, their primary aim should be to disseminate their local culture into the global sphere. This consciousness is essential for the politically underclass. Moreover, such political consciousness in Resham's narrative emerges from his sense of caste underprivilege. Freire, in his claim for developing self-affirmation as historical subjectivity, argues: "The awakening of critical consciousness leads the way to the expression of social discontents precisely because these discontents are real components of an oppressive situation" (36). Resham's dissatisfaction with his community's social-political subjective status engrossed his identity movement and thus shaped his writings as a differentiated caste in Nepal. His return to Nepal not only marks his cultural affiliation but also establishes himself as a prolific revolutionary in the field of identity politics.

Resham's experience of Tharu Kamaiya and the Kamlari system differs and presents the core reason behind the rise of the Kamaiya Freedom Movement. Resham, defending the practice of kamaiyas by the landlords of the Tharu family like his, blames the unjust practice on the privileged class. "Of course, the Kamaiya system was a form of slavery. Since they had to work together with the head of the family and eat whatever they ate, the oppression was not extreme. The rebellion took place because the Tharu Kamaiyas in the houses of people from other castes were "not treated well and not fed properly" (HSFP 15). According to him, though it was never a humane custom, he himself was, from his student life on, vocal for abolishing it, regarding the dire condition of kamaiyas materializing from "out of community" practice. He even blames those privileged non-Tharus castes for Tharu subjectivity's total oppression, transforming it into the embodiment of submissiveness, helplessness, and full citizenship in the nation-state.

Resham, as a defender of freedom for his community, repeatedly mentions his destiny to fight for his community's state-sponsored injustices. Being the owner of three radio stations, a resort, and a guesthouse, he did not become nostalgic for those private lives; however, after the incident, he found himself an enlightened man who knew his primary aim in life. As the narrative tells it, he sometimes wished to draw back from such struggle and make a compact with influencing politicians for his personal freedom, but that would be deception to his own soul, community, and God's chosen path for him. In a letter to his wife, he writes: "I also think about forging agreements and stopping this race, but it will be an injustice to the thousands of people waiting for their identities." It is not suitable for the warrior who has won their hearts. "Your continuous support and courage will lead me to victory; it is my firm hope that I will be able to fulfill my people's demand for identity" (HSFP 63). Resham's private liberty and freedom turned into the freedom of the community's political liberty. His private self-transformed into a self for the greater good.

Freire discusses an individual's fear of losing subjective freedom by really making them a non-resistant subject. Bringing Hegel's concept of a rebel's true liberty into play, he makes the point that an individual can only be a great leader if he is ready to seek meaning in greater freedom: "It is solely by risking life that freedom is obtained;... the individual who has not staked his or her life may, no doubt, be recognized as a person; but he or she has not attained the truth of this recognition as an independent self-consciousness" (36). Hegel's primarily shows how an individual's average concept of freedom keeps them in the limbo of the status quo. Resham's constant advocacy for his exile and imprisonment as a

martyr's revolution for the identity of the oppressed community Over time, his narratives and internal locution of himself, as well as his frequent fighting for the rights of thousands of indigenous people, have forced him to bear the forced imprisonment.

Denunciation of state oppression in Resham's narratives arises from the complete and unilateral imposition of law, media, and political discourse created and spread by the privileged caste, class, and political party of Nepal. Freire attributes the emergence of such discourse to the threat that specific classes and castes perceive to their own status. "A different type of false perception occurs when a change in objective reality would threaten the individual or class interests of the perceiver" (52). For this, he argues that the means of praxis are the only medium. By means of praxis, the oppressed would need to engage in critical reflection and action to transform the world they inhabit. Resham, in his novel "Paribandh," discusses the absence of such reflection among those already established indigenous leaders who have failed to resist the discriminatory draft of the constitution.

> The state was unconcerned about the old leaders of small and indigenous groups because the major politicians of big parties were already familiar with their bargaining power with them and well known for bringing the leaders of these regional parties into agreement on their benefits. The old leaders who advocate for identity politics are notorious for settling scores on contracts that benefit their personal growth; this could be some state-ministry or hidden agendas. (Paribandh 277, My Translation).

However, the state or major politicians wielding the whip were afraid of newly emerging leaders from regional parties. Resham's narratives criticize the regional party leaders for enjoying the privilege of caste politics. Instead of actually working for the welfare and political rights of their community, such regional politicians up to present have just misused their caste and community votes in their favor. He even criticizes the main political party leaders for using the propaganda of "economic blockade" to discourage the ethnic identity movement from rising. However, this inflamed nationalistic sentiments, and once again, those political leaders who are directly responsible for Nepal's current denigrated state won the election.

Similarly, Resham also narrates the Kamaiya practice at his home in the past, attaching it to an important part of the Tharu community's class conscience and culture. The treatment was humane in a well-to-do Tharu family, such as Resham's Kamaiya practice. He even defends the practice, claiming that his grandparents kept kamaiyas because those people were landless and should not be exploited: "We had the tradition of respecting Kamaiya and calling them not by their name but by the relationship." "Not only was it our tradition, but all Tharu families who had kept kamaiyas would respond in the same way" (HSFP 20). Furthermore, kamaiya practice was presented as an integral part of upper-class Tharus, who were their good masters. The recruitment, exchange, and discontinuation of such practices by kamaiyas is heavily referenced and associated with the Tharu festival Maghi. KhojniBojhni was similar to the culture in the community, where a kamaiya would ask for his dues to be cleared for the past year. "After celebrating the Maghi festival, Baraba asked my father about his dues in Khojni Bojhni." KhojniBojhni is a Tharu word that means the traditional act of asking Kamaiya for their approval. "In Tharu community, people plan to do good or bad things on the day of Magh" (HSFP 18). Resham's narration of the historical practice of Kamaiya within the community reflects the class difference and internal struggle of Kamaiyas. Tharu was educated by Resham, the landlord, but was never seen to

internalize the dominant class ideology. His Tharu background might have given him some privilege within his own community, but in a nutshell, in the caste periphery, he experienced the singular expression of a political identity crisis.

Resham talks about the self-propelled will and conscience of oppressed community members who actually chose and supported him to be their only visionary leader. His rapport-building method relies on dialogic communication, which is what actually made him successful in developing their political conscience. The good communication channeled between his cadres and himself presented the community members as the true resistive members, advocating for their political dignity. Resham recalls a similar incident: "I had several friends come to meet me." I convinced myself to engage in discussion with them. The Tharu people had taken my candidacy as a symbol of the struggle for their existence. They made their strategies work for my victory. "The people fully engaged in the election campaign without expecting food, guidance, or monetary support from me" (HSFP 43). As Freire argues, only such a rebel is able to bring positive change for the oppressed. This becomes one of the great skills of a visionary revolutionary leader: "The correct method for a revolutionary leadership to employ in the task of liberation is, therefore, not "libertarian propaganda." Nor can the leadership merely "implant" in the oppressed a belief in freedom, thus thinking to win their trust. "The correct method lies in dialogue" (67). Resham's popularity in his victory and his party emerging as the first party in local level elections truly demonstrates the enormous public support that he has received for being able to communicate through them, whether through his speech, writings, videos, or close-public approach.

Resham challenges the anti-political identity tag imposed on him by mainstream politicians and privileged-class conservative groups. His primary concern is also to disprove all of the baseless accusations and false propaganda that portray the Tharu community as a criminal tribe:

We had a hope of getting justice when the federal democracy was introduced. If justice gets delivered by a majority-based rule system, then why were we, being one of the largest ethnicities, not given political rights? Now, if we fight for our rights, we are accused of being "Indians." Tharus and his wife do not own a home in the hills, nor do they own any property in Kathmandu. In a true sense, the Tharus are the true people of their earth. We do not have a history of being vagabonds. (Chirphar 19, My Translation)

Resham narrates the suppressive and discriminatory outcomes of political struggle, comparing the same with Madhesis and Karnali's people, who were delivered their desired states. In the case of Tharu identity, however, Resham's analysis of Tharu identity politics, in particular, is forceful. There must be a lack of intellectuals and good speakers in the community for Resham to emerge as a political figure. His entry into politics could also be interpreted as a covert desire to gain political power. As he narrates, he denied the proposal to be the coordinator of Tikapur for the Tharuhat Movement; rather, he demanded the role of central coordinator of the whole Tarai for the Tharuhat Movement (Chirphar 20). However, he always denies being the primary perpetrator of the incident. According to him, the anti-political slogans against him are just defamatory accusations to suppress the Tharu identity movement.

Smith considers political subjectivity to be the result of anti-political propaganda. He defines political subjectivity as the body resisting the established system. "To become a political subject, or to reveal oneself as someone with political substance, one must leave behind the particularities of identity that are used by the anti-political order to categorize, place, count, and ultimately dismiss one as a

political subject" (Smith 46). Resham's struggle calls into question the Tharu stereotype of being politically silent and inarticulate. He expresses his disappointment that the dominant class regards Tharus as worthless. This is also expressed in his song, *Jago Jago Tharu Gochali* (Awake all Tharu Friends):

> All Tharu friends, wake up!
> We are all Nepali
> What an absurd, we cannot be Nepali being Nepali
> Having grated citizenship are not considered citizens
> We can be cadres of your politics
> But cannot rise ourselves as the leader
> Some got *Akhand*, some Karnali
> Some got hills, some got Madhesh
> Everyone got their share of rights, when is our turn?
> Awake all Tharu friends (Bandhuwa Kamaiya (235)

Resham builds his story by recalling his interactions with everyone who helped and listened to him in some way. The above lyrics, composed during his exile, were also supported by his friends, especially those at Bhandarbharari in India, where he stayed during his exile. The "shoot" moment provides him an opportunity to meet one of the central characters of his narrative: Gauri. Gauri, a young, pretty, and vocal woman, helps him with all his activities in a foreign country. The author gets mesmerized by her migration history from Nepal. He finds her traumatic past responsible for making her physically and mentally strong.

Her house, in Nepal, was near the Barka Banwa, which the Maoist combatants used for training and shelter. As the forest bordered the Dudhwa National Park, the Maoists used this route to take wounded fighters to Lucknow, Lakhimpur, and Delhi in India. The combatants often asked her to prepare food. Once Gauri had a row with a commander on the issue, the commander threatened her family. As a result, they migrated to the neighboring Indian village of Belaparasuwa. I came to know that Gauri had tried to take revenge on them from India, too. Fearing her, the Maoist cadres were afraid to go there. She still has an aggressive attitude toward the Maoist cadres. She grinds her teeth in anger when she hears about them (HSFP 46). Resham, throughout his different books, discussed her contribution during his exile.

During his exile, Gauri played a pivotal role in securing his victory in an election. However, Resham acknowledges good-hearted people from both communities: Hilly and Tharu people. His secular approach can be observed throughout the narratives. A similar incident occurs when he and his brother Jalu question him about why he never speaks out against the hill people politicians who have caused him to rot in exile. In return, the author replies, "My brother, our demands are with the state." If you fight with the people in your society, it will be a communal feud. We are not loners or wicked people to make such mistakes. "If I too follow their suit, what difference will there be between those people and me?" (HSFP 64). Resham supports the middle path between aggression and reconciliation, which will serve the purpose of identity politics. As the narrative develops, he knows very well that the majority of people in the hilly region will always be ready to collide physically as their number in comparison with Tharus's of just two districts dominates. Thus, to institutionalize the political rights of his community, he wants a humane and legal way. So, he becomes successful in presenting himself as the rightful and justified advocate for liberty.

To make the whole society a free society, individual liberty should be promised. A political activist working for the freedom of his society must first try to free the self-depreciative sentiments of his society. As Freire argues, "The struggle for a free society is not a struggle for a free society unless through it an ever greater degree of individual freedom is created" (137). Resham's narratives frequently emphasize his goal of creating a socio-political consciousness in his society. "My movement is to ensure the rights of indigenous, ethnic, oppressed Dalits, Madheshi, Muslims, Tharus, etc. "They are stuck in the world of slavery" (69). Resham's identity politics and resistance against privileged groups sound very secular, as he wishes to bring all the oppressed groups into functional political status. It is evident that non-Brhamins and Chhetris rarely get political influence and support in most of their legal procedures. Therefore, an inclusive approach to identity politics should be legally and practically institutionalized.

Education and good upbringing play a key role in shaping the life of any character who comes from an underprivileged class, be it Om Prakash Valmiki, a renowned Dalit writer from India, Ambedkar, or Shanta Chaudhary from Nepal. Education functions as the only tool to change one's ignorance and repressed status. Thus, when Resham recalls his childhood memories, he always remembers how his grandfather played a crucial role in forming his subjectivity. "One day, while making a package of food items, my grandpa said, "I am going to Rajapur to buy some stuff for Resham." I will get him a school bag, a small blackboard, and a box of chalk. He is my eldest grandson. "I wish to educate him and see him climbing up the ladders of success" (HSFP 77). This also explores the chances of being educated in the Tharu family based on the primary house owner's favor. Thus, in the meantime, it also reflects education as one of the few privileges that few Tharu children get based on the preference of the head of the family.

Resham also explains more about the common routine of a Tharu house owner. The males in the Tharu family are addicted to wines and drinks as part of their daily routine. Whereas females prepare dishes from early dawn to late dusk, males who handle the majority of the field work consume the wines on a regular basis, serving as both a source of energy and a source of relief from field work exhaustion. While recalling the habit of his grandfather, he writes, "My grandpa had a habit of drinking alcohol all the time." Nobody could stop him. He used to start drinking as early as 4 a.m. and continue until bedtime. Tharus has a tradition of going to the field at around five or six in the morning. "Bhansariya, the people assigned to cook food should start with the crowing of a rooster at the break of dawn" (HSFP 80). Resham reflects the Tharu ethnography in the personalized documentation narration, where he explains the formation of Tharu subjectivity. He recounts the intrinsic life of his family to explicate the primary way of life that Tharu subjectivity relies on.

The peasantry, Kamaiyahood, the economy, and the favor of the house owner shape the Tharu community's overall experience of Tharu subjectivity formation and the fixity of class consciousness. Resham's political movement for identity for his community not only gets constrained within his own voice in justifying his involvement in the Tikapur incident. Although he was the coordinator of the movement, he denies any kind of decree, speech, or act committed by him that would have infuriated, aroused, or agitated the demonstrators to use violence. Thus, his narrative recalls the important memories and people in his life that helped add to his experience and sharpen his behavioral expertise. Describing the historical development of his childhood with the Kamaiya family, he primarily justifies the causes that validate the demand for rights by Kamaiyas and Kamalari.

Conclusion

Resham's exile books present his affirmative statement, testimony on exile and class consciousness, and human attitude before and after a person's socioeconomic status. Even if most of his narratives present the chronological details of the pre- and post-Tikapur incident, his books also embed a significant part of Tharu subjectivity: the experience of being and witnessing the practice. The narratives heavily emphasize the account of suffering endured during exile, state indifference and hostility, and political indifference to dealing with the aftermath events. During the exile period, Resham remembers his childhood memories with his Kamaiya kids and family. He provides details on the upper-class family sponsorship for kamaiyas. The most significant part he deals with is how a good-natured man whose family once had kamaiyas later finds a Tharu subjectivity's political empowerment no less equal to kamaiyas. It even creates irony for the author, who speaks for the identity of Tharus and all politically marginalized classes. His family, who used to have kamaiyas for field and household chores, has even seen him as a kamaiya-type embodiment against political repression. He also relates more and even considers his kamaiya boy, "Vauna," an adult as he met him in jail after years. Such unexpected overturns of events in his life make him deeply contemplate a universal human fate that could bend in any direction.

Resham's testimony invalidates all political treatments and the state's interpretation of his trial. He brings the empathetically woven narratives of his kamaiya friend, grandfather, Gauri, his second mother, "Aiya," from India, his wife and son, brother Jalu, and other different personalities with whom he had some moments during his exile. He recounts his exiled journey around the borderlands of Nepal and India. On his to and fro, he explicitly explains the inter-cultural society that communicates based on trade, kith and kin, and local tourism. As he claims his return to his village for the sake of community development and building local political agency among his community, his life gets entangled with a leader's adventure of suffering for the betterment of his society.

Thus, Resham's statements and affirmative voice serve as an anatomy of Tharu community repression, subjectivity formation, and regressive class consciousness. His accounts also conclude with a note requesting political justice for the injustice and the wrongfully accused victim. His political victimhood arises from Tharu subjectivity's inability and remoteness from impactful politics. Analyzing the narratives of analysis on ethnography and community behavior critically, we discover that the intellectual political resistance of the community is one of its weakest points. The study finds the community's weak inter-subjective communication and emotional nurturing as one of the regressive factors in their inability to develop political agency. Moreover, the study also accumulates illiteracy, unemployment, and a lack of aggressive political approach, which are responsible for the community's unsuccessful political dialogue with the state.

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Exposition of Disgust Rasa in Fitzgerald's *the Great Gatsby*

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Abstract

This research article makes an attempt to explore the exposition of disgust Rasa in F. Scott Fitzgerald's The Great Gatsby (1925). Human being has strong negative feeling of aversion or sickening feeling of revulsion because they are attracted to the materialistic life now. They have been money minded and have self-centered ideas. They only want to earn money. Sometime, they do the illegal work for earning money. They have sexual shameless behavior. They are highly obsessive and abominable. They desire to establish the factories for their luxury. They have become totally selfish. So, they have the destructive morality. Moreover, the whole landscape is covered by dust and then, they have complex life and it produces the disgust rasa which represents depression and dissatisfaction. It has a powerful pessimistic affection of disapproval. This study has read the novel through the critical design that Sheldon Pollock has developed the critical concept of disgust rasa. Thus, the finding of the research is that the modern men have no morality and they have Sickening and shocking manner, etc. which product full of disgust rasa in their life.

Keywords: *Complexity, Disgust, Morality, Rasa, Revulsion, Self-centered, Spiritless*

Introduction

Rasa is the essence of human emotion which exists in our body and mind. It is a kind of energy that it is partly physical and mental. It is important for human life because it links our body and mind. It becomes the quintessence, the essence of the thing and the ethos of the universe itself. It is the essence of all that is inside and outside, the feeling nature of the both the self and universe. When rasa presents and it affects both body and mind. The Indian tradition recognizes nine principal rasas: *Springara* (love), *Hasya* (Joy), *Adbhuta* (wonder), *Shanta* (calmness), *Raudra* (anger). *Veerya* (courage), *Karuna* (sadness), *Bhayanaka* (fear) and *Vibhatsa* (disgust). *Vibhatsa* refers to the odious sentiment or the sentiment of disgustful and it variants like sight of unwanted ugly things or events, esuants (*anubhava*) like spitting and variants like unfactual or illusion. It represents disgust, depression, dissatisfaction and self-pity. It is derived from determinants such as hearing of unpleasant, offensive, impure, harmful things or seeing or discussing. It is strong negative feeling of aversion or disapproval. The symptom of disgusting person is sickening, foul, vulgar, vile, objectionable, odious, evil, hateful, loathing, shocking, etc. *Vibhatsa* rasa

has the dominant state of disgust. The characters have no morality and they perform self-centered brutal nature in *The Great Gatsby*. They have no regard feeling to others. They are totally sophisticated. Their dream is ultimately foul, vulgar, Objectionable, hateful, etc. and the morality of them is in the revulsion in the novel.

Review of Related Literature

Different critics have studied Fitzgerald's *The Great Gatsby* from different perceptions as Haibling Zhang's symbolic meaning of colors, Peter L. Hays' paradoxical images, Grey Forster's mourning and unfinished grief of human being, Philip McGowan's American carnivals, Alberto Lena's distrustful corruption behavior of Tom Buchanan and Mojtaba Gholipour and Mina Sanahmadi's different psychological behavior of the characters. Lena emphasizes that Fitzgerald has attacked upon the higher class people through the character, Tom in the novel. He is one of the focal character. He is narrated "as a massive body directed by simple mind" (27). He tries to come into sight "morally upright in a negative sense, by trying to unmask Gatsby's activities" (28). He shows American "desecrated", "mutilated" and "violated" behavior. He becomes very often related with physical violence as "he breaks the nose of his mistress, Myrtle, is one of his outburst of brutality" (24). He desires to keep his identity in fixed position with a solid traditional of socially inherited wealth and he is "a sharp contrast to Gatsby, who is forever seeking to create his own personality afresh" (20). He always obtains power from money and corrupted mind. But Hays outlines that the author has used paradoxical meaning throughout the novel. He has mentioned doubleness as "chivalrous lover and cold blooded killer" (318). The characters are from opposite thought that Gatsby wants to meet women with respected social status but he meets them with "timid individual on social and sexual manners" (319). Tom does not have the high moral tone and he cheats his wife but he thinks himself a "national figure" (321) at Yale. Nick praises himself and he thinks himself morally superior to Tom's unfaithfulness but he "takes his pleasure with the girl from New Jersey" (320). Daisy incorporates the idea of perfection for Gatsby with reserved social success and self-realization but she "is hit and run killer" (324). So every characters show the doubleness in meaning.

Forster emphasizes that the author has mentioned the wish for unified meaning of what people have lost and how they care for a future recovery instead of lost objects. The men are connected with the unfaithful desire because "it becomes the modality of it only with the vast expansion of consumer capitalism in the early twentieth century with its almost universal colonization of desire by the commodity form" (159). They favor the "capitalistic production, monopoly capitalism – vastly curtailed possibilities for self-making, transforming workers… with bureaucratic structure" (144). The writer has shown the social loss: degrading feminizing, gender devalued and capitalistic modernity. Gatsby's car, house and parties are for winning back Daisy. Men think that they are superior over women because they have a divinely masculine self – impregnation as Gatsby says that he "is a son of God because he is both Father and Son, at once Creator and created object" (152). Women think that their beauty can create the space to them. Then, Daisy "evaporates into the objectal substancelessness of her beauty" (155). Therefore, people are not in reality but they are just behind of using modern facilities. Furthermore, Zhang makes clear that the author has used six colors in the novel to impress readers and they play very important role. The major colors are green, white, red, yellow, blue and grey. Green color represents "Gatsby's deep love to Daisy and his American dream" (38). It indicates "the disillusion of his dream" (38). White

color represents the pure beauty and "[I]t symbolizes nobleness and purity" (41). Daisy wears white dress while meeting Gatsby. She uses white color car "which made her charming in the eyes of young officers" (41). Yellow symbolizes "money, materialism and high social position" (42). Gatsby favors "golden tie, golden car, golden toilet seats, golden food and music in his lavish party" (42). Red symbolizes the symbol of violence and danger. Fitzgerald uses the color to show "the blood of Myrtle who died in front of a gas station in the Valley of Ashes and the blood of Gatsby who was hot in his swimming pool" (42). The blue color represents "melancholy", "loneliness" and "fantasy" (43). Therefore, the different colors which the author has used in the novel, they indicate the whole life of modern people.

McGowan describes that the author has attacked the narrative of social and racial control through the carnivals. American carnival becomes with "developed beyond the well-defined European variants" (146). It suspends the social arrangement and class system that people join "under the influence of alcohol and within the highly colored carnival environment of Gatsby's mansion" (146). Gatsby becomes the self-made hero and he enhances "the creator of the carnival" (147). Daisy appreciates the aspect of the color – coded catalog of American society and she manages the carnival as "a by-product of contemporary American entertainment culture" (154). Most of the characters think that carnival is revolution which brings changes in the society. Gatsby's house and Myrtle's apartment hold "images of pre-revolution of France" (150). Therefore, Fitzgerald's characters move in a forceful material world. Additionally, Gholipour and Sanahmadi report that how psychologists seek to recognize the role of mental function as the author has mentioned "the psychological method of writing in *The Great Gatsby*" (51). The characters are used to show the mental function of individual and social behavior. The author adds that the analysis of wealth and power which modern people show in different stories. The novel is a dream of having ideal and most wealthy life in which searching for prosperity, satisfaction and sexuality in the first priority by doing corruption against the social morality. Gatsby devaluates his "power to reach Daisy" (51). He desires to loot Daisy's love anyhow. Tom cheats Daisy because his commodity psychology is not limited to "his relationship with women" (52). Daisy only becomes aware to grab the money. Gatsby forgets his past and he desires to influence others through present power and social standing. Daisy has the psychological problem and she exhibits the science of inferiority complex whereas it "is a need to valuate once's self by others" (52). So, the novel reveals the psychological politics of the American dream that almost all characters ultimately are crushed by the tragic outgrowth. The critics have analyzed the relationship of the characters with the society that what work they do, how they manage their life and what kinds of relationship they have with others in the community but I would like to study the novel through rasa theory that the novel products disgust rasa in conclusion.

Methodology

Disgust rasa represents the depression and dissatisfaction and it has a strong negative feeling of disapproval and the rasa becomes the source of pain to people. It is foul and sickening feeling of revulsion. People have become money minded and they love luxury in the modern era. They show shameless sexual behavior. The husband and wife have a seasonal love but they do not have the emotional love. A woman becomes the wife of one but she becomes the mistress of other. They have self-centered idea. They are in unreal world because they are in illusion. They just like to spend the time in joyful movement. They never care the time and activities what they do and then, they have gloomy life. Thus,

the researcher has used the notion of "rasa theory" propounded by Sheldon Pollock, especially his meaning of "disgust rasa" which means the sadness in the life.

Textual Analysis

People have no morality and moreover, they are cruel and brutal in *The Great Gatsby*. They have worldly life and it depends on the sophisticated behavior. Then, they think that they can be happy in the capitalistic situation although it makes them self-centered. William Iam Miller explains that materialistic life, which is connected with only worldly things, invites the disastrous situation in human life. People have the repulsive quality in thought and it makes them sick and the sickness does not have quality of life. Daisy is the wife of Tom but she loves Gatsby and she spends almost time with him. But she no longer goes to Gatsby with flower after his death as the author conveys, "But she and Tom had gone away early that afternoon and take baggage with them" (104). She becomes selfish and sophisticated. She has moral decay evident-behind fragile mask of beauty. No friends attain Gatsby's funeral party. Fitzgerald adds, "But neither a wire nor Mr. Wolfsheim arrived; no one arrived except more police and Photographer and newspaper men" (105). When Gatsby dies, no friends and relatives come to attain his funeral party but policemen, photographers and newspaper men only arrive at. They appreciate the physical property of him because they believe the materialistic value which helps them to make their happy life. After death of Gatsby, Wolfsheim writes a letter and says, "I cannot come now as, I am tied up in some important business and cannot mix up in this thing now" (105). But when Gatsby manages the party, "lots of people come who haven't been invited" (69). They have lack of morality. They only think of their advantage. They do not have helpful nature with the social manner but they seem self-centered and follow the disappointing relationship each other. Thus, the main characters Tom, Daisy, Wolfsheim, etc. have sickening feeling with descend hypocritical thought in their life.

People show the absurd nature and their behavior seems ridiculous. It demonstrates that they are foolish, irrational, ridiculous, preposterous, inconsistent, ludicrous, etc. Sheldon Pollock explains that the people, who are absurd, bring absurd conclusion and he further attaches, "That is, if the tragic rasa were the source of pain, we would face the absurd conclusion that works in which that rasa predominates would themselves to be source of pain" (241). Absurdities are foul sickening feeling of revulsion. The characters show vulgar behave in the novel. They are money minded and Jealous. They have negative feeling, loathing and nausea. A woman becomes the wife of one but she embellishes the mistress of other. She smiles in front of the lover but she neglects her own husband. The writer explains that Daisy, the wife of Tom, whispers Gatsby and she says, "If you want kiss me any time during the evening" (67). She kisses him openly "as he left the room again she got up and went over to Gatsby and pulled his face, kissing him on the mouth."(74). It means that the wife never cares the husband but she looks after the lover carefully. They have the seasonal love but they have no emotional affection. They only take the way to pass the time as, Gatsby tells to Tom, "your wife does not love you. She's never loved you. She loves me" (83). Gatsby explains that Daisy loves him but she never loves her husband, Tom. They betray others and destroy own selves. Gatsby represents the American dream because he comes from nothing into wealth, power and privilege. He earns much of his financial asserts from illegal activities. He can break his close relationship with others easily. It makes clear that American people are not serious towards their friendship. Additionally, they have no certain boundaries of family life. They have no responsibility and no respectful thoughts as Gatsby mentions, "She only married you because I

was poor... she never loved anyone except me!" (83). He does not seem serious and cannot distinguish good and bad. He seems a self-centered person.. So, Gatsby and Daisy show the absurd nature. They seem money minded with the negative feeling and have sickening tenderness of revulsion.

Moreover, because of loathsome people become highly offensive and they have spiritless affection and complex life. Disgust is an object and it makes people's tender dreadful as, Sara Ahmed mentions, "Disgust binds objects together in the very moment that objects become attributed with bad feeling, as being sickening" (88). Disgust creates bad feeling and people feel disgusting. Mrs. Wilson is the wife of Mr. Wilson but she gets relax "sitting on Tom's lap, Mrs. Wilson called up several people on the telephone....." (20). She gets enjoy for the short time. Tom betrays Daisy when he has an affair with Mrs. Wilson and Daisy betrays her husband, Tom when she has an affair with Gatsby. Daisy seriously tells Gatsby that she does not love Tom. She loves Gatsby by heart but she betrays him at last. When they have no favorable situation, they quarrel and blame each other. They expose each other's weaknesses because they have corrupted foundation. They are regardless on one hand and on the other hand, they have no morality. They have trailblazing nature because they only appreciate physical relationship. They like to achieve the personal fulfillment. Then, they do not have the perfect life. They always face the tragic happening as, the novelist comments, "Then, there were bloody towels upon the bathroom floor and woman's voice scolding ... wail of pain" (25). The love between Tom and Myrtle ends in violence. They never think of their morality. The husband loves other's wife and his wife loves other man. Thus, Tom, Myrtle, Daisy and Gatsby spend very complex life and they have spiritless feeling. They have sexual shameless manner. They have highly offensive, abominable and sickening behavior.

People are irresponsible and they only search for their personal happiness. Sheldon Pollock explains that the modern people set off the odious nature and they think that offensive behavior is as their ornament which makes them perfect and he further notes, "Here the emotion called disgust is generated by the requisite foundational factor and made manifest by a physical reaction of the corresponding from. As it takes on the nature of a rasa, the macabre, which has the form of something loathsome, is considered on ornament" (56). They think that the repulsive nature is their ornament. But it is evaluated negatively because it proclaims the meanness. Disgust is related with contempt, shame, hatred, fear, horror, boredom and fastidiousness. It is connected with the society. G. B. Mohan Thampi explains that *Vibhatsa* rasa is connected with the ill-favored events. It invites illusion and becomes the cause of self-pity in human life. Gatsby manages parties the time and again. It is not common but it is enormous and vulgar. Many people attend the parties where beautiful women and men dance, eat and laugh during the night. The introduction of one person to another is forgotten in the place and time as the fictioneer narrates, "... introductions forgotten on the spot and enthusiastic meeting between women who never knew each other's names" (27). People do not know even Gatsby in the party. Young women and men are drunk and they have uncontrolled laughing. The party seems unusual, drunken spectacle, joyful movement, excited with trump, voice and color under the constantly changing light. The women are in fashionable dress and they fight with their husbands even as the writer outlines, "Most of the remaining women were now having fights with the men said to their husband" (34) there. People come and go, drink and dance but they never feel uneasy and get enjoy there. They never care what they do. They never meet even the host. The author traces, "She explained that we are going to find to the host: I had never met him..." (30). They spend the night getting full satisfaction being free. They have lack of humanity and have no secretion. They have no positive feeling but they have nature of corruption and

vulgarity. The uncivilized guests attend the party and they go out not consulting the host. The host (Gatsby) becomes alone at last and he shows formal gesture of farewell to the guests. There is "... the complete isolation of the figure of host, who stood on the porch, his hand up in a formal gesture of farewell" (37). So, people show the destructive morality while attending party as the polluted landscape in the modern time.

Industrial development has affected the natural beauty negatively because the whole landscape is covered by the dust and there is no open space because of the establishment of factories and the overcrowded cities in the world. People become interested to establish the factories for the business and they place the advertisement in every corner of the world. So, every places face the problem of pollution. William Iam Miller explains that people are living in gloomy and dark nature. He additionally draws the picture, "Disgust, however, operates in the kind of miasmic gloom, in the realm, in the realm of horror, in the regions of dark, unbelievability and never far away from the body's and by extension, the self's interiors" (36). The modern people are facing the problem of pollution because the developed cities are filled with smoke and dust causing of the manufacturing complex. Then, they have gloomy life. The valley of ashes represents the modern world and it is like the ruined landscape or grotesque hell which is created by modern development. People have established the factories which product the ashes and smoke there as the writer reports, "They look out of no face, but instead a pair ... over a non-existence nose" (16). Human organs have no continuation in the original form. Everything of them is discolored. The environment is not polluted by the industrial development but it is affected by the smoke which is produced by chimney at house as the author reports, "... where ashes take the forms of houses and chimney rises smoke" (16). No one cares about pollution and they only think of their financial gain. They are blind for dumping grounds which are filled with ash, smoke and dust and they have been converted into isolation lands. So, people look out of no face because their whole body is covered by dust. They are spiritless and then, believe in advertisement. The advertisement of Dr. T.J. Eckleburg adds an unusual touch to the ugly view. The novelist outlines, "The eyes of Doctor T.J. Eckleburg are blue and gigantic their retinas are one yard high. They look out no face... nonexistent nose" (16). His eyes represents God's watchful gaze over mankind. It is a god who is blind to human suffering. It shows spiritless man with light blue eyes. It is a physical desert as the writer writes, "A white dust veiled his dark suit and his pale hair as it veiled everything in the vicinity ... close to Tom" (18). It symbolizes the spiritless isolation that people are on the way of money collection. It is irony that "[T]his is the valley of ashes - a fantastic farm where ashes grew like wheat into ridges and hills and grotesque gardens" (16). People never care of the pollution. They always fascinate the modern life. They have become blind towards the pollution. Thus, the valley of ashes represents the execration situation of modern life where pollution and the destruction of the nature are the part of disgusting circumstances.

Rasa is the essence of emotion and it is connected with our body and mind. There is combination of different rasas and one rasa supports other rasa to make more dominant rasa in the text. Among nine rasas, disgust rasa is one which I have applied in my paper while analyzing the novel *The Great Gatsby*. Disgust represents depression, dissatisfaction and it has strong negative affection of aversion. It has disgusting tenderness of revulsion. The valley of ashes represents the melancholy of modern life because the whole landscape is covered by dust in the novel. The people who attend Gatsby's Parties constitute spiritless manner that they are selfish and irresponsible. They have no formality. Gatsby, Tom, Daisy and Myrtle have apathetic feeling and they have sexual shameless manner. They spend very complex

life. Gatsby is money minded person. Daisy is also just behind of the money and she shows the seasonal love. She is the wife of Tom but she loves Gatsby. Myrtle has sexual barefaced behavior and she gets relax with Tom. Tom is sophisticated, cruel and brutal person and he does not have any ethics. Wolfsheim is very selfish person. Thus, behavior and activities of almost all characters and the conviction of the modern development have created the revulsion which generate the disgust rasa in human life. But the author has used other different rasas in the novel, so other scholars may discuss the novel by using other different rasas.

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Irony of a Global Village:
A Spiritual Remedy for Alienation by Hindu Scriptures

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Abstract

This article attempts to posit that modern people are alienated and so feel sad though they are equipped with modern means of comfort. This is ironical. In this connection, this article also attempts to define the concept of "a global village," discuss the psychological problems of alienation and loneliness, created ironically by globalization, and suggest some measures to cope with them from the perspective of the ancient wisdoms of the Hindu scriptural texts such as the Upanishad, the *Bhagavad Gītā*, the *Pātanjali Yoga Sutras*, and others. Unlimited, uncontrolled, and selfish desires are the main causes of modern alienation, triggered by the ideas of individualism, capitalism, consumerism, sexism, classicism, hedonism, and narcissism. Since the problems of alienation and loneliness are psychological ones, they can be best treated with the help of spiritual ideas propounded by ancient sages and seers. The permanent solution to these problems cannot be found outside in our external world. Their solutions can be found only inside our body, mind, and intellect with our inner journey to the Self ("Ātmā"). We can practice having vegetarian food, yoga, meditation, self-control over one's body and mind, mutual help, philanthropic activities, and non-violence by minimizing worldly desires, anger, and avarice to facilitate our journey to the Self. The less desires, the more happiness. This knowledge can inspire us avoid running after the temporary happiness attained by materialistic things. By being desireless and detached, we can remain still in the center of the inner Self inside our heart. This is the process of discovering permanent peace and happiness within ourselves to avoid the state of alienation.

Keywords: *irony, global village, alienation, desires, desirelessness, spiritual, happiness*

Introduction

Today, the whole world has become like a village. The means of telecommunications and transportations have turned the whole world into a single community. Due to the development of modern technology and spread of globalization, space has become narrow and time short. We can reach to any part of the world and communicate with anyone within a short time to solve our problems and increase our happiness. However, the irony is that our happiness is decreasing rather than increasing due to the side effects of globalization. And we are feeling alienated and, as a result, lonely or sad. We are in contact

with each other either through communication or sitting together watching the online events, yet we are going away from the center of our Self and losing our whole integrity. The world is being fragmented or divided into many problems. And we too are being fragmented and losing our equanimity. We are being decentered. In other sense, we are running after many desires and ideologies experimenting one after another. Due to the spread of media, culture, and postmodernism, the whole world has lost its large boundary. Now, it has become as narrow as a village. In short, this is a concept of a global village.

The worst situation of alienation and loneliness is that husband and wife are sitting together on the same bed, but there is no communication between them. One of them is busy with his or her Facebook or YouTube and another is trying to share his or her feelings, but to no avail. Sometimes both are busy with their Facebook or YouTube and no one is concerned with each other. We are living in the same apartment, but we do not know each other or rather we do not want to be concerned with others' problems. This alienated state or experience is due to the effect of selfish desires caused by the ideas of individualism, capitalism, consumerism, sexism, classicism, hedonism, and narcissism.

Today, we need not go to libraries to study. Through internet we can access almost all the important books and journals in the internet. The same event can be viewed by many people in many locations around the globe. Through online teaching, multiple students sitting in multiple classrooms can be taught. By watching live video instructions of remote online doctors, a patient can be treated by a doctor here. Multiple people living in multiple parts can instantly watch a movie as soon as it is released anywhere in world. These are some examples how the globalization of technology has narrowed space and shortened time. Despite having all these magical powers of science and technology, we are still facing the problems of alienation and loneliness.

Needless to say, we have almost all sorts of facilities and abilities. Yet we are not at peace. We have done unimaginable progress in different areas of life such as medicine, recreation, commerce, science, and technology. Nevertheless, the concept of "only for me, not for others" is worsening our state of alienation and loneliness. We are working for self-interest, but not for public interest. We are creating spaces for ourselves, not for others. On one hand, we want peace and happiness. On the other, we are making the nuclear bomb to finish the world with a click of a button. Thus, we are trying to deal with many issues of life unnecessarily. We are remaining in periphery, losing our connection to the center of our self. All these reasons are responsible for our alienation and loneliness.

In the modern world, the problem of alienation and loneliness is growing with the growth of our body, being complicated at the old age. The remedy of this problem is not outside anywhere. That is within ourselves. For this remedy, we must be spiritual-minded. Every day we should spend some time peacefully thinking about the meaninglessness of everyday mundane activities. We should narrow down or minimize our daily routine. We should not do work at the risk of our physical, psychological, and spiritual life.

Since the main cause of our alienation and loneliness is our hectic schedule of life and over-ambition, we need to turn inward and practice the ancient spiritual values. Isolation from our near and dear ones, too, causes alienation and loneliness. Alienation is especially related to the psychological state of mind whereas isolation is especially concerned with the physical separation from each other. We can be free from alienation and loneliness with the help of the ancient wisdoms of the Upanishad, the *Bhagavad Gītā*, and the *Pātanjali Yoga Sutras* of the Hindu philosophy. These scriptural texts are

the metaphysics or the sciences of the Self ("Ātmā"). They can provide with us the psychological remedy for our disease of the mind ("*mana*").

Against this background, this paper has been presented to point out the irony of the concept of a global village as to how it has caused our psychological problems of alienation and loneliness and how they can be treated with our spiritual response to them. In this paper, the references to the Upanishads are taken from Paul Deussen's *Sixty Upanishads of the Veda* and S. Rādhākrishnan's *The Principal Upanishads*.

Since the beginning, scientists, atheists, and so-called wise people are trying to discover and invent new and new modern means of recreation, comfort, and amenities. They are trying to explore other planets like moon and mars to seek more pleasure. They know a lot about their outside world but not about their inner body, mind, and intellect. They have developed many theories to cope with their physical, psychological, and environmental issues. Despite having all these resources, modern people are facing the problems of alienation and loneliness. They can control others but not themselves. This is because they all have missed the secret, esoteric knowledge about the very significant another part of life, i.e., the spiritual life. Modern writers have undermined or ignored the importance of the spiritual life. In this context, this article tries to state the unsated things by highlighting the importance of spiritual response to life in minimizing modern people's feelings of alienation and loneliness, caused by modern peoples' materialistic mind. This is the research gap, which this article tries to fulfill.

Qualitative research-oriented methodology is used to study about the irony of a global village and the problems of alienation and loneliness, caused by the modern means of comfort, recreation, facilities, transport, and communication of the global village. Similarly, the materialistic and spiritual values are compared and contrasted to show their relationship with temporary and permanent happiness respectively. The theoretical concepts of spiritual response to life are derived from the sacred Hindu scriptural texts such as the Upanishad, the *Bhagavad Gītā*, the *Pātanjali Yoga Sutras*, and others. These texts are chosen by using purposive sampling method because they are the foundational texts of Hinduism. They all highlight that our physical or material life is shaped by our inner desires; the world is a play of mind; and the inner freedom from desires and detachment are real keys to permanent peace and happiness.

Irony of a Global Village: Alienation and Loneliness in Place of Closeness and Happiness

"A global village" is a modern concept that views the world as a community in which distance and time have been dramatically minimized by electronic means of communication like television and the Internet. "The global village" has been an ironical concept now because we are feeling alienation and loneliness in place of closeness and happiness.

Marshall McLuhan and Quentin Fiore maintain that the word "global village" was first used by Marshall McLuhan in 1959. McLuhan admired Wyndham Lewis for his first use of the word "one big village" for the earth in 1948 (164). McLuhan and Fiore unanimously argue that "'Time has ceased, 'space' has vanished. We now live in a global village" (165). The reduction of time and space has certainly made our life easier, but resulting in alienation and loneliness side by side.

The concept of a global village is related to the concepts of global integration, global strategy, globality, and globalization. As John Daniels, Lee Radebaugh, Daniel Sullivan, and Prashant Salwan define, globalization is "the widening and deepening of interdependent relationships among people from

different nations. The term sometimes refers to the elimination of barriers to international movements of goods, services, capital, technology, and people that influence the integration of world economies" (625).

Due to the increase of globalization, we are facing environmental stress, competition for career, unemployment, income inequality, and personal stress. Though globalization has positive benefits, it has negative effects side by side which is causing alienation and loneliness. These effects can be minimized or managed by working for global interests, not only for national and personal ones, with global cooperation.

M. H. Abrams and Geoffrey Galt Harpham argue that "Scholars in postcolonial studies have turned their attention to identities in a globalized world where large groups of people have, for various reasons, left their homelands, producing diasporas, population flows, and émigré groups (307). The scholars are aware of cultural and environmental crises or catastrophes such as global warming, earthquake facing globalization. People are moving from one territory to another in pursuit of job or studies, inviting alienation and loneliness. Now, for global crises, we need global solutions.

The most important factor to cause our alienation and loneliness is our inhuman, immoral, and unspiritual habit of living a life. Bribery, violence, and sexual promiscuity are largely responsible to increase our alienation and loneliness in the modern world.

The irony of a global village lies in its result. The concept of a global village is good, but its implementation is complex. That complexity arouses the sense of alienation and loneliness in human beings. One cannot share their feelings and problems with others. So, being helpless, one has to withdraw into oneself to solve their own problems, turning into alienation and loneliness.

Spiritual Remedy for Global Alienation and Loneliness

Global alienation and loneliness among people is spreading day by day despite the fact that we have immense sources of pleasure and entertainment. Science and medicine cannot permanently treat the feelings of alienation and loneliness caused by anxiety, tension, or stress. The permanent solution to these issues can be found only in the spiritual wisdoms of ancient seers. Therefore, let's review those secret pearls of wisdoms, which are overlooked so far, for the benefit of humankind.

The yoga of meditation holds a great importance to balance our physical, psychological, and spiritual life. Meditation works as a medicine to all sorts of psychological problems such as anxiety disorder, alienation, and loneliness. Meditation creates mental silence. Silence is power. Modern people lack this kind of meditative or spiritual silence. They watch movies in silence but this kind of non-spiritual silence does not boost their inner peace and happiness. Before beginning meditation, we first must be vegetarian completely. As we eat, so our body and mind become.

In this connection, the *Chhāndogya Upanishad* clarifies that there are three results of each food, drink, and oil which we have in our meal. After we eat food, its very coarsest portion changes into the faeces; its middle portion into flesh; and its subtlest portion into mind. So we say that food makes our mind. Our mind becomes as per the qualities of the food. Similarly, after we drink liquid like water and juice, their coarsest portion changes into urine; its middle portion into blood; and its subtlest portion into (vital) breath. So, we cannot live without water because it makes our breath. However, we can live without food for many days. Likewise, after we take heating things like oil, ghee, and butter, their coarsest portion changes into bone; their middle part into marrow; and their subtlest portion into speech, sound,

or the power to speak (6.5.1- 4). Thus, our mind is made of food, our breath of water, and speech of heat(s). There is a very close relationship between food and our mind. Therefore, the first step for those who want to practice yoga is to be careful while having food, drink, and heat. Unhealthy food increases our feelings of alienation and loneliness.

Sāttvika food, the vegetarian food that keeps mind stable, peaceful, stoic, and resilient, is the first requisite of a yogic practitioner. Clarifying this ideas, Lord Krishna says in the *Bhagavad Gītā*, "Foods which promote longevity, intelligence, vigour, health, happiness and cheerfulness, and which are sweet, bland, substantial and naturally agreeable, are dear to the *Sāttvika* type of men" (17.8). Similarly, "Foods which are biter, acid, salty, overhot, pungent, dry and burning, and which cause suffering, grief and sickness, are dear to the *Rājaksika* type of men (17.9). Likewise, "Food which is half-cooked or half-ripe, insipid, putrid, stale and polluted, and which is impure too, is dear to men of a *Tāmasika* disposition (17.10). If we have pure and balanced food, we have no disease and need not any medicine. Even hundreds of medicines cannot help those who do not follow this principle of pure and balanced diet. From these arguments, we can deduce that physical diseases are also responsible for one's alienation and loneliness. So, the wise people who follow yogic practices first pay attention to their balanced food and drink.

In this connection, Lord Shree Krishna in the *Bhagavad Gītā* clarifies that yoga is the destroyer of woes and can be done by them who are regulated in diet and recreation, regulated in doing actions, and regulated in sleep and wakefulness (6.17). This is the middle way of life, similar to Buddha's Middle Way or the Anglican Middle Way that give importance to moderate style of living, eating, and drinking. We become what we do; we do what we think; and we think what we eat and drink. Therefore, to avoid alienation and loneliness it is quite necessary to follow the prescribed diet of food as per the scriptural texts of Hinduism.

So, now we know that we become what we eat. Food determines our temperament or disposition of mind. Referring to the science of *Astānga Yoga*, Satyal Pal and Dholan Dass Agarwal describe three types of mind and their effect to our physical, mental, and spiritual health. A *sāttvika* mind:

> is completely at peace and cool like the moon on the full moon night. Its chief characteristics are kindness, truth, contentment, love, devotion, humility and happiness. In this state, the blood pressure remains normal and the living cells multiply and become stronger. They obey the orders of the mind without any hindrance. (146)

So, it is clear that *sāttvika* food makes our mind calm. This type of a *sāttvika* mind can control and develop its body at will. Further, Dass and Agarwal maintain that a *rājasika* mind:

> is overshadowed by the cleverness of the intellect. The mind then gropes in the darkness of worry, sorrow, jealousy, greed, anger, fear and luxury. In such a state, blood circulation becomes abnormally rapid and leads to turmoil and confusion in the body. The cells are also in a disorganized and disturbed state. Their growth and development is stopped and their deterioration and weakness begins. Any amount of exercise and diet cannot then save the body from disintegration. (146)

Then the body starts to suffer and deteriorate. When our body is not at our control, the feelings of alienation and loneliness start to attack us. Then, Dass and Agarwal highlight what *tāmasika*-minded

people do. They feed themselves "on the poison of deceit, theft, ignorance, laziness, violence, adultery and other sinful activities." Then their life gets deteriorated. Taking pleasure in all these kinds of debased activities is bad. It makes their thinking blurred and blood circulation disorganized. Then the cells are filled with poison and stop functioning normally (146).

Thus, the persons of a *tāmasika* mind meet their downfall. Thus, we know that food influences our mind. And mind influences our body. Sound body is in sound mind and vice versa. Alienation and loneliness cannot so easily attack those who are of a *sāttvika* mind. Therefore, it is desirable to have pure food of *sāttvika* nature. But the people of a *tāmasika* mind, who value the taste of *tāmasika* food despite knowing its disadvantages, are not ready to accept the truth of *sāttvika* food and its advantages. Truth is bitter. Supporting this idea, in his poem "Burnt Norton" in *Four Quartets*, T. S. Eliot boldly declares, "Human kind cannot bear very much reality" (118).

Alienation, loneliness, frustration, anxiety, stress, and suffering are all related to the psychological states of mind whereas pain to the physical one of the body. When individuals are in trouble, they might not be able to control their pain because pain is natural and unavoidable; no one can go against nature. But they can control or manage their suffering because suffering depends upon the state of mind. So, at the same time, one may feel painful in their body, but may not suffer mentally. Similarly, by hearing a loss of their friend, one person may feel lonely or sad, but another may not because one has attachment to the friend, but another has not. The suffering of alienation and loneliness is a subject matter of attachment. Thus, pain is a physical concept whereas suffering is a psychological one. *Sāttvika* or pure food helps develop the power to endure suffering, alienation, and loneliness.

Purity of thought comes from the purity of food and drink. Pure food purifies inner heart or mind by which Self-knowledge is attained. In this connection, the *Chhāndogya Upanishad* highlights the importance of food. When pure food is taken, mind becomes pure. When mind is pure, the memory [of Brahman, the real knowledge] becomes firm. When the memory is firm, all ties are loosened (7.26.2). Food does not mean only that food which we take form our mouth. Food means even those things which we receive through our five senses of touch, sight, smell, taste, and sound. So, we should be careful while using our five senses in our daily life. We should be able to filter the things and the ideas evoked by them while perceiving them through five senses. Those who can do so become free from mental defects.

As indicated earlier, spiritual response to life is quite necessary to avoid alienation and loneliness. So, in the *Chhāndoya Upanishad*, the sage Sanatkumāra confidently declares to Nārada that those who know about their own Self cross the boundary of grief (7.1.3). Through the practice of doing meditation with pure food helps one to be calm, self-controlled, withdrawn, patient or enduring, and collected or concentrated (*Brihadāranyaka* 4.4.23; *Mundaka* 1.2.13). Then one can be physically and mentally healthy, and realize the ultimate goal of life.

Our life depends upon our *karma* ("actions"). As we sow, so shall we reap. Bad *karma* yields bad result and good, good. This is the theory of *karma*. In the *Brihadāranyaka Upanishad*, the sage Yāgyavalkya presents his theory of *karma*. Accordingly, our desire directs our determination or will that subsequently directs our deeds. Then, the deeds make our destiny or result (4.4.5). This theory of *karma* can be represented diagrammatically thus:

Theory of *karma*: desire ⇨ determination/will ⇨ deeds ⇨ destiny/result

One of the causes of our alienation and loneliness is to think that there is no life after death on the ground that we turn into ashes or dust after death. This kind of thought makes us materialistic. And we start thinking that the purpose of life is taking physical pleasure only. For this merry-making purpose, we have to eat, drink, and be merry even by borrowing money while alive; we need not pay back the money, and we can commit any kind of vice, sin, or crime thinking that there is no punishment after this life. Ironically, to get free license for committing immoral and criminal deeds rampantly and to escape from punishment, licentious or unscrupulous people say that God is dead. But the Upanishad declares that there is life after death and we have to settle or pay back even a penny after death. Replying answers to such atheists, hedonists, scientists, or naturalists who do not believe in God and an afterlife, T. S. Eliot, in his best poem *Four Quartets*, confidently states that "In my beginning is my end. . . . In my end is my beginning ("East Coker" 123, 128), meaning that there is life after death and there is death after life.

To attain permanent peace and happiness in this life and afterlife, Eliot advises us to connect our Self to "the still point," the central point of the universe ("Burnt Norton" 119) which is known as Brahman in the Upanishad. When one attains "the still point," they attain freedom ("*moksha*") from the cycle of life and death. How can we get "the still point?" Shankarāchārya replies: go to the company of good spiritual gurus or saints, which brings refined thoughts and no desire for pleasure, thus, leading to detachment. Detachment leads to "the still point" (the knowledge of the Ultimate Reality) and from "the still point," you will get freedom (*Aadi Sankarāchārya's Bhaja Govindam* 9).

To be free from alienation and loneliness, we must maintain a stable mind. In this connection, the *Katha Upanishad*, the *Pātanjali Yoga Sutras*, and the *Bhagavad Gītā*, they all highlight about the importance of maintaining stable mind through yoga and meditation and the ways to maintain it. What is yoga? They answer that yoga is to control five senses, mind, and intellect (*Katha* 2.3.10-12), to control thought waves by fixing the mind within a center of spiritual consciousness (*Yoga Sutras* 1.1, 3.1), and to maintain evenness of temper in success or failure by renouncing attachment (*Gītā* 2.48).

Unstable mind leads to disintegration, frustration, and anxiety leading to the feelings of alienation and loneliness. Loys Tyson argues that anxiety develops due to any or many of the fears such as the fears of intimacy, abandonment, betrayal, low self-esteem, insecure or unstable sense of self, and Oedipal fixation or complex. If anxiety is not controlled in time, it grows severely or chronically and remains as a core issue of life (17). And it results into permanent alienation and loneliness.

To keep our mind stable, we can meditate on (the shape of) the full moon, especially on the night of the full moon day because moon is the god of mind. In this regard, the Creation Chapter of the *Shukla Yajur Veda* indicates that in the beginning of the creation of the world, human mind was born out of the Mind of Brahman, the Universal Self (*Rudrāstadhyāi* 2.12). Since our mind gets power from the moon, our mind is supposed to be controlled by the moon or its moonlight (Badarināthashukla 153). In Hindu religious tradition, a particular god or deity is invoked, worshipped, and prayed to remove the particular problem of a particular organ of the body. So, according to this tradition, the moon god is invoked, worshipped, and prayed for good mental health.

Highlighting the importance of the magical effects of the moonlight upon a human body, mind, and soul, the American transcendentalist writer Henry David Thoreau in his essay "Night and Moonlight" writes that the moonlit nights are with "such serene and majestic beauty, so medicinal and fertilizing to the spirit, that methinks a sensitive nature would not devote them to oblivion . . . (232).

Mindfulness is quite necessary for perception and understanding. It is the mind through which one sees and hears, not through the eye and ear, which are only the instruments or medium of sight and sound. So, a person says that my mind was somewhere else, I could not see; my mind was somewhere else, I could not hear (*Brihadāranyaka* 1.5.3). Five senses cannot perceive without mind, but the mind can perceive without the five senses. So, our mind is more important than our five senses. The divided mind causes disturbance, but the attentive one, integration and awareness. *Tāmasika* food disturbs our mind. Meat, eggs, fish, liquor, and tobacco are some items of *tāmasika* food.

Five kinds of people cannot get peace: those who steal gold, those who drink wine despite being a Brāhman, those who have sexual intercourse with their teachers' wives, those who kill Brāhmans, and even those who consort with these aforementioned four types of bad people (*Chhāndogya* 5.2.9).

The most important admonition to restore our peace and happiness is given by the *Brihadāranyaka Upanishad*. In it, Prajāpati (the Creator of the universe) instructs his three groups of disciples—gods, men, and demons—to be generous but not selfish, to be kind but not violent, and to be self-controlled but not anarchic, indecent, and lustful (5.2.1-3). The same instruction of Prajāpati has been admonished by Lord Krishna to Arjuna in the *Bhagavad Gītā* where He says that desire, anger, and greed are three gates of hell which ruin the soul. Therefore, one should avoid all these three enemies (16.21). Indeed, life becomes meaningful, peaceful, and happy if we can sacrifice something to others, if we can be merciful or compassionate to others by saving other's life, and if we can control our mind and body. We know about the world, but not about ourselves. We are turned outside, not inside. Therefore, we are meeting our tragedy, alienation, and loneliness.

Imparting us a very secret, beneficial wisdom to us for peace and happiness, the sage Pātanjali tells us to remember this saying: we should behave friendly with the happy, compassionately with the unhappy, delightfully with the virtuous, and indifferently with the wicked (1.33). All the people are not of the same disposition. To acquire undisturbed calmness of mind, one should be tactful while dealing with them.

The food of the Self is meditation, a means to attain peace and happiness. In this regard, the *Mundaka Upanishad* prescribes us to utter the divine sound of OM or to meditate on it in the center of our heart with a single mind to attain peace, happiness, and Brahman (2.2.4). Those who utter its sound ("*udgitha*") with whatever desires, material or spiritual, thinking in mind, can fulfil them (*Chhāndogya* 1.3.12). As a beloved and her lover meet or unite and gratify each other's desire, the same way when a person's divine sound (of OM) and breath are united, they become a pair of lovers and get their desires fulfilled from each other (1.1.6). Besides, they who do such a practice of meditation on OM become able to gratify other fellow human beings' desires also (1.1.7). The equivalent divine sound of OM in Bible is Amen which is uttered at the end of a prayer or hymn at church. These divine sounds have a power to create a pleasant mood in us and pleasant atmosphere around us.

Hence, for peace, happiness, and success, we need to practice yoga and meditation. How can we do yoga and meditation? In reply, the *Shvetāshvatara Upanishad* (2.8-10), the *Bhagavad Gītā* (5.27, 6.11-17), and the *Pātanjali Yoga Sutras* (1.1, 3.1) guide us properly as to the procedures of doing them. When our will-power does not work, we must seek the grace of Brahman or God through yoga, meditation, and prayer, then our alienation and loneliness can reduce or disappear completely. Also, there are other benefits of yoga and meditation as described in the *Shvetāshatara Upanishad*. It asserts that real yogis will at first find having light body, health, thirstless mind, clear or bright complexion, a

beautiful voice, aroma, and scantiness of excretions. They will not be touched by disease, old age, or death (2.11-13).

To cope with alienation and loneliness, we should contemplate on some spiritual wisdoms every day as Gautama Buddha did. Some are mentioned in this paragraph. Our body and world is illusory, transitory, mutable, and destructible. And our relationship is selfish. As Gautama Buddha did, we should contemplate on the physical pain and mental suffering caused by our life, death, disease, and old age. So, we should renunciate our fantasy of getting physical pleasure. In this connection, the *Kaivalya Upanishad* declares that not by work, nor by offspring, nor by wealth, but by renunciation alone, one can attain immortality, i.e., freedom from the bondage and suffering of life and death (2). One can get peace immediately from the renunciation of the fruit of actions (*Gītā* 12.12). Finally, one has to die and all sorts of their labor become futile. After all, one needs only six feet of land to bury or cremate their dead bodies. This is the ultimate truth.

Mind alone is the cause of one's bondage and freedom. The attached mind to sense-objects leads to bondage whereas the detached mind free from sense-objects leads to freedom (*Brahmabindu* 2). So, we should try to avoid ten mental defects: ego, cruelty, injustice, lust, anger, greed, over pride, jealousy, attachment, and selfishness. Instead, *Manusmriti* (6.92) admonishes us to follow the ten qualities of human religion: contentment, forgiveness, self-control, not stealing, purity (of mind, speech, and body), controlling one's senses, conscience, knowledge, truth, and not getting angry (*Suktisudhākara* 107).

We want success, but become frustrated when we do not get it. Frustration leads to alienation and loneliness. So, to achieve success, we need positive thinking. Highlighting the importance of positive thinking, the *Chhāndogya Upanishad* declares that those who desire things with a single or concentrated mind get their desires fulfilled even by determination alone (8.2.10). Therefore, positive thinking is powerful and we need it when we are frustrated.

Giving a solution to our problems of alienation and loneness, John Cage gives us a spiritual formula for contemplation to find a joy from the perspective of *I Ching* [*Book of Changes*] that is a Chinese spiritual classic, a common source for both Confucian and Taoist philosophy:

> One must be disinterested, accept that a sound is a sound and man is a man, give up illusions about ideas of order, expressions of sentiment, and all the rest of our inherited aesthetic claptrap. The highest purpose is to have no purpose at all. This puts one in accord with nature, in her manner of operation. Everyone is in the best seat. Everything we do is music [a thing of pleasure]. Theatre [action] takes place all the time, wherever one is. And art simply facilitates persuading one this is the case. They [I Ching] told me to continue what I was doing, and to spread joy and revolution [through spiritual ideas of disinterestedness, illusions, etc.] (qtd. in McLuhan and Fiore 173).

Here, Cage suggests that disinterestedness, disillusionment, desirelessness, and contentment are the keys to joy to be spread on earth. Desirelessness is to remain in tune with nature. Over-ambition or overthinking is not good. We must enjoy "everything we do" without any displeasure. To feel joyful and content we need to spread the ancient wisdom of "I Ching," Chinese spirituality, in order to bring change in the world. Then we can be free from alienation and loneliness. And the dream of a global village will be fulfilled. Otherwise, the dream will remain as an irony only.

Conclusion

We are living in a globalized world, connected with each other through transportation and communication technology. The whole world has become like a small village. Now, we can interact and integrate among each other worldwide instantly without spending much time and space. We have access to any kind of intellectual and recreational things. However, ironically, we are feeling alienated and lonely psychologically. Though physically being together, we feel a lack of emotional integrity, security, and happiness due to different kinds of familial, social, and environmental stresses and modern living style. Modern people try to find the solution to these problems by medicine and increasing material means of recreation. But these kinds of measures can bring temporary relief only. To remove suffering, alienation, and loneliness permanently, we have to use the spiritual measures as directed by the significant ancient scriptural texts of the Upanishad, the *Bhagavad Gītā*, and the *Pātanjali Yoga Sutras* and by ancient seers such as Yāgyavalkya, Shankarāchārya, and Gautama Buddha. The spiritual measures are to practice having vegetarian food, yoga, meditation, self-control over one's body and mind, mutual help, philanthropic activities, and non-violence by minimizing worldly desires, anger, and avarice to facilitate our journey to the Self ("Ātmā") for permanent peace and happiness.

To get perpetual peace and happiness, we should keep the spiritual goal ahead of all material ones. First of all, having pure vegetarian food is required. We become what we eat. We should practice ancient virtues of generosity, kindness, and self-restraint over body and mind in place of selfishness, violence, and uncontrolled desires. Contentment with what we have or can do is a key to happiness, which we can get also by minimizing our worldly activities and maximizing our spiritual activities for one's and othrers' benefit. By avoiding over-ambition and limiting our desires, we can achieve peace and happiness.

Desirelessness is the best medicine that can give us permanent peace and happiness in this life and after this life. We become what we desire. Since the feelings of alienation and loneliness are the psychological problems, they can be cured with the help of the spiritual ideas that work as a medicine for the psychological or emotional diseases like alienation and loneliness. These diseases are rooted in our ideas. When ideas are changed, revolution can take place in our life. Then, we can really become what we think. Thus, the concept of a global village will be materialized. Otherwise, it will be limited to a theory only, resulting in an irony.

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Making of the Self through Spiritual Striving and Material Quest in *the Pursuit of Happyness*

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Abstract

This Paper examines how the protagonist, Chris Gardner, an African American, in Gabriele Muccino's film *the Pursuit of Happyness* grapples with underlying identity crisis in first decade of 21st century while pursuing his happiness. The film nowhere claims that the color of skin is an operative social component that is detrimental to pursuit of dream, the American Dream. However, the amnesiac picture of racial history is undercut by the choice of protagonist, Chris Gardner, an African American makes and grapples to accomplish it. In the light of this situation, the paper tries to tests one of the important notions of critical race theory, double consciousness, a putatively collective African American socio-historical conditions as characterized and postulated by Du Bois, and explore the dilemma inherent in Chris Gardner's pursuit of happiness. More significantly, the paper analyzes the liminal space the protagonist lives, experiences, undergoes and wrestles, and tries to come out of it if possible. Pointedly, it traces the protagonist's spiritual striving to the past, and explores the material need of the present. The paper concludes that how his dream has been subject to racialized ascription, and how and what the dream means for Chris Gardner. The paper clearly demonstrates the philosophical shift— the spiritual striving to the material quest in Gardner's pursuit of the dream.

Keywords: *Double Consciousness, Racial Identity, American Dream, The Veil, Making of the Self*

Introduction

The expository shots in Gabriele Muccino's film, *the Pursuit of Happyness,* show the protagonist, Chris Gardner (Will Smith), in a surrounding with modern skyscrapers, he compares himself with the crowd of people, who he thinks are happy, and acknowledges that he is not happy. He alienates himself from the crowd, and wishes to reconcile with the crowd by finding an answer to the question: why not he could become like them (happy)? Then, he determines to achieve happiness in his life. This becomes his dream. However, the happiness becomes so elusive that Chris Gardner is not provided with an easy answer. In the pursuit, he is divorced, evicted, thrown from the shelter-churches, ridiculed, stereotyped, duped and what not. However, to achieve the happiness, a facet of the American Dream, he showcases arrays of effort and tenacity to achieve his happiness in American society of the early 1980s, and assumes that the dream as an equitable source of conferring happiness. The protagonist is an African American

man, but the film nowhere refers race question as an operative category of the society that pertinently impacts the dreams and opportunities for the people of color.

The salient traits of the movie, such as the complexity of the story, the innovative cinematography, the underlying social issues and depiction of socio-economic condition of San Francisco of 2000s, which make it vocal and open-ended have dragged a critical attention for myriad of theses. For example, the popular text can critically be examined for teaching new facet of economic morality and the sense of doggedness and euphoric optimism. Similarly, the text is rich for linguistic interpretation, for example, semiotic study, and the post-Marxist interpretation. However, question of race and racial identity, which the film denies its engagement is an obvious but important issue to be explored in the light that the movie treats the American Dream as an equitable source perching over its people, waiting to be plucked, accessible to everyone who works hard enough can deserve its deliverance (GC 91-2). The crucial obstacle Gardner faces, as the film tries to show, in his pursuit of dream is not "the right skin color" (Corliss 129). The film's narratological position of the film compensates this lack by finding a more agreeable character, character with black complexion. The race question in the film does not become an apparent operative category. Schmitt, therefore, concludes the protagonist racial identity is exclusively disavowed. But, the claim that movie tries to establish that anyone, irrespective of the race, can achieve the American Dream, which is necessarily based on the logic of pure meritocracy, would be destabilized if Gardner's race became a central factor in the film (Schmitt 3).

Following but building on Schmitt, this article, using deconstructive logic, re-emphasizes race as an operative category in the film though the film presents an amnesiac picture of society where the race is not an interfering factor that impacts African and Americans' lives and opportunities. Gardner assumers to have lived in a post-racial society. However, this imagining is betrayed by what Gardner undergoes and sacrifices just to live a simple and normal life. He is perseverant, and determined. To borrow Du Bois' conceptualization, Gardner is under the "veil", but has to work for his future and aspiration (Du Bois *The Souls of the Black Folks* 5). The veil, in Du Bois' conceptualization, a typical condition that an African American, lives in and lives through in white society.

The article deploys the critical race theory, but specifically draws on Du Bois's double consciousness to examine the liminal space that Chris Gardner tries undergoes in order to accomplish his dream. According to Du Bois, double consciousness,

> is a peculiar sensation . . . this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity. One ever feels his twoness, – an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder. (*The Souls* 5)

Du Bois deploys the concepts "the veil" and "double-consciousness" to illustrate and elucidate a typical condition that the African Americans find themselves in the American soil and surrounding. Fundamentally, double consciousness means African Americans are concealed from the view of most white folk, but those who live behind it also move in the 'white' world. In other words, the veil is physically seen in the color of African-American skin, which indicates difference from whiteness and therefore impairs not only white people's ability to see African Americans as true Americans, but also African Americans' ability to see themselves outside of what has been prescribed to them (Kirkland

137). As such, African American have knowledge about their own lives, about the functioning of the veil, and about the activities of those who live on the other side of the veil as well. In short, by double consciousness Du Bois referred most importantly to an internal conflict in the African American individual between what was "African" and what was "American." (Bruce 301).

Apart from the situation of twoness, Du Bois views, double consciousness provides a basis for deeper insights into the social realm and the possibility for more effective actions against the systems of domination in place. However, as noted by many critics, Du Bois's essence of a distinctive African consciousness was its spirituality, a spirituality based in Africa but revealed among African Americans in their folklore, their history of patient suffering, and their faith (Bruce 301). In other words, "the strange meaning of being black", with describing the "spiritual world" and the "spiritual strivings" of "the American Negro meant the past, the history, and almost everything that come along with being African American in American soil (Du Bois, *The Souls* 7). This spirituality is the doggedness, the strength, that does not thwart the determination to carve out the future. However, in the journey of the success and towards the future, "the veil" erupts. The veil in Du Bois's notion signifies a pervasive impediment, on racially segregated grounds, to the fulfillment of African American ideals and objectives. But, it also signifies the concealment from white people's comprehension the legacy and currency of African-American practices and forms of life as shaped by this racial hindrance – practices and forms of life reflective of material poverty, stifled ambitions, and diminished expectations on one side yet uncommon moral courage, melodious eloquence and expression, and irrepressible religious faith on the other (Kirkland 137).

Du Bois's double consciousness precisely refers to at least three different issues: the power of white stereotypes in black life and thought, the sense of dividedness encouraged by the practical racism, excluding black Americans from the mainstream of the society, (in)ability to see and be seen in American soil (Reed 92; Olsen 120; Lemert 162). In. this article, the first strand of the notion forms the foundation of analysis— what it means to pursue a dream by black in white sense? I will analyze second aspect in tandem with how the past intrudes and brings a complexity in the path of his dream. In that, the article analyzes how the past the dominant, intrusive in effectuating this amnesiac picture of history, utilizing the black body and the American Dream trope to bestow feelings of confidence in viewers to let go of the past and halt any possible, political action against social injustice. The final aspect— (in)ability to see and to be seen— is analyzed to explore more about creation of self-concept, self-recognition and formation of identity. The final situation is a kind of "paradox which stems from being intimately part of a polity" while excluded from its public culture, or, as Du Bois puts it, "being an outcast and stranger in [his/her] own house" (Meer 51; Du Bois, *The Souls* 4). This (dis)connection between the pursuit of dream and the material forces shapes Gardner's journey.

Palimpsest of the Past

From the outset of the film, it is seen that Gardner believes financial security is a quick salvation from the dreary way of life. He embraces a get-rich-quick philosophy of the American Dream as he understands his freedom to fulfill his personal dream is only finance. His imagines that his quest of the dream is feasible in *post-racial* society. Apparent and overall composition of the film also shows that his pursuit of happiness is not hindered by any sort of inequalities or social forces; the positive spirit to acquire the dream is the only linchpin to lay a foundation of his dream, irrespective of past, race, ethnicity,

class or religion. In other words, instead of fulfilling audience's desires to behold an essentialized blackness, *The Pursuit of Happyness* fulfills a contemporary desire for Chris Gardner to be pictured transcending his blackness and not succumbing to his innate emotionality. Put another way, Gardener's character has been constructed in such a way that he is able to assimilate into whiteness as he initially ignores that his blackness would hinder such assimilation.

However, eroding race as an operative category and offering an amnesiac picture of the history of racial oppression toward African Americans is hindered by the intrusion of the past that remains as palimpsest in the film. In other words, though film ignores the salient questions of transcending race and assumes the attainment of a post-racial society, Gardner is on many occasions turns inward to the history, contemplates on it as his affiliation to history tumbles his quest down on many occasions. That past, the fact that Gardner is an African American, hovers on his quest of happiness. The social and political surrounding— the world of the colored group with which the Negro individual is in direct contact or tries to assimilate—often disillusions him and compels him to embark on inward journey of history, or what could be termed in Du Bois's term, as "spiritual striving". The environing conditions are constituted only by the whites but also by the African Americans. Du Boi characterizes the such situation as

> The Negro American has for his environment not only the white surrounding world, but also, and touching him usually much more nearly and compellingly, is the environment furnished by his own colored group. There are exceptions, of course, but this is the rule. The American Negro, therefore, is surrounded and conditioned by the concept which he has of white people and he is treated in accordance with the concept they have of him (Du Bois, *Dusk of Dawn* 173).

The moment Gardner strives to tread on the path of his dream, the environing conditions allows the intrusion of the past, and it consumes his present. Garder takes an inward journey to the past: he often meditates on how history has betrayed him. While dropping his son at school where on the walls is inscribed with "happyness", he travels on memory lane. Gardner says that he was an 'A' student in the history class but he could never be 'among them'. In his words: "it was just when I was young I get an 'A' in that history test. Whatever, I get this good feeling about all the things that I could be, then, I never became any of them" (*The Pursuit of Happyness* 1.48.53-1.49.09). The ideal feelings about being equal to other whites in the class would be just a thought as it never became a reality. Despite being an 'A' student, he was not among them because in the class the history about African Americans was not taught. This mediation can be characterized as what Du Bois identifies as "inner contradiction and frustration which [segregation and white racist intransigence] involves" (Du Bois, *Dusk of Dawn* 187).

Moreover, the paradox was that Gardner was in the history class but he was not part of history. This exclusion evokes Du Bois's one of the important tenets of historical criticism: "I have been in the world, but not of it" (Du Bois, *Darkwater* vii). Not only this, perhaps there was no history to talk about African American people in American classrooms. However, regarding the historical contribution of African American to and sharing, DuBois observes: "But one thing is sure and that is the fact that since the fifteenth century these ancestors of mine and their other descendants have had a common history; have suffered a common disaster and have one long memory" (Du Bois, *Dusk of the Down* 137). However, this commonality is not seen in practical operative realms of society, such in companies,

schools, and other seminal public venues. The theme of historical exclusion is also accentuated with the help of cinematic effect. When he utters these words, the camera uses *shallow focus* and isolates the protagonist from the other people to emphasize the alienation of African American from the mainstream culture. That is, the African Americans are not the part of the history. With the use of *medium shots* and *shallow focus*, the camera foregrounds the protagonist to stress upon his saying. The *medium shots* taken with the *deep focus photography* emphasize the depth of his feelings and the *shallow focus* accentuates shallow presence and representation of the African and Americans in social history through Gardner.

Gardner refers to very significant passages from Thomas Jefferson and his writing, "The Declaration of Independence". Gardner wonders about the prospects of happiness, the mystical word Jefferson once used, in his life. He ponders how Jefferson knew that he had to use word 'pursuit' in "The Declaration of Independence", and finally Gardner assumes that it is because people can hardly achieve happiness, no matter what they do. Maybe, it is something people can only pursue; people can actually never have it. It is elusive. On the top of that, he remembers that Jefferson called the English, the disturber of the harmony; he wonders who disturbs his harmony. The following *voiceover* acute for the spiritual dimension of the protagonist's dream:

> Thomas Jefferson mentions Happiness a couple of times in *The Declaration of Independence*. They seem to be like a strange word . . . He was sort of. He was an artist. He called the English a disturber of our harmony. I remember standing out there a day thinking about the disturber of mine. Questions I had ahead whether all this is good or I have to make it. Walter Ribbon in his specific bell pension money which was millions, he was on his way to another place (At football match). (*The Pursuit of Happyness* 1.14.10-1.14.47)

These passage cited above are a broad meditation on the themes of liberty and justice articulated in "The Declaration of Independence". In an ironic twist on Jefferson's conception of the role of government, Gardner quotes the language of the first draft of the Declaration (which ultimately was not adopted), that speaks about the "disturbers of our harmony." The greatest disturber of Gardner's harmony and the largest obstacle in his pursuit of happiness turns out to be the government itself, when it seizes $600 from Gardner's bank account for overdue taxes, leaving him with less than $25. And at this point, in the story Gardner and son are finally evicted from their last hotel room and must seek refuge in the beds of the Christian mission's homeless shelter.

Similarly, the disadvantage for people of color in professional setting can be seen as a result of historical exclusion of the African people. The interview committee, consisting four members, at Dean Witter entails no single black. The whites, higher in the professional hierarchy, interview a black. The four members of the interview committee just disapprovingly nod down while the protagonist tries to greet them in his ruffled appearance. His clothes are tarnished with the paints and colors as he promised his landlord to paint his own apartment to avoid the eviction. Similarly, they giggle at Gardner's mention that he was arrested for the failure to pay parking tickets. Particularly, Mr. Frohm (James Karen) seems unresponsive while Gardner tries to shake hand with him. A *close-up shot* casts him nodding down and being indifferent towards Gardner's explanation of why what had to appear so. Moreover, while he walks in for the interview, the *medium* and sometimes *close shots* foregrounds Gardner's desperation for job and his plight. In the *mise-en scène*, many smiling cheering and busy white faces are shown in contrast.

It is the situation that contrasts the plight of the two groups of people. The scene captures the two modes of lives: the lives of the whites and those of black.

The movie at times critiques the supposed form of egalitarian notion— all humans are created equal. In the words of Fredrickson's parlance, in American society, "First, there came the doctrine that the Crucifixion offered grace to all willing to receive it and made all Christian believers equal before God. Later, the more revolutionary concept that all "men" are born free and equal and entitled to equal rights in society and government entered into the American society" (Fredrickson 11-12). Nevertheless, the movie shows that hierarchical and unequal structure was conspicuous in the then San Francisco. In the scene from 1.30.10-1.33.00 minutes, the camera casts many people including Gardner, queuing to get a spot for a night stay at Glide Memorial Church. The movie portrays the people at church tussling and elbowing to get a space for a night stay more than a couple of times. Furthermore, in the queue the protagonist had to fight as another man who tries to usher his seat. In the sharp contrast to it, in sharp shots, young, cheering and smiling people in a sports car driving in their haute style pass by the line of the homeless at Glide Memorial Church. In the film, there is harsh criticism in contrasting young and smiling people in a sports car driving along the line of homeless at Glide Memorial Church. For some people life is the American Dream with success everywhere, whereas for many others it is a nightmare, yet some of them are still striving for success.

In this way, Gardner's social historicity— the status as an African descendant becomes more determining in his acquisition of the dream. The protagonist tries to pursue the American Dream in white sense. Chris Gardner becomes a typical subject of double consciousness because the strangeness of the feeling of being consciousness is acquired when the subjects *participate* in a certain socio-cultural context but do not simply represent it in that context (Kirkland 139). This situatedness of the protagonist posits a real challenge to his quest. He often embarks on the past to compensate for the hurdles he faces up to the present. While his striving for happiness whose countenance is spiritual, throughout the film the notion of happiness that the protagonist tries to define comes in tandem with the financial security— securing good job and taking care of family and family values. As striving for prosperity is often closely connected to these aspects and because this point is also one of the most intrinsic characteristics of the American Dream, it has to be part of the analysis, too.

The Cry of the Present

While the past of Gardner manifests in spiritual in its countenance, Chris Gardner must board on material pursuit to sustain the present. However, the accomplishment of his present dream is necessarily a conduit between his inward twoness and the prospect that he can succeed in the modern American society. This special situation of an African American also addresses what Du Bois calls, "A Negro Problem" (Du Bois, *The Souls* 8). In order to settle in the current society, he must strive for the "second sight", a distinctive feature of Du Boisian double-consciousness (Du Bois, *The Souls* 5). The "second sight" Du Bois characterizes as a "gift" in this American world and also as a "capacity for a sort of extra-sensory perception (e.g., of ghosts) or a kind of vision into the future—a capacity to see what is not generally visible" (Golding Williams 78). According to Gooding-Williams, Du Bois uses "second sight" to identify "the Negro's" capacity to see himself through the eyes of white Americans (77). In that sense, as observed by Owen, Gardner situation, including his identity in the new world is "mediated through whiteness; it is fundamentally shaped by the racial order of white supremacy in which it is formed"

(Owen 108). Gardner's striving for the pursuit of the dream, the happiness, then must come both against and along the whiteness.

For his recognition and creation of his self, Gardner has to reveal himself through the whiteness. This marks beginning of the formation of his identity. Gardner's presence in social arena is achieved through "the result of social processes, constructed and reconstructed through ongoing social interaction" (Itzigsohn and Brown 232). Gardner by now must understand the financial and economic forces of modern American society, which are basically pigmented with *whiteness*. In other words, in order to obtain his self-recognition and sense of identity, Chris Gardner has to paint himself white in his pursuit of dream. Gardner's attempt to pain his apartment white, after the landlord threatens him of eviction, demonstrates his desire to assimilate in the white society. He paints the room white. The *long focus photography* accentuates Gardner's act of painting (*The Pursuit of Happyness* 37.57-39.35). Another important occasions in which Chris Gardner "see[s] himself through the revelation of the other word" when he visits a white man, Ribbon (Kurt Fuller) in which he is taken along with his son to a football match (Du Bois, *The Souls* 5). Gardner visited Ribbon to apologize as he could not arrive on time last day to talk about the Dean Witter products. However, he sees himself through contrasting images of life style of Mr. Ribbon, a white. Here, Gardner, with reference to the words from "The Declaration of the Independence", contemplates that Mr. Ribbon is "in another place" because he is white and has a lucrative job that yields him that handsome amount of money even after his retirement. On the other hand, despite the constant demand of his son to watch the football match, Gardner is unable to afford a ticket for it. Gardner thereby ponders to find out the answer what disturbs the "harmony" of his dream. He turns himself in and realizes both racial American society and the dearth of options spoils his harmony. His can achieve harmony at the point when he gets financial security which he calls happiness. In other words, his dream is more conditioned by the materiality of the present.

One of the ways the relation between whiteness and blackness is revealed and mediated is through stereotyping. Stereotyping as one of practical and implied forms of racism that conditions the constitution of black self. The movie shows the gullibility of Chris Gardner, and the people around take him for granted because of his *right* skin of the color. On few but important occasions, Gardner is used to serve the interests of the whites. His honesty, sincerity and simplicity are taken for granted as he simply trusts the people, but he is deceived by them. The scene from 12.00 to 14.06 minutes shows that Gardner applies for the internship at Dean Witter as he realizes selling scanner to make his living is not sufficient. Before going to office to talk about his internship, he trusts on a white Hippie girl (Joyrul Raven), a street girl who plays guitar and collects money; he leaves the scanner and supplicates her to look after and drops one dollar, and promises to give extra money the moments he returns. But ironically, he is easily duped; the girl flees away with the scanner which Gardner does not want to lose at any cost, for he has invested entire life's saving on it. Her confidence to cheat Gardner owes its strength to her whiteness. This color line creates different processes of self-formation among racializing and racialized groups.

Moreover, the professional stereotyping helps Gardner in constituting the formation of self or the subjectivity. During Gardner's internship at Dean Witter, Gardner encounters many instances of professional stereotyping. For example, Mr. Frakesh (Dan Castellaneta), a white person in position, treats Gardner to exemplify that "it is the professional ways of stating that blacks and Latinos are socially and culturally inferior to whites" (Solorzano 12). The power of stereotypes to cause people to confirm

stereotyped expectations can also be seen in interracial relationships. At Dean Witter, only Gardner is asked for errands for the boss while he was engaging in his work. The internship head, Mr. Frakesh, always orders Gardner sometimes for coffee, sometimes for water and sometimes even to look after his car. Theoretically, all citizens regardless of their color can follow law and order when they are put together in an institution. All of them have equal responsibility to serve for both the institutional and personal growth. However, having adopted stereotyped ways of thinking about another person, people tend to notice and remember the ways in which that person seems to fit the stereotype while resisting evidence that contradicts the stereotype (Snyder 325). For example, in a scene, when Gardner fixes an appointment with Mr. Ribbon to talk about the Dean Witter products, Mr. Frakesh, the head of the internship asks him to look after the car whether it is parked at the right area or not. The head says:

> Chris what's up? Hey man! Do you have five minutes. I have no minutes. I am supposed to present commodity report. Could you move my car? That really helps me out. It is Samson's, half locked. Just move it together side with another Samson. There are spaces. Hang on to this (showing and giving the key). And you have to give me that [key]. (*The Pursuit of Happyness* 1.06.15-1.06.49)

It is because he had to spend time doing personal favors to his that Gardner misses the appointment. He already has so many burdens to carry on, and he is added with some extra burden. Gardner's obedience to the orders shows that how the whites suppose that this is internalized, and blacks' subordinate status is deserved, natural, and inevitable. The subtle thinking behind the image of obedience affirms the cultural stereotyping of black people. The head's supposition that Gardner will carry out his personal favors display racial prejudices. Because of such professional stereotyping, many "African Americans suffer from identity threat, as they believe the stereotypes and identity contingencies assigned to them by the dominant culture" (Taylor et. al 216).

Gardner's "dogged strength", which comes, according to Du Bois, by virtue of being African American, comes against the assumption of meritocracy that American Dream heavily depends on. According to Du Bois, this is the capacity that paves the way forward for the African Americans. However, the American Dream's meritocratic assumption is more inclined to Racial Darwinism— the survival of the fittest race, leading racial supremacy (Fredrickson, 86). Darwinian emphasis on the competitive fitness of the white man with the suggestion of a pseudo-paternalistic mission to improve the natives who were coming under European or American hegemony (Lauren 63). Racial Darwinism meant, according to Lauren, "nations and races progressed only through fierce competition" and therefore "had no choice but to participate in the struggle for the survival of the fittest" (73). During the internship, Gardner shows his strong survival instinct: he even does not take break between the calls he dials to his clients untiringly. Moreover, he even does not drink a glass of the water there to save the time:

> I was not hanging up in phone between calls. I realize by not hanging up in the phone, I will gain another eight ten minutes to the day. I was also not drinking water. So, I did not waste any time in bathroom. (*The Pursuit of Happyness* 1.04.52 – 1.05.19)

The internship program at Dean Witter judges him in terms of his strength to survive and the meritocracy. Within the office hour, he has to do all the assigned works of calling the clients, meeting them and introducing the Dean Witter products. Besides, he has to run extra to sell the scanners to make his living because the internship pays him no salary. Nevertheless, he is soothed by prospective

completion of the dream. So, he survives to the point he keeps on struggling and proving his best. When he fails to become the best, he loses everything. He is the only among many black as such who has guts to chase after the American Dream and having a peculiar ability to surpass everyone other proving himself the best. Importantly, this is always a story of a single lucky person. All men are not 'created' having equal strength. And the weaker ones are swallowed in their pursuit of the dream.

The effects of being African American, living with twoness, is reflected in the trauma of capitalist modernization— a historically specific response to the question of satisfying human material needs. In the decade of 2000s, Gardner must seek the opportunities and the moments to make his family stable. Gardner in the film grapples hard to meet his demands and needs in American society of the decade. The decade characterizes a slowdown of the economy preceding the great recession (2007-2009) in which economic growth and job growth both fell in 2006 from previous year (Weller). Similarly, the residential housing boom came to an end; consumers saw rising debt payments on the record debt built up in past years; this debt squeeze leaves less money available for key household expenditures and is already beginning to push many hardworking families over the edge amid rising loan defaults and bankruptcies. In such a situation, when he tries to keep pace with capitalist the needs of society, he faces his tough luck. During the film, Gardner is evicted from landlords, usually white Americans, since he is unable to pay the rents. Similarly, in the scene from 1.00.03 to 1.02.22 minutes, he gets ten minutes leave from his non-salaried job of internship. And yet, has to go to sell the scanner to make his living. On the way, he is hit by a white man's car; he loses his shoe. He gets back to the work with his one foot bare. His one bare foot is contrasted with others and startles the other staffs. Despite the white man's desire to wait for the police and investigation, he leaves the spot. If he does not get in the office on time, he is likely to lose the hard-earned seat at Dean Witter. This scene is pathetic and has a sardonic humor about how the capitalism makes the lives of people of lower social order so complicated.

The quest of dream is accomplished as he wins the job at Dean Witter. Gardner cries overjoyed, climbs down the stairs and the mixes with the same "goddamn crowd" he had met before he entered into Dean Witter. He claps for himself and cover his face with his palms and sobs. This is what Gardner calls "happiness" with spelling "I", not with "y". But, Gardner's cry leaves lots of questions unanswered. However, from the seen it can be concluded that the happiness Chris finally assumes to have embraced is ironic — the happiness that came by embracing its spiritual dimension but by striking a financial break through. Moreover, Gardner's personal success raises an important question of whether this story is just an example of a single lucky person or Chris Gardner is a representative of the whole American population. Is the American Dream as depicted in Gardner's movie really feasible for everyone in America? Nevertheless, Chris Gardner's striving makes the following point starker: "It is uniquely in the West that we find the dialectical interaction between a premise of equality and an intense prejudice toward certain groups that would seem to be a precondition for the full flowering of racism as an ideology or worldview" (Fredrickson 12). In this, the society as depicted in the film sustains itself in the ambivalence of promise and delivery. As such, the film also shows Gardner is not denied with the opportunities, but he grapples with the limited resources to materialize his dream.

Conclusion

Overall, the analysis shows that Chris Gardner's double consciousness becomes a determining trope in his dream, and allows the contradiction of sustaining the national fantasy of the American Dream.

The complexity that an African American should undergo to obtain a middle-class life undercuts the comfortable imagination of raceless society. The quotidian racial forms of difference across the institutions of society pose a threat to the racialized subjects in their pursuit. The protagonist is divided between the inward journey constituted both from his being blackness and the racialized society and outward striving for future also promised by the same society. Despite the question of race underscores his striving, Chris Gardner becomes able to cultivate and harbor the dream with his dogged strength and optimism. In this sense, Chris Gardner's case slightly revisits the original conception of Du Bois' formulation of double consciousness. In that, in the film, Chris Gardner does not necessarily privilege the spiritual over the materialistic, commercial world of white America, but overcomes the spiritual sense and a softening influence against a cold and calculating world by accomplishing what he envisioned. However, Gardner's case implies that Gardner cannot utterly be representative of all the African Americans. Also, the African American of the modern American are not only-inward-looking as depicted by Du Bois and their consciousness is not merely a source of inward "twoness" putatively experienced feeling because of their racialized oppression and devaluation in a white-dominated society. Individuals like Chris can traverse through the inwardness and form their identity.

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'Isolation(s)', 'Unevent', and 'Prosthetic Memory': A study on Digital Archives in Post-Pandemic India.

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Abstract

With the onset of covid-19 in India, the digital and the memory associated with the digital-visual reached yet another perplexing phase. Visual complexity (Jay 95) and 'tacit knowing' (Polanyi 34) that we seem to have transcended-crystallised into digital chaos, reinforcing and restructuring 'the macula' especially with the onset of Covid 19 in India. The "bio-bubble" fundamentally warped and validated our perception of reality in relation to digital screen time- shifting 'meaning- making' immediately online. The pandemic further condensed what Shoshana Zuboff calls the 'behavioural surplus', where our already broadcasted privacy into the global data ecosystem determining our 'everyday' transformed into inevitable structures of security and sustenance. This 'architecture of oppression' nullifies the chaos and deconstructs 'event-oriented sense of time', essentially locating us in a historical 'moment of danger' where we are trapped in a targeted, polarized, manipulated, pandemic-reconfigured urban digital space. This sudden and induced economies of isolation(s) further question the boundaries and reception of individual digital space in the global village. The "eventful" that happened outside of the digital world swiftly dissolved into a series of "unprecedented happenings" that we had to access online, gradually liquefying into numerous far-off "unevents." The paper therefore intends a textual study of these isolation(s) through a few journalistic photographs and digital archives of the pandemic in India and enquire into the possibilities of utilizing them as tools of 'microhistory' in 'the uneventful' digital milieu. An attempt to examine the mediation between individual digital mobility, digital archives, and collective prosthetic memory in reclaiming 'the oppressed past' from 'homogenous empty time' is also being made.

Keywords: *Event, Bio-bubble, Unevent, Prosthetic Memory, Surveillance Capitalism, Digital Archives.*

Since the early 2000s, memory studies scholars have studied "mnemonic processes" through social movements, while, roughly at the same time, social movement studies scholars started looking at memory to shed light on "protest dynamics and outcomes" (Smits 185). The visual representations of social movements give them political agency as these images, photographs in particular, as opposed to videos and other moving images gives them symbolic visibility- they codify the moment and, in some sense, demands accountability of the factuality of happening(s). It is in fact crucial to study the correlation

between memory and movements so as to trace the recurring patterns and elements and tactics of the earlier movements that govern the one in the present. The role of visual representations in the memory-activism nexus and the role of photographs as mnemonic actors especially in charting the visual public memory of a social movement over a longer period is inevitable. Journalistic photographs are political mnemonic actors because they are used as 'official' and 'vernacular' mnemonic actors as opposed to other seemingly apolitical mnemonic actors like museums, municipal governments etc. It is the visibility rather than materiality of media that makes them carriers of public memory. Visual public memory is therefore kept political or is politicized through these images. Although there have been several studies on various 'networks of photographs' and its correlation to visual public memories, studies of the kind, especially tracing the visuals of the pandemic in India are very rare. I therefore attempt an 'effect study' or rather a 'reception study' tracing memory in select journalistic photographs of the pandemic treating them as politicized mnemonic actors and enquire into how propaganda works through visuals.

It is therefore quite relevant to enter into the conversation pondering over the idea of 'an event' and how the pandemic induced bio-bubble affected these political 'events' into becoming 'un-events' and expediated the making of the 'isolated individual' affecting both our collective and individual memories. The paper therefore attempts to locate the 'individual'-suddenly confined to their pandemic induced space-time conundrum and what this quick enforced relocation does to our memory of an event. Image 1.1 is the interstate bus terminal in New Delhi on 28th March 2020 when the lockdown turned into the worst crisis since partition in India. Image 1.2 was clicked on 8 May 2020 after an empty goods train ran over and killed sixteen migrant workers sleeping on the tracks near Aurangabad, Maharashtra, India. They were walking back home as the government stopped train services due to the nationwide lockdown on 24 March, 2020. The third one, image 1.3 was clicked during the second wave of Covid-19, on April 22, 2021. This is an aerial shot of mass cremations of COVID-19 victims at Delhi's Old Seemapuri ground by the Reuters photographer Danish Siddiqui and was one of the first to visualise the massive scale of crisis. The relevance of the events shown in the pictures here is that these were some of the very rare instances of the banal or the ordinary quite literally shaking the conscience of the rest of the country out of the fear of the unprecedented- that is the onset of a pandemic gripping the entire world.

Fig. 1.1. Mohan, Peggy. "The Lockdown Turns into Worst Crisis since Partition." Facebook, Delhi, 28 Mar. 2020, m.facebook.com/story.php?story_fbid=pfbid08YisfiWG2Zmp1pYVCwXfdsZhGU2vptPew4ba5KDDSxaw PrYMrxTUyrcCaNPSD3bYl&id=100001748923260. Accessed 29 Mar.2020.

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Fig. 1.3. Siddiqui, Danish. "5/59 A Mass Cremation of Victims Who Died Due to the Coronavirus, Is Seen at a Crematorium Ground in New Delhi, India, April 22, 2021." Reuters, New Delhi, 10 Aug. 2021, mobile.reuters.com/ news/picture/portfolio-of-work-danish-siddiqui-idUSRTXEG10W Accessed 3 Sept. 2022.

"In analytic philosophy, the notion of an 'event' is conceived as a mediator between two radically opposed terms: a 'happening' and an 'action'….. The notion of an event, in turn, is defined as more meaningful in comparison with a happening but as less subjectively determined than an action" (Borisenkova 89). Therefore, what distinguishes the non-event from the event is the loss of distinct and

lasting contextual relevance. For instance, climate activists throwing soup on Vincent Van Gogh's "Sunflowers" in London's National Gallery could be marked an event of political relevance while a minor sit-in dharna at the same time which successfully captured the attention of the news consuming populace may slip into un-event considering the lack of its ability to sustain in the memory of the targeted audience. It might slip into a mere happening or an occurrence except for individual, subjective pockets of remembrance unless raised again into significance in connection with yet another event or series of events of a much larger scale and order. A local leader of the mentioned sit-in dharna later rising to national gravity might detonate the momentum of the un-event back to event and perhaps action.

The relevance of the events shown in the pictures here is that these were some of the very rare instances of the banal or the ordinary quite literally shaking the conscience of the rest of the country out of the fear of the unprecedented- that is the onset of a pandemic gripping the entire world. Placing Franco Moretti's claim that "the meaning of events lies in their finality" into the context, the mentioned events, visually imprinted, were also markers of history primarily because the whole of the country, now scared of the unprecedented was following the news more intently than ever out of fear and confinement. As opposed to the normal course of happening, the pandemic suddenly paused and broke the pattern of occurrences redirecting the entire course of ordinary actions to a new yet seemingly strange system of eventuality- the bio bubble. Therefore, the 'finality' that Moretti refers to here should have been the cathartic release of the trauma of witnessing these events in the confinement of bio-bubble. However, instead of being markers of history, they got lost in the 'surplus', the digital overcrowding of events of the kind and the visual chaos of continuous witnessing of visual trauma through the 'internet of things.' The overwhelming of the "eventual" into banal and ordinary and "un-eventual" sedimented the trauma (I am particularly referring to the visual trauma here which is essentially digital as we were inevitably located in the digital space-time confines then) into altering memories- both collective and individual. So, if banality is to be understood as the aesthetic of ideological inadequacy, these should essentially be defined as the absence of the event and, by implication, of (as) history (Majumdar 169). The spectacle of the event, on one hand, offers the fullness of catharsis, of trauma as well as celebration, emerging as the normative model of existence. However, the dissolution of the event into sudden un-events induced an unconvincing index of suffering, which is equally non-cathartic and an unsatisfying index of the dream and the nightmare of postliberation progress (Majumdar 179). Thus, denying the individual the cathartic release of trauma, the 'surplus of un-events glides into the banality of repetition. Repetition gives recognizable form to a practice or an idea, and through repetition one might eventually apprehend or come to own or feel connected to some aspects of the past. Andreas Huyssen contends while speaking of monumentality as what distinguishes monuments in the period (she is talking about the 19th century) was the way they were instrumentalized, "tied as they were to the political needs of the bourgeoisie" Ironically, the very monumentality of monuments might have undercut the monument's memorial effect, standing in for memory rather than provoking it. As Robert Musil declared, there is nothing so invisible as a monument. Similarly, events monumentalised into invisible un-events during the pandemic.

I, therefore propose that the un-eventful, essentially repetitive codified our memory sourced on the digital-visual into what Alison Landsberg calls the 'Prosthetic memory" and that this whole process was regulated and executed by what Shoshana Zuboff calls the "surveillance capitalism." Alison

Landsberg's idea of prosthetic memory, rejects the notion that all memories- and, by extension, the identities that those memories sustain- are necessarily and substantively shaped by lived social context. These memories are thus neither essentialist nor socially constructed in any straightforward way: they derive from a person's mass-mediated experience of a traumatic event of the past. Therefore, our memory of the mentioned events during the pandemic is a 'mass-mediated 'residue of this unprecedented trauma. P Sainath in a newspaper article in Firstpost dated May 13, 2020 claims that the urban India didn't care about the migrant workers till 26 March (the date when the first national lockdown officially began) and is worried over its loss of services. The faceless and nameless people on the images 1.1, 1.2, and 1.3 and their trauma of the pandemic in that sense was prosthetically embodied by the rest of us primarily for the horror of the inconveniences caused by their lack in our private lives. According to Landsberg, prosthetic memories are neither purely individual nor entirely collective but emerge at the interface of individual and collective experience. They are privately felt public memories that develop after an encounter with a mass cultural representation of the past, when new images and ideas come into contact with a person's own archive of experience. The visuals of mass migration and mass cremations therefore are privately felt public memories somehow codified with individual experiences. For instance, the spatial confines of the bio-bubble during the onset of the pandemic were panic inducing particularly because our usual milk-man, and sabji-wala disappeared even before amazon and other online services came to a standstill. The normal 'other' who would usually bear the perils for your well-being were walking back home, getting cremated in bulk while you had to sanitise, mask and carefully stroll the streets for basic necessities. The hoarding of food items, toilet papers (strictly for the comic references of the west) etc were an immediate, serious, and honest reaction to this primal instinct of survival during the global fallout. It is this fear of the absence in ordinary routine of living budding out of personal experiences of the pandemic along with the projected screen memories that moulded our early conceptions of recollections of the pandemic. There is hence a convergence of individual and collective memories.
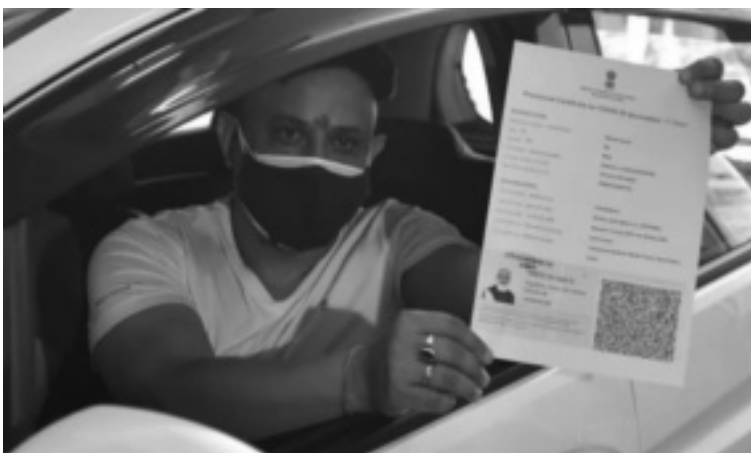

Fig. 2.1. Getty Images. "Vaccine certificates in India include Mr Modi's photo at the bottom." BBC, India, 19 October 2021, https://www.bbc.com/news/world-asia-india-58944475 Accessed 3 September 2022.

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Fig. 2.3. Appupen. "Printing and Framing can boost the economy. -1, Seethamissingpicture" Instagram, India, 7 September 2022, https://www.instagram.com/p/CiM3FYNv3t7/?igshid=YmMyMTA2M2Y= Accessed on 20 September 2022.

Just as prosthetic memories blur the distinction between individual and collective memories, they also complicate the distinction between memory and history. In the case of prosthetic memory, as Marita Sturken explained for what she calls "cultural memory," history and memory are more accurately described as "*entangled* rather than oppositional." The visuality of these events therefore are 'brief, rapid, nervous fluctuations' of 'ultra-sensitive' news which could potentially be markers of memory and

'sensational' history. However, besides affecting a considerable section of working class and shaking the national consciousness, they slipped into the 'uneventful' potentially throwing light on the relevance of class and caste in the dynamic construction of 'events' and further their disintegration into 'unevents'. Today, rather than a critical and constructive history invested in moments of the socio-political lack and administrative incompetence, we are provided with an implanted history and implanted visual memory-both firehosed, favouring a national propaganda. Peter M, a 62-year-old right to information activist filed a petition in Kerala High Court on October 8, 2021 claiming that Indian PM, Mr. Narendra Modi's photo on vaccination certificates (Fig. 2.1.) is a violation of fundamental rights and an intrusion into the private space of the citizens. He later complained about paying for the vaccines in a private hospital and weaponization of vaccine certificates with 'self-projection' (Fig. 2.2.) as a political tactic in "larger public interest". Few other opposition parties and states replaced his photo with photos of their CMs and leaders while few others insisted that his photo be made mandatory in death certificates as well. The Supreme Court of India earlier stopped the circulation of a government advertisement with the PM's image from official court emails. However, Kerala High Court later rejected the plea stating the photo of elected PM is no threat to democracy. The Finance Minister of India, Nirmala Sitharaman got into a controversy on September 2, 2022 for yelling at a civil servant for not displaying the flex with the photo of the Prime Minister at a ration shop in Telangana (Fig. 2.3.). Interestingly, the above events cement that alterations in the visual memory through implanted and repetitive visuals (photographs in this context) can be a political tool of manipulation and surveillance.

Prosthetic memory theorizes the production and dissemination of memories that have no direct connection to a person's lived past and yet are essential to the production and articulation of subjectivity. Landsberg calls these memories prosthetic for four reasons. First, they are not natural, not the product of lived experience- or "organic" in the hereditary nineteenth- century sense- but are derived from engagement with a mediated representation (seeing a film, visiting a museum, watching a television miniseries, or watching news visuals in this case). Second, these memories, like artificial limb, are actually worn on the body; these are sensuous memories produced by an experience of mass-mediated representations. Whereas the experiential has achieved a new virtuosity- and new found popularity- as a result of new mass cultural technologies. Also, prosthetic memories, like an artificial limb, often mark a trauma. Third, calling them prosthetic signals their interchangeability and exchangeability and underscores their commodified form. The commodification of mass culture highlights perhaps the most dramatic difference between prosthetic memory and earlier forms of memory. Furthermore, she argues that commodities and commodified images are not capsules of meaning that spectators swallow wholesale but are the grounds on which social meanings are negotiated, contested and sometimes constructed (Landsberg 20). Two people watching a film may each develop a prosthetic memory, but their prosthetic memories may not be identical. Through watching films and television, by visiting experiential museums, and perhaps by entering virtual worlds on the Internet, people can and do take on prosthetic memories. This is particularly true when memory transmission has been made difficult by historical circumstance. Therefore, two individuals going through the same photographs given may not develop similar prosthetic memories but their memory transmission can be mediated and channelised via conscious political propaganda through surveillance- which is a historical circumstance in post-pandemic India. Therefore, I contend that we generally have a 'prosthetic memory' of the pandemic which is an amalgamation of our own projected trauma of the unprecedented events which is also a

deflection of our inability to physically participate or be in control. Such memories have the ability to alter a person's sense of cultural belonging and genealogy. In the best cases, prosthetic memories can produce empathy and thereby enable a person to establish a political connection with someone from a different class, race, or ethnic position especially during a crisis.

However, I profess that this production of empathy was curbed largely because of the digital nature of meaning- making all through the pandemic and therefore is the after math of surveillance capitalism. The pandemic further condensed what Shoshana Zuboff calls the 'behavioural surplus, where our already broadcasted privacy into the global data ecosystem determining our 'everyday' transformed into inevitable structures of security and sustenance. This 'architecture of oppression' nullifies the chaos and deconstructs 'event-oriented sense of time', essentially locating us in a historical 'moment of danger' where we are trapped in a targeted, polarized, manipulated, pandemic-reconfigured urban digital space. Google, Zuboff opines, invented and perfected surveillance capitalism in much the same way that a century ago General Motors invented and perfected managerial capitalism. We, therefore, are not surveillance capitalism's "customers", but the sources of surveillance capitalism's crucial surplus: the objects of a technologically advanced and increasingly inescapable raw material-extraction operation. Surveillance capitalism's actual customers are the enterprises that trade in its markets for future behaviour. She then talks about *two modernities* and initially draws a parallel between Ford's incredible Model T and the new customers of iPods and iPhones as who characterised their respective eras. In fact, this "individualization" is the human signature of modern era. Ford's mass customers were members of what has been called the "first modernity" but the new conditions of 'second modernity' produced a new kind of individual for whom the Apple inversion, and the many digital innovations that followed would become essential. The third modernity, I contest, began with the pandemic, which transformed this 'individualization' into various isolation(s). The concept of "individualization" should not be confused with the neoliberal ideology of "individualism" that shifts all responsibility for success or failure to a mythical, atomized, isolated individual, doomed to a life of perpetual competition and disconnected from relationships, community, and society. Neither does it refer to the psychological process of "individuation" that is associated with the lifelong exploration of self-development. Instead, individualization is a consequence of long-term processes of modernization. This 'individualization' then with extreme pandemic induced social, economic, and political 'solitude' as Hannah Arendt puts it, smudged the boundaries of the individual being both subject and object. Hannah Arendt's interstitial solitude as a way of being with yourself, making possible an inner dialogue was therefore taken over by a consistent solitude thus alienating the 'individual' not just from the 'species-being' but from the 'social-being' itself. Hence, these isolation(s) are in some sense a consequence of pandemic induced alienations of the surveillance capitalism and the only solution to tackle them is finding ways to deal with the digital surplus and mediated data by attempting a counter-memory with the tools of artificially intelligent computers to "sift through the vast amounts of information" thus creating pockets where the uneventful remain as historical markers. In the sense, in order to preserve the 'individualization' and prevent the self from slipping into isolation(s) that are aftermaths of political manipulations, there is a need of the hour to ensure the presence of unevents (Fig. 1.1, 1.2, 1.3) in the digital space to refresh our historical memory.

Therefore, digital archives of the pandemic in India, I propose must enquire into the possibilities of utilizing the 'uneventful' as tools of 'microhistory' in 'the surplus' digital milieu. Digital Archives

like PARI (People's Archives of Rural India) therefore aid in ultimately forming a counter memory as "a way of remembering and forgetting that starts with the local, the immediate, the personal." Other distinguished histories with "slow but perceptible rhythms" (Braudel 89) are possible with newer forms of digital archives like the Instagram handles of thenazarfoundation, pari.network, theswaddle, turbinebagh_art, brownhistory, ind.igenous, bali_mahabali, column_by_adira, thrissurarchives, indiaink.history, kerala.inc, dalitfeminist, potatoeaterscollective, lettersofrevolution, dalitcamera, dalit_history, historicalpix, feminisminindia, livelaw.in, workingclasshistory, avmunniarchives, etc. which Braudel sets in opposition to historical narratives that start with the "totality of human existence." These many different digital pockets can be seen as the main sources of "counter-memory" and, in a sense, "counter hegemony," which can then be employed selectively in truth-seeking to subvert the "dominant code" that has been established and is being created. Therefore, they are examples of "negotiated reading" (Hall, 136), which simultaneously upholds the dominant discourse and undermines the manner in which it is upheld and is a possible answer of resistance to the hegemonic propaganda.

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The End of the Rights of Man in *Sweetness in the Belly*

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Abstract

Gibb's *Sweetness in the Belly* is as an example of brutal and inhumane behaviour of the state apparatus during the political turmoil in the world after Second World War, especially in Africa. The novel presents the pathetic condition of the inhabitants of the colonized nations and the trauma experienced by people from different roots through the presentation of the major character Lily, who ends up in refugee status. Furthermore, Amina and her husband Yusuf, lives their lives with the psychological and physical imparity even long after their heart rendering dehumanized experience. Aziz, the doctor, despite his pleasant character faces premature death as a consequence of brutal act on its citizens by the nation-state. I, therefore, argue that the novel presents a perfect example of ruthless treatment of imperialism, totalitarian rule, and domination by the exercise of repressive state apparatus resulting in the deprivation of the Rights of Man caused by the Decline of the nation states, to compel major character Lily into refugee status, Amina and her husband, Yusuf into psychological and physical imparity, and Dr. Aziz's unnatural tragic death. Before bringing up the arguments to support my claim, it is important to understand the varied meaning of Human Rights and historical timeline of the novel.

Keywords: *Imperialism, Human Rights, Justice, Welfare*

Jack, Donnelly in his book *Universal Human Rights in Theory and Practice* defines Human right as the right possessed by an individual as being a human. He further explicates it to be "the rights of man": "literally the rights that one has because one is human"(Donnely 7). United Nation advocates for human rights in the similar postulation that human rights shall be treated equally without disparity. United Nation advocates for the access to human rights and ensures that the rights are guaranteed despite differences. Moreover, the basic thirty human rights promises a different rights and provisions merely on being a human, and the 30th basic human rights guarantees all other basic rights as it states that human rights can't be taken away. Nothing in this Declaration may be interpreted as implying for any State, group or person any right to engage in any activity or to perform any act aimed at the destruction of any of the rights and freedoms set forth herein. So, those are all Universal Declaration of Human Rights listed by United Nations General Assembly.

Since the Rights of Man are proclaimed to be "inalienable," irreducible to and undeductable from other rights or laws, no authority is invoked for their establishment; Man himself is their source as

well as their ultimate goal, but Hannah Arendt states that from the beginning, the paradox involved in the declaration of inalienable human rights was that it reckoned with an "abstract" human being who seemed to exist nowhere, so it doesn't go in practice.

The condition of refugees after world wars is in some ways depicted in the ideas of Stephanie DeGooyer et. all in the book *The Right to have Rights* as she opines, "The refugee crisis after World War II revealed that humans can exist in a place called nowhere: they can be displaced from political community -they can be turned into abstractions" (30). Wars have displaced people from their homelands making them stateless for different reasons ranging from poverty, stately dominance, and exclusion from the triumphed territory.

Characters, like Lily, migrate from Morocco to Haraar and to London being refugee and migrant could never experience the Rights which are achieved only by having the membership of a nation.

> Nomads, my father called us, though there was no seasonal pattern to our migration. I was born in Yugoslavia, breast-fed in Ukraine, weaned in Corsica, freed from diapers in Sicily and walking by the time we got to the Algarve. Just when I was comfortable speaking French, we'd be off to Spain. Just when I had a new best friend; the world was full of strangers again. Until Africa, life was a series of aborted conversations, attachments severed in the very same moment they began. (Gibb 7)

Lily experiences statelessness since she is a daughter to nomads and entertains no rights the state nominate. She is called farenji wherever she travels. Therefore, according to Arendt Rights to have rights is a paradoxical project because the Universal Declaration is based on abstract conception of the human being, while there is no guarantee of human rights outside the political community, human rights lose their entire signification as soon as an individual loses her political context and the right to have right should be recognized as a precondition for the protection of every human rights. Likewise, Amina, a dehumanized character of *Sweetness in the Belly*, shares the similar journey where she has to suffer traumatizing experience of being at camp, loosing husband, raped by officers, and is not assimilated in London where she finally seeks refuge. While facing these traumas of life, these characters often loose "hope" and always have the feeling of "homelessness". Hannah Arendt presents the condition of refugees as losing everything they have which is visible in Gibb's Amina and Lilly.

> Our Optimism, indeed, is admirable, even if we say so ourselves. The story of our struggle has finally become known. We lost our home, which means the familiarity of daily life. We lost our occupation, which means the confidence that we are of some use in the world. We lost our language, which means the naturalness of reaction, the simplicity of gestures, the unaffected expression of feelings. We left our relatives in the Polish ghettos and our best friends have been killed in concentration camps, and that means the rupture of our private lives. (Arendt 110)

Amina and Lily both leave their home and takes refuge in London, They start using English language and celebrate festivals of Christianity. They are forced to leave their loved ones, (Yusuf for Amina and Dr. Aziz for Lily) in the concentration camps resulting into irreparable loss to the characters. Agamben's pronouncement, that we are all refugees and the concentration camp is the dominant paradigm applies to every human and equally to characters in the novel, as it isn't really enough to

exercise every rights being only a human. Even the citizens of the country are all not treated equally, so we can easily assume the discrimination faced by refugees.

In the novel, Human Rights seems a Utopian idea for non-citizens as they do not get to practice it, the very project as Hannah Arendt claims is the claim of citizens only. Because as soon as refugees lost their homes they lost their natural rights, inalienable rights and therefore they became right less and lost the right to have rights. The qualification of being human is insufficient to receive rights in nation states. As we can witness the very inhuman activities done against non-citizens by the nation-state,

> People dragged from houses and gunned down in the streets in front of their families. Or they lined them up in city squares-yes, even in Harar-and in less time than you can say a prayer, the ground is covered with red.....And those who were merely sent to prison? I had seen reports by Amnesty and Human Rights Watch: nearly one in fifteen Ethiopians was in prison by then, and prisons were notorious as houses of torture where men were hanged by their testicles and women were raped and sodomized with red-hot rods in order to elicit "confessions." (Gibb 14)

Declaration of Rights of Man and of the Citizen (1789): Arendt claims that both 1789 and 1948 codification of human rights are misused by nation states in that they selectively discriminate against non-citizens, those who do not qualify to have rights and provides no rights to asylum seekers and refugees. The condition of refugees losing everything is presented by Arendt which is visible in Gibb's Amina and Lily,

> Our optimism, indeed, is admirable, even if we say so ourselves. The story of our struggle has finally become known. We lost our home, which means the familiarity of daily life. We lost our occupation, which means the confidence that we are of some use in the world. We lost our language, which means the naturalness of reaction, the simplicity of gestures, the unaffected expression of feelings. We left our relatives in the Polish ghettos and our best friends have been killed in concentration camps, and that means the rupture of our private lives. (Arendt 110)

The humiliation that Arendt felt by losing her dignity cannot be differentiated from what refugees like Lily, Amina, and million others migrants felt. As it happens too often that they knock on closed doors that will never open, they are rejected and left to their own destiny. It seemed that they had forgotten to be human. So it is necessary to help refugees who truly need it, and never forget the horrible experience of war history. Arendt quotes, "We must not forget that we are all human beings." But the treatment regarding refugees are not at all equal rather they have no way round as Arendt clearly mentions their thoughts regarding how they are treated, "If we are saved we feel humiliated, and if we are helped, we feel degraded" (Arendt, We Refugees 114).

Hannah Arendt herself was a refugee, born in Germany; she had to face real Nazi's in her life. Luckily she could escape to America, but unluckily that she always had to face the reality of being 'other'. Characters like Lily and Amina could also fly to London but are never accepted as citizens of the nation. As Arendt says, "Being a refugee has nothing to do with what you did but simply with who you are". "Without paper, passport and citizenship you have no human rights to exercise" (Arendt, 268-302).

Refugees not only lose their home, family, and country but also their culture, education, and their dignity, their hopes and their dreams. The concept of 'home' here in the novel is used as the negative counter meaning 'homelessness', according to Arendt. Throughout the story the meaning of home takes

on different meanings in different context. As in these lines she seems to be in the process of adjusting to the concept of home as she always is in search of it,

> In this country they called home, I became a nurse and began, fairly early on in my career, to bring my work back to the estate, to administer tetanus shots, treat head lice, sew stitches, and mete out pain-killers and counsel wives on the sofa in my sitting room in my off-hours. I hold my neighbour's children, listen to their stories, reflect in their silence and, in the most serious cases, insist on the hospital, and accompany them there: men with fractures and hernias, women haemorrhaging from botched abortions, even one poor boy that'd lost the tip of his penis while his parents argued about whether or not he should be circumcised. (Gibb 9)

This very idea changes in the novel many times because Lily did not have any home as such wherever she travelled from Morocco to Ethiopia to London, but the feeling she has towards home is very strong, she says, "Home is where you read Quran with your family around you". Without home, the felling of 'hope' was also in crisis, as hope was only means by which the refugees were fighting their battles.

> "For all the brutality that is inflicted upon us, we still possess the desire to be polite to strangers. We may have blackened eyes, but we still insist on brushing our hair. We may have had our toes shot off by nine years old, but we still believe in the innocence of children. We may have been raped, repeatedly, by two men in a Kenyan refugee camp, but we still open ourselves to the ones we love. We may have lost everything, but we still insist on being generous and sharing the little that remains. We still have dream." (Gibb 265)

Hannah Arendt in her essay "We refugee" shares that being refugees without any rights was difficult to keep on being hopeful. But Ethiopia is veering toward revolution, and hope of Lily for a future with Aziz is dramatically threatened when the country is thrown into political turmoil and for Amina hope was changing into despair as Amina says, "There are only two feelings left in Ethiopia now: fear and paranoia"(Gibb 14).

Hannah Arendt quotes Aristotle's statement, "Man is political animal", which according to Aristotle is not because we have some biological impulse or instinct that derives us to participate in politics, but because we are possessed of the power of speech and reasoning. It is the reason or speech, not instinct that makes us political. But that concept is no more valid according to Arendt because as soon as political membership or citizenship was brought into practice, humans no more could exercise their natural rights and inalienable rights too. Humans lost the public domain but it is the public life which allows what rights one can have. As soon as the public life is taken away from them the right to have rights is suspended. For instance let's take the example of Lily; she could not exercise her rights anywhere she goes because she did not have the citizenship of belonging to any nation. By what Aristotle says, Lily should have been able to exercise every right wherever she travelled merely on the basis of being human.

Hannah Arendt also have similar opinion regarding this unit as she critiques to hand over all the power which has been misused as she writes,

> The nation-state, incapable of providing a law for those who had lost the protection of a national government, transferred the whole matter to the police. This was the first time the police in

> Western Europe had received authority to act on its own, to rule directly over people; in one sphere of public life it was no longer an instrument to carry out and enforce the law, but had become a ruling authority independent of government and ministries. (Arendt 287)

It goes without saying that the totalitarian regimes, where the police had risen to the peak of power, were especially eager to consolidate this power through the domination over those who did not had rights, who are refugees, and stateless. The impact of police and their harassment to Yusuf in the refugee camp is irreparable.

> Yusuf was arrested by the Kenyan police, handed over to Mengistu's agents and taken by helicopter to Addis, where he was jailed and tortured for years. He had no idea his wife was pregnant with Sitta when he was spirited away. Because she wasn't. This is the secret Amina has kept from him and only recently confided in me. (Gibb 151)

The process of repatriation by police and the impact of rape was growing in Amina's womb. The situation and the country in which Amina lives, is evident through the circumstances she goes through. Yusuf describes Ethiopia as

> A field of fire: an infernal blaze leaving a trail of charred bodies and scorched earth. The civil war with Eritrea has continued to worsen, the Tigrayans are waging guerrilla war in the north, the Somalis have invaded the Ogaden again and the Oromo continue to operate underground in their fight for independence. Local insurgencies flare up routinely, and military camps form armed rings around every city. (Gibb 161)

He calls Ethiopia "a field of fiure" which clearly denotes that the situation is beyond normal due to political conflict. The issue of Human right is neglected in the war ridden zones. The individuals are tortured with mere suspicion that they are the members of gorillas. No proof is demanded before punishing the accused. Yusuf goes through unbearable anguish and Amina is even more victimized not only because of what happened to her in refugee camp, but because of the condition of her husband after they unite in London. "Amina is losing patience. She tells me that the other day a car backfired in the street below and Yusuf hurled himself on the floor and tried to crawl under the sofa. The children had laughed "(Gibb 174). There still persists after-effect in Yusuf of the brutality and inhuman behaviour he had faced in refugee camp.

Likewise, Amina's rape, repeatedly by police officers in a Kenyan refugee camp, which I have discussed briefly above, proves the misuse of power to torture especially non-citizens. The incident of Lily and her friends, in the market, is yet domination in the form of bully done by police force. When these women went to visit market place, they were harassed and bullied by officers. This entails that, instead of providing human rights to the right less, the Universal declaration of human Rights (UDHR) lead to opposite result, the refugees are entirely submitted to total control of the repressive status apparatus and other organs of power of the nation state. For Arendt, it is not the fact that rights belong to man because of his mere birth, but World War II showed that the power of nation states determine who has the right to have rights because the ideal of Universal human rights that being a member of humanity suffices to be protected by human rights, comes down to a situation in which the nation-state determines who is a part of humanity. The number of refugees and stateless people grew massively and

they could either be sent to asylum or assimilated, but they did not want any of it, they had wanted to go through the process of neither repatriation nor naturalization, which were the only options left for them. What is unprecedented is not the loss of home, but the impossibility of finding a new one. Suddenly, there was no place on earth where migrants could go, so without home they were without any rights.

According to Arendt, people could not exercise rights because they do not have rights, and the state uses media power to decipher the message that country is prospering. The totalitarian rule stay secured by deceiving people as well as by pleasing the missionaries to continue the authoritarian rule. Haile Selassie, the emperor in the novel, changes his religion to Christianity in order to please the West and rules over Islamite. This event happens in both the history of Ethiopia and novel *Sweetness in the Belly*. Agamben, while dealing with the issue of human rights, bifurcated rights into citizen rights and human rights, citizen rights for state people and human rights for stateless. This is seen by Arendt and Agamben as the loss of the political space, whereas Ranciere claims that in order to be a politics there must be "dissensus" or a break with established order and disruption is dissensus. He regards that consensus has reduced rights of man as mere idea and handed over to humanitarian organization which is depoliticization. So, he claims that there is need to put the rights back to where it belongs, in the arena of politics, where refugees and stateless can claim over them with the presupposition that they have been dispossessed of the right what they were supposed to have possessed. So dissensus can be one possible solution to the problem seen regarding human rights as Ranciere seems to offer a more pragmatic version of human rights.

If we take the incident of Dr. Aziz's tragic death which Lily was unaware of and could not acknowledge even after she knew the reality can be another example to prove that the decline of the nation state resulted in the end of the rights of man. According to the letter written by Munir, it clearly states the condition of Dr. Aziz years ago when they were together. In the letter he writes that he walked with a crutch because of his injured toes, and Aziz's eyes were injured. They did not work in the prison because of their will but because they were forced to, and the consequences they are led to is what nation is responsible for. Later after many years, Lily came to know he was killed in the prison serving the victims there. Neither Aziz was involved in any violence against the country nor he had committed any crime, but he had to face the consequences because of the decline of the nation state. This was another consequence of being stateless since a growing number of people had to live outside legal protections, and had no right to residence or right to work; they had to live outside the law. They were liable to jail sentences without being convicted of a crime: "Since he was the anomaly for whom the general law did not provide, it was better for him to become an anomaly for which it did provide that of the criminal" (Arendt, Decline of the nation state 286). Arendt argues that the best way to see if someone lives outside the law is to ask if their legal position would be improved by committing a crime. They remain an exception, but it is an exception provided for by the law. The stateless criminal is not treated worse than others; he is treated like every other criminal:

> The same man who was in jail yesterday because of his mere presence in this world, who had no rights whatever and lived under threat of deportation, or who was dispatched without sentence and without trial to some kind of internment because he had tried to work and made a living, may become almost a full-fledged citizen because of a little theft. Even if he is penniless he can now get a lawyer, complain about his jailers, and he will be listened to respectfully. He is no longer the scum of the earth but important enough to be informed of all

the details of the law under which he will be tried. He has become a respectable person (Arendt, Decline of the nation state 286).

Therefore, the novel *Sweetness in the Belly* by Camila Gibb presents the violation of Human Rights on different characters Lily, Amina, Aziz, Munir, and Yusuf in different situations and other because of the nations' authoritarian rules backed by totalitarianism and imperialism causing the decline of the nation state which results in the end of rights of the characters, especially Lily, leaving her as a refugee among refugees despite her trial to get along with the neighbours and country. She is even discarded from the process of assimilation and integration. On the one hand, she is not accepted and she denies the acceptance in other, she is deprived of human rights which are not guaranteed to her by the nation, regarding her as outsider because she is a refugee.

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Denial and Lack of Unconditional Hospitality in Gibb's *Sweetness in the Belly*

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Abstract

  The novel, *Sweetness in the Belly,* is a picture-perfect example of impossibility to hospitality to the refugees, namely, Lily, Amina, Yusuf, and Dr. Aziz by the people and state in Harar, and the major character Lily's denial to hospitality in different places offered by different characters in the novel.Critics depict Camilla Gibbs *Sweetness in the Belly* as a catastrophic side effect of dictatorship, civil war, colonial impact, and poor living conditions in the 1980s and 1990s Ethiopia. The novel ends up in the psychopathic refugee status of the characters and the premature tragic death of the lover of the protagonist. The novel may present dictatorial effects, deprivation of human rights, and state dominance on its citizens resulting in refugee status, but in my reading, the novel is a strong exhibition of complete denial to hospitality by the states as well as the individuals segregating the humans from humans. The firsts and foremost identity of individuals as humans are denied. The state dominance using repressive state apparatus results in the loss of characters around the protagonist and the denial of hospitality, especially unconditional hospitality, as proposed by Jacques Derrida, makes the life chances of the characters of the novel vulnerable. I, therefore, argue that the novel is a picture-perfect example of impossibility to hospitality to the refugees, namely, Lily, Amina, Yusuf, and Dr. Aziz by the people and state in Harar, and the major character Lily's denial to conditional hospitality in different places offered by different characters in the novel.

Keywords: *tyranny, dictatorship, justice, welfare, imperial attitude*

  The novel captures some of the most damaging side effects of dictatorships and war-ridden life circumstances during the dictatorship of Emperor Haile Selassie in Ethiopia. In addition, it exhibits the condition of violation of human rights depriving the refugees, stateless, and war-ridden humans form "right to have rights" (296) as Hannah Arendt proposes in her essay "Decline of the Nation-State; End of Rights of Man". All the protagonists are deprived of minimal human rights for survival. Deprivation, exclusion, and statelessness end up in the death of Dr. Aziz, psychological imparity of Amina due to gang rape by police, mental turbulence in Yusuf, and loss of the love of life and refugee status of the major protagonist, Lily. It is also interpreted as suffering undergone by the nation state's hesitance of acceptance of the refugees in their land, enforcing them to live "bare life" in ancient term belonging to god and in classical term away from "political life" (116) proposed by Giorgio Agamben in "We Refugees".

Regarding hostility and hospitality, Emmanual Levinas proposes conditional hospitality where he concludes that ethics should be the basis to provide hospitality to the refugees and suggests that the guest should be "welcomed" and paid "attention" to. Levinas claims that "to possess the idea of infinity is to have already welcomed the other" (12). He postulates that "… the face presents itself, and demands justice" (Totality and Infinity, 294). Therefore, in "Cities of Refuge" for Levinas, to provide hospitality is the ethics (34) of a man. Emmanual Kant moves forward regarding hospitality that the host has to welcome the guest as his duty (xxii). He argues in *Toward Perpetual Peace and Other Writings on Politics, Pe*ace, a*nd History* that it is the moral duty of the host to welcome the guest. He writes, "… what may at first glance look like a naïve claim to knowledge of the actuality of progress is, in fact, a belief from a moral point of view" (Kleingeld, xxii). Kant proposes hospitality as the right of the guest.

> …we are concerned here with right, not with philanthropy, and in this context hospitality (a host's conduct to his guest) means the right of a stranger not to be treated in a hostile manner by another upon his arrival on the other's territory. If it can be done without causing his death, the stranger can be turned away, yet as long as the stranger behaves peacefully where he happens to be, his host may not treat him with hostility. It is not the right of a guest that the stranger has a claim to … but rather a right to visit, to which all human beings have a claim, to present oneself to society by virtue of the right of common possession of the surface of the earth. (Kant, 82)

Emmanual Kant claims that the guest should not be treated in a hostile manner. He further states that the guest has the right to visitation only. He but puts the condition that the guest may be turned away without causing his death, and if he desires to live in the guest's place, he has to be abide by the conditions put forth by the host (82). Levinas and Kant both emphasize hospitality but with preconditions.

When the issues of hospitality become the burning issue in the context of refugees, they are always conditioned as Levinas and Kant claim. Jacques Derrida, a French philosopher, proposes unconditional hospitality standing on Levinas's ethics and Kant's morality and believes that "there would be a new order of law and democracy to come to be put to test (experimentation)" (Derrida, 23). He asserts that such cosmopolitanism providing unconditional hospitality "has not yet arrived" and "If it has (indeed) arrived… then, one has perhaps not yet recognized it" (23). He further argues that the guest should be welcomed without questioning and should be treated and given space without depositing any conditions, even if the host has to move away from his own home (18). This concept of hospitality, proposed by Derrida, is an unconditional one that Gibbs attempts to find for the characters in the novel but uncovers it to be baffling to find such hospitality even in the novel, which is next to impossible to find in real-life situations. I will, therefore, look at the novel using the theories of Emmanual Levinas, Emmanual Kant, and Jacques Derrida to look at the denial of hospitality in Gibb's *Sweetness in the Belly*.

Gibbs gives the childhood account of Lily where she calls herself a nomad. She was born in Yugoslavia, breast-fed in Ukraine, weaned in Corsica, freed from diapers in Sicily, and walking by the time they got to the Algrave. When she starts speaking French, she was off to Spain and finally lands in Africa where her new journey starts. The Great Abdal of the Sufi shrine of Bilal al Habash receives her when her parents went off forever. The Great Abdal accepts her and welcomes to Tangier. The hospitality provided to her appears like the unconditional one. He starts teaching Qur'an and acknowledges her as daughter and student. If the Great Abdal had known that she would be living with her for long, he would

not have accepted her parent's request to take care of her. "The saint's disciple, the Great Abdal, received us with some initial reservation, but softened once he'd placed his hand on my mother's stomach … It would only be for three days"(Gibbs 8). The hospitality provided to the daughter of a nomads, the wanderers, was conditioned for three days only as ethics proposed by Levinas. It depicts that the hospitality she entertains is an ethical obligation to the Great Abdal.

Lily becomes the nurse when she lands as a refugee in London, she comes across Amina, whom she readily accepts as her roommate. Despite the fact they are from the opposing tribes of high land and low land of Egypt, Lily embraces her and supports her to give birth to the baby. Even other refugee inhabitants help her in delivery and in raising the child, Lily demands nothing from Amina. She welcomes her with open arms and adjusts herself on the sofa giving Amina her bed. This is what Jacques Derrida calls unconditional hospitality. Derrida claims that the hospitality should be provided without any conditions and should be welcomed even if the host has to leave his residence. Amina receives the hospitality with full gratifications. Derrida asserts that to provide hospitality, the host must also accept the hospitality offered. Amina is in a situation where she is deprived of other options. So for Amina, it's not the hospitality but, it is a compulsion to live with Lily. She is relieved in the host's (Lily's) room and leads a better and comfortable life at the time of her desperate need of asylum. She accepts the hospitality provided by Lily, which we can perceive as unconditional hospitality. Lily, on the one hand, seems to provide unconditional hospitality, on the other hand, it's conditioned to seeking escape from refugee status. Whenever she comes across any Ethiopian, she loves to have coffee and talk to them for a reason that she could inquire about her lost love, Aziz. Lily does the same with Amina as well. She possess inner instincts to find Aziz and since Amina is an Ethiopian, she expects to get some clue to find her forlorn love. When Amina asks Lily, why she has been so kind to Amina, Lily explains, "Because you remind me of people . . . people I love," I finally said. "And none of them are here" (Gibb, 15). Later they together opens an organization sensing the increasing need for an office in London, where people could exchange names in the hopes of locating family members. The main motive was to find their lost people. Lily and Amina, both have a common job, Lily to search for her missing love, Aziz and Amina to search her husband, Yusuf. Both are guided by their self-interests, making their bonding a conditional one.

Back in time, Hussein takes Lily to Harar. The youngest wife of Seikh Jami, Gista, takes Lily to her cousin's home to live. Seikh Jami, mumbles to Gishta after which she leads to provide shelter to Lily. When all were calling her Farenji and when she has nowhere to go, she feels that she would be free in Harar and lead a happy life. When Gista leads Lily to Nouria's house, Gishta expects to make some amount of money to her cousin as a source of income in the form of rent for the space catered.

> Gishta, I suddenly realized, looked at me as a source of income for this woman, her cousin, expecting me to pay rent, and pay well. …whereas I was an enigma and a threat. I surrendered to my new landlady a portion of the money the Great Abdal had given us for the journey. (Gibbs, 33)

Finances always play a significant role in providing refuge to the refugees. Nouria provides her shelter with the expectation of some money as rent. This city of refuge becomes the city of exile to Lily since she is expected to pay the rent in the land she dwells. Lily, from the very first encounter with the people of Harar, takes herself as a threat to the people of Harar as Hararis called her farenji. This

indoctrination gave her psychological positioning to be a refugee. She uses the word "Enigma" (33) which means problem, mystery, and riddle for herself. Her first experience in search of hospitality seems to be hostility for herself. Lily uses the words "my new landlady" (33) to denote Nouria that connotes the existence of hierarchy between them. The landlady is the master of the house where Lily, will somehow live under the terms and conditions directed by her new master. George Wilhelm Friedrich Hegel, a German philosopher, who developed a dialectical scheme that emphasized the progress of history and ideas writes in his "Master-Slave dialectic" the story of two independent "self-consciousnesses" that encounter one another and engage in a life-and-death struggle. Each self-consciousness must struggle with all its might to realize the extent of its strength with the other (1). This struggle is evident in Lily as she enters Harar. "Master morality" dominates "slave morality" which turns out to be hostile for Lily psychologically. This psychological inferiority is further strengthened by the symbolic dominance of the demand for money and bodily gestures of Nouria.

Nouria gets some money and provides the space to reside. Lily hopes for survival. Nouria gives some hope to Lily. Emmanual Levinas calls for offering hope when he writes " "make the sunrise for (innocent) manslayer!" and the word sun would not figure in this verse to locate the place of the city or to indicate the direction it faces. It is mentioned to affirm that life must have some sun" (Levinas 42). Lily can be compared to an "innocent manslayer" as suggested by Levinas. Emmanuel Levinas presents the concept of innocent manslayer as half guilty and half innocent in his essay "Beyond the Verse Talmudic Readings and Lectures". Lily is guilty of being born of a nomad whose parents disappeared when she was too young and she is half innocent because she has committed no crime except born as a daughter of wanderers. Levinas claims that such manslayers should be protected from the "blood Avengers" and should be provided security because they are half guilty and half innocent.

> The cities in which we live and the protection that, legitimately, because of our subjective innocence, we find in our liberal society (even if we find it a little less than before) against so many threats of vengeance fearing neither God nor man, against so many heated forces; is not such protection, in fact, the protection of a half-innocence or a half-guilt, which is innocence but nevertheless also guilt - does not all this make our cities of refuge or cities of exiles? (Levinas 40)

Cities of the refuge provide hospitality, but at the same time, refugees have to live inside the four walls that again is an exile. This applies to Lily's status as well. Lily's Security and acceptance in the house is assured because she can pay some sum of money to her new landlady, a master-slave relationship, where she is supposed to live in the house and inside the city build within the walls with the condition that she pays and rules she obeys. This is well presented in Alan Gratz's Refugee as well, where Mahmoud's, one among the three families, had to pay even to spend a night in a deserted container, not belonging to whom they paid. Hospitality without any financial or other sorts of reward is practically not found.

When money is one of the major reasons for Lily to be accepted in the family, she expects that she would also be accepted in the shrine. When her students started singing a section of the Qur'an favored in Harar which refers to seeking refuge in sympathetic lands, Sheikh Jami uttered "very good" but when he comes to know that the students are taught by some "farenji" he gets disappointed. The attitude and behavior shown by Sheikh Jami gives the picture that Sheikh as the leader of the religious

group is against accepting Lily though she has done a fantastic job by teaching the kids. In fact, for Muslims, the idea of hospitality derives first from the Qur'an itself, which requires that hospitality or charity be offered to travelers: "It is righteous to believe in God; [and] to spend of your substance, out of love for Him. For Muslims, the entire world is their home as for stoics" (226). Pnina Werbner in her book *Islamic Studies in the Twenty-First Century: Transformations and Continuities* also claims that Muslims, consider the entire world as their home and if that is so, other people living on the earth should have the same right to call the entire world their home, but it is not accepted. Werbner writes:

> … She responded, "this is what we believe in Islam." She quoted a saying from the poet Muhammad Iqbal. "Muslim hey, ham wathan hey, sara jehan humara" (as Muslims our homeland is the whole world). "We believe that Allah is the god of all people," she added. Literally "world citizen" translates as aalmi shahri, but this expression is seldom used, I was told.(Werbner 226)

Werbner argues that Muslims are world citizens as stoics claim. John Sellers writes: "…cosmos is a city, the only true city, and that it is to this cosmic city that the stoic will have his primary affiliation. Consequently, he will reject, or at least be indifferent to the conventional city in which he was born" (Seller 1). For stoics, the entire cosmos is one city and they are free to live the way they desire without any rule of law formulated by a bounded city. Despite the fact, that it is written in Qur'an that hospitality should be offered, Lily is not accepted as Muslim since she is a white foreigner. Hannah Arendt claims that "refugees were persecuted not because of what they had done or thought, but because of what they unchangeably were- born into the wrong kind of race or the wrong kind of class or drafted by the wrong kind of government" (Arendt 294). Lily faces the denial not because of other reasons but because she is of a different race, a foreigner. Her student's performance in the shrine is overlooked just because they are the students of a Farenji. Sheikh Jami considers that foreigners as liars, thieves, and useless. "She spoke timidly through the door. "The students have come for a blessing," she said. "But with a farenji? We do not learn our Islam from farenjis! These people are useless! Liars! Thieves!" he shouted" (Gibbs 136). Lily taught Qur'an for livelihood and the scriptural authority says that the refugee is to be treated justly and "provide him with whatever he needs so that he may (truly) live (Levinas, 34). Lily is completely denied hospitality and her life chances evaporate since her students are not recognized in the shrine as well.

Authorities, may it be social, religious, or political, hold the control over hospitality. Lily is denied and mistreated in the shrine through the authority of the shrine. Amina, Yusuf's wife, who is alleged Oromo agitator, faces the hostility through the sexual harassment of state clouts. The novel presents the pathetic condition of Amina and Yousuf as a result of the Emperor's sole intentions to elongate his regime and dominate the agitation in the form of civil war. Police rape and discards her when she goes to a refugee camp to escape the civil war.

> Before and during the civil war police harasses the people and migrants/ refugees. After Yusuf was taken they began interrogating all the Oromo in the camp. Amina, as the wife of an alleged Oromo agitator, … The only way to protect her son was to yield to their demands. She lay down, spread her legs and let the first officer charge into her. The second officer, dismissing her as a prostitute because she was not infibulated, and demanding a tighter hole, heaved himself into her anus. (Gibb 151)

Amina's only chance of survival is to accept the sexual raid to save her son from state police. She anticipates getting hospitality and acceptance in the camp, but for that, she had to succumb herself physically and sexually to the militia. Despite her innocence, she is penetrated by police as she is the wife of an alleged Oromo agitator. "Alleged" is just doubtful and suspected, declared but not proved, still, then Yusuf is tortured.

Amina is raped and decried a prostitute. Her "right to have right" to speak for herself and protection from the police is refuted. She is denationalized and hence dehumanized. Hannah Arendt designates the positioning of refuge when she inscribes, "once they left their homeland they remained homeless, once they had left their state they became stateless: once they had been deprived of their human rights they were rightless, the scum of the earth" (267). Arendt's postulation stands evident in *Sweetness in the Belly*, where Amina is deprived of even minimum human rights since she attempts to leave her home. The state law is no more supportive to demand justice for her. Amina becomes entirely rightless to raise her voice against the hostility on her. Though the violence on her is because of the power bestowed to police by the dictator, police violence is "faceless and formless" (Derrida 14). The identities of those, who raped, remained unidentified. The state showed no concern over the policy dominance. The political status of the migrant Amina, if compared with the concept of Thomas Nail's Migrant cosmopolitanism, is in between that of the human and the animal, in the city but not belonging to the city (Nail 189). They were never inquired or punished for their deeds. Hostility is what she faces for the expectation of hospitality.

When Jacques Derrida talks about unconditional hospitality in his essay "On Cosmopolitanism" he claims that for such hospitality to be in real practice, police must be provided with the limited power under the control of the political authorities. If the police is provided with the excess power to deal with the migrants, they might be ruthless and may cause the death of the migrant as well and are not answerable to anybody.

> … it will be necessary to restrict the legal powers and scope of the police by giving them a purely administrative role under the strict control and regulation of certain political authorities, who will see to it that human rights and a more broadly defined right to asylum are respected (Derrida, 15)

For hospitality to asylum seekers to be possible, the asylum seeker should be able to have free movements which are restricted at borders and everywhere else exercising state laws. When Amina tries to escape poverty, she is detained at the concentration camp. Free movement is denied, which is against hospitality. This does not just give the victim a temporal effect but also long-term impacts, which are illustrated in the novel. The situation of Amina in London is a clear representation of refugees and victims of civil war and other form of wars. Amina is "ruptured, she was pregnant, she was free. A man in a police uniform scares her far more than some drunken neo-Nazi bigot on a tear"(Gibb 151).

Amina pretends to assimilate with the English culture and remain happy but still torments the reminisce that creates a psycho-traumatic effect. Yosuf's condition is even more awful. Once when they were in London, a car backfired in the street below, and Yusuf hurled himself on the floor and tried to crawl under the sofa. The brutality of torture he has undergone in the concentration camp can be predicted by his pretense. The psychological and mental trauma they go through is the outcome of the hostility of police who were supposed to provide hospitality to the refugees. Additionally, according to Levinas,

political asylum is the right of the refugee, but that right of Amina and Yousuf is snatched away, turning them to live "bare life" referring then to a conception of the life, in which the sheer biological fact of life is given priority over the way life lived, by which Giorgio Agamben means its possibilities and potentialities are all sacked.

The entire novel revolves around Lily, who is loved by Aziz. He helps her to escape after the decline of Dictator Haile Selassie. Lily loves Aziz and wants to have settled life with Aziz but Aziz, as a member of rebels, is put to death in the refugee camp by the state for his disapproval of what the state was offering him. The place Aziz and Lily mostly meet is the room where people gather to watch television. Aziz shows the desire for intimacy every time the people in the room leaves. One mouth to the finger is an appeal to sexual plea in body language, so he is more attracted to her body than providing hospitality to her than genuine respect to embracing her. In Dire Dawa, Aziz knows that Lily is supposed to leave Harar for London but, he comes to her room and gets sensual with her.

> He pressed his lean body into mine, his tongue still deep in my mouth, his hand slowly circling my back through the thin fabric of my diri, lulling me into something as tingling and drifting as mirqana. The movement of his hand kept me afloat as we rocked back and forth. He rolled me over, my back to his front. His fingertips circled my navel and he breathed heavily into my neck. I shivered and felt the hardness of him against the small of my back. (209)

They spend the night together, and later Lily is forced to travel to London, and Aziz stays back. Had it been the genuine acceptance, Aziz would have either moved away with Lily or asked lily to stay back. Aziz seems to have been with lily just for sexual instinct. Hospitality is, therefore, driven by sexual instinct.

In London Robin, a doctor in the same hospital where Lily works, tries to get near Lily and expresses love. He is hospitable to Lily and wants to help her in every possible way. Lily denies getting near to Robin, but Robin wants to get near to Lily and says "I just want to get to know you better,"(Gibbs 174). But before Robin wants to accept her as a part of his life, before he could cuddle her with her open arms, he wishes to know who and what sort of a woman Lily is. Furthermore, he tries to enquire about her parents and her roots. Lily's expression that "Robin was asking me about my guardian today,"(164) distinctly demonstrates that Robin did not welcome Lily unconditionally. These lines of *Sweetness in the Belly* further support that Robin is more interested to know where Lily has arrived from before accepting her. "But how can I get to know you if you won't even let me see where you live?" … "I just want to get to know you better," he says.(173,174)

Robin gives the impression that he has an intense desire to come close to Lily, but that desire to be near is more inclined to know whom he is going to accept as his guest, rather than welcoming her without any question. In His book, Paper Machine, Derrida questions, "Does hospitality consist in interrogating the new arrival?" in the first place by asking their name, "or does hospitality begin with the unquestioning welcome?" Is the second of these attitudes more in keeping with the principle of "unlimited hospitality" that you are talking about?" (67).

Derrida is against interrogating the new arrival and suggests that unconditional hospitality is possible only when someone accepts the guest without even asking the name but Robin tries to question Lily before he embrace him completely. Robin welcomes Lily, but along with the open arm welcome, he questions about the past of Lily which for Derrida is not unconditional hospitality. If Robin had

unconditional hospitality for Lily, he should have unquestioning unlimited hospitality. Furthermore, for the hospitality to be unconditional hospitality, according to Derrida, the guest must accept the hospitality provided by the host.

> … which must lead, according to a necessity we will often put to the test, to the reversal in which the master of this house, the master in his own home, the host*, can only accomplish his task as host, that is, hospitality, in becoming invited by the other into his home, in being welcomed by him whom he welcomes, in receiving the hospitality he gives. (Derrida on Kant 9)

If the master of the house wants the guest to welcome the guest, the guest must not be reluctant to accept the hospitality provided to the guest. If the host forces to receive the hospitality, it is just like welcoming someone into the prison where the guest feels that he is locked and forced into it. He does not enjoy his freedom, not only physical also mental and emotional. Lily, though welcomed into the life of Robin, feels the same. Hospitality must emerge out of the free will of the guest and the host, but here Lily is not interested in Robin's life. Robin's hospitality is therefore conditional hospitality which is not acceptable for Lily.

Hospitality is expected in the novel to the refugees, but the form of hospitality they expect is not achieved or is not acceptable either because of the state's repression or their desire for unconditional hospitality. Hospitality that the characters in the novels try to provide are not unconditional as Jacques Derrida imagines. The conditional hospitality, initiated as ethical, proposed by Emmanual Levinas and duty, as proposed by Emmanual Kant, seems to be attained by the refugees to some degree, but the present status of refugees demand unconditional hospitality so that they can lead a happy, prosperous, and most importantly humanly life which the novel depicts that it lacks which is the real-life situation of the refugees as well.

Camella Gibb's *Sweetness in the Belly* is, therefore, a portrayal of the call for hospitality for the refugees and justice to them. Gibbs presents Lily, Amina, Yusuf, Aziz, and other characters who expected hospitality from the hosts, but they only get hostility and though in some of the cases they get the hospitality, they don't get complete hospitality. The unconditional hospitality proposed by Jacques Derrida is nowhere to be witnessed. He keeps hospitality at the core of cities of refuge, not forcing to assimilate, limited work and power to police under political authorities, and hospitality as the law must remain unconditional. Derrida's concept of such cosmopolitanism demands unconditional hospitality that lacks in the novels as well as, in real-life situations. It is, therefore, clear that this novel, Sweetness in the Belly, presents the absence of unconditional hospitality proposed by Derrida and such hospitality has not yet been witnessed and indeed if witnessed, not yet recognized.

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Refugees in Tribal Global Village in Habiburahman and Mohsin Hamid

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Abstract

In Habiburahman's historical novel *First, They Erased Our Name: A Rohingya Speaks* and Mohsin Hamid's *Exit West*, a semi-historical novel with elements of magical realism, I argue that refugees' dream of global village or cosmopolis is constantly frustrated or deferred in a tribally oriented roadblocks of borders due to the nation-state's sovereignty and its routine use of the state of exception; yet, these refugees do not give up their hope of founding a global village of sorts through the political space. To rephrase my claim, in these novels, the nation-state's sovereignty, which exclusively reserves the prerogative of the state of exception, biopolitically forces a certain section of its people into bare life, in Agamben's sense, forcing the refugees to flee their homelands and suffer during and after their numerous border crossings, denuding the presence of tribalism within the global village. Yet, largely owing to the occasional reception of individual hospitality, these refugees are able to keep alive their hope of belonging to a community through seeking the political, a space where they can negotiate and renegotiate their rights. I argue that their persecution is due to Myanmar's military government's biopolitics in that it has reinscribed the nation on the basis of religion and Sino-Tibetan race (tribalism) and rendered stateless the Rohingya Muslim of Indo-Aryan race. Nearly the same could be said about Hamid's protagonists, Nadia and Saeed, as they face a similarly tribalistic predicament in London, where the city is divided between the dark and light zones, occupied by migrants and nativists, again the state siding with the nativist.

Keywords: *human rights, justice, biopolitics, racism, migrants, nativists, biopolitics*

Despite facing state brutality or state's abdication of its responsibility and the absence of right to have rights, these refugees keep alive the hope of global village, and they are able to persevere because they do occasionally receive hospitality from a few good Samaritans; therefore, there remains some glimmering hope of cosmopolis or global village in an excessively tribalistic world they are forced to live, and it is this hope provides them energy to fight for their rights.

Initially situating the problem in general, I have deployed Marshall McLuhan's concepts of "global village" and "tribalism"; and as for fleshing out the problems of refugees in particular, i.e., their simultaneous acceptance and denial, I have relied on similarly articulated Derrida's hostipitality, which

postulates an inherent presence of hostility in hospitality. At the same time, I have used Derrida's cosmopolitanism in a manner that it is contiguous with McLuhan's global village, especially while discussing how the refugees are able to retain their hope of a political community and freedom from persecution. To identify the causes of displacement and out-right hostility of the nation-state, I have found instrumental Hannah Arendt's right to have rights, Michel Foucault's sovereignty and biopolitics, and Giorgio Agamben's bare life and state of exception, which results from the nation-state's excessive sovereignty.

Habiburahman and Hamid's critics have left unattended nation-state's sovereignty and state of exception, as if neither had any bearing on forced displacement and tribalism to exacerbate refugee crisis. To provide a swift overview of relevant critiques, Gay Alcorn limits his discussion of Habiburahman's novel to issues of the oppression and the struggle of the Rohingyas whose history is not written but only the stories whispered through generations to ensure they are not lost. Similarly, critic Delwar Hossian's focus is on the negligence of Rohingya's issue in the global assembly of United Nations General Assembly. He argues that geopolitics and power politics of the major countries and their policies have once again proven that the Western powers have disregarded refugee crisis in the global village. David McKechine reads Habiburahman's novel as a graphic portrayal of the state violence and atrocities that the Rohingya suffer, but the global world and the media generally turn a blind eye to their issues.

To look into some of views on Hamid's *Exit West,* Hannah van den Bosch depicts the condition of migrants in the world in relation to their identity where migrants are devoid of finding their true identity as they are always on the move without recourse to safe haven for any stability. Being always displaced, these refugees are in constant search of their identity. And due to their incessant movement, they always have "more than one home-place" (6). Sercan Hamza Bağlama observes *Exit West* as a historical narrative of dehumanization of global refugees. It is due the dehumanization, "a distance between refugees, 'them,' and locals, 'us,' is created," and refugees "are perceived only as numbers and commodified objects" (151). Hamid poignantly captures xenophobia when vulnerable refugees are seen as a security threat and welfare system drainage. Nayab Sadiq and his co-authors explore the issue of migrant subjectivity in that migrants are affected by the cross-cultural relations and, due to which, their hardships only intensify. The political power imposes its will over them, and that very power "is exerted over them to remodel their identities" (587). Unlike the existing literature, my research will hold responsible sovereignty of nation and state of exception for causes of displacement and tribalistic hostility that refugees experience during the arduous and life-threatening journey.

When Marshall McLuhan coined the term "global village" in *Gutenberg Galaxy*, he referred to the phenomena of bridging the global gap and increasing global connectivity by the means of technology. In his own words, because "the electro-magnetic discoveries have recreated the simultaneous 'field' in all human affairs," "the human family now exists under conditions of a 'global village.' We live in a single constricted space resonant with tribal drums" (31). In the context of the Habiburahman's Myanmar and Hamid's some middle-eastern country (likely Syria), and other hostile countries along the escape route, the global village's share imperfections are evident: Interconnected by electric circuitry for communication across the globe but isolated in other most crucial aspects of life. Looking at what refugees have to endure to stay merely alive, the world in the present can be described mostly hostile and isolating. McLuhan admits, "Life in the global village has a shadow side that is hostile" ("Violence"). Not substantially different from McLuhan's vision of global village having tribalism only on the shadow

side, Derrida's cosmopolitan hospitality is simultaneously hostility and hospitality: They are complimentary as the latter can be realized only imperfectly and only conditionally ("Hostipitality"). It is Derrida's this concept of hostipitality that captures the simultaneous hostility and hospitality that the refugees in these two novels encounter in their journey, though disproportionately.

Since I have identified nation-state's sovereignty and its use state of exception as rule as the cause of hostility against refugees, it is relevant to briefly ruminate over the concept of sovereignty. As Balibar intimates, when the state became nation-state after Westphalia Peace Treaty of 1648, the nation-state usurped the popular sovereignty, thus allowing it to assert state sovereignty, which eventuated the bifurcation of citizen and human in the very Declaration of Rights of Man and Citizen (Balibar), which rendered human rights as non-juridical, thus putting refugees outside the safety net of law (Agamben "We Refugees"). The ramification is that refugees are left with the status of statelessness, devoid of what Arendt calls the public life, i.e., outside the juridico-political right to have rights. The same state sovereignty Foucault evokes when he elucidates its biopolitical power ("State control of the biological") to "either have people put to death or let them live" (*Society* 240). And he adds, "The right of life and death is always exercised in an unbalanced way: the balance is always tipped in favor of death." Agamben extrapolates thanatopolitics from this very expression of Foucault's in that the sovereign, the one who can suspend the law and rule on the basis of state of exception, either kills or abdicates its responsibility by abandoning people to die (*Homo Sacer*). In its abdication, the nation-state uses its sovereign power to turn the stateless into bare life, which is a politicized form of zoe that is exposed to death, and this is even truer in the case of refugees (Agamben "We Refugee").

Having established the conceptual history of sovereignty and its ramifications, let me turn to the major events of these two novels, beginning with Habiburahman's. In its very opening lines, the novel describes the extra-constitutional status of the Rohingya that "to retain Burmese citizenship, you must belong to one of the 135 recognized ethnic groups, which form part of eight 'national races'. The Rohingya are not among them" (1). This sovereign law enacted under the state of exception makes the Rohingya "ethnic group officially" erased, but the repercussion of the erasure is such that they are rounded, persecuted, and killed in mass. Since the military takeover in 1962, Myanmar has become one thanatopolitical state in that it has assumed the role of determining which lives are worthy to live and which are not, therefore declaring the Rohingya Muslim both foreigners and" terrorists" (153), not worthy of living, only nuisance to the creation of pure race-based nationality. Once rendered stateless, the Rohingya lose the "right to have rights" and access to "the public life" or the political space (Arendt 298, 301). The state's biopolitics operates on the state of exception, allowing the elimination of what it considers to be unworthy life to be part of the pure Burman nationality, and the nation's purification project of creating ethno-nationalist, Sino-Tibetan Myanmar marches on with impunity.

Going back in time, Habib's family has been displaced from his home since his grandfather's time, since the 1978 ethnic cleansing operation. His family and other Rohingyas have been always on the run: "Fleeing. Always fleeing" (15). Habib summarizes the generational flight: "I never knew my own grandfather, who used to live with my grandmother and father in nearby Arakan State, before our family were chased away… my grandfather was arrested and tortured to death… The rest of the family went into hiding while they waited for the manhunt to end" (27). Habib is only three years old in 1982 when the military dictator Ne Win excludes Rohingya from the 135 national races and bans the word Rohingya, all to create a fictional enemy in opposition to Burmese national identity based on Buddhism,

Sino-Tibetan race, and the color of their darker skin: "They say that because of our physical appearance we are evil ogres from a faraway land, more animal than human (1). Turned into bare life, triably because of the state use of race, the Rohingya are hunted and are always on the run.

Being refugees in their own home country for three generations, Habib's family lives in a border village "between Chin State and Arakan State" (Habiburahman 16). Obviously under the interminable state of emergency, the law is what the military junta says it is or whatever it does is the law, in both Syria and Myanmar. For instance, one soldier tells Habib's father in his face, "We are the law here!" (67). Following Foucault and Agamben, it can be said that Myanmar's treatment of the Rohingya is an example of the state's biopolitics based on the state of exception, displaying the sovereign's right over life as right to kill any subject it considers unworthy of life.

Both of Habib's grandfather and grandmother had to flee in 1978 in an ethnic-cleaning operation; if they did not, they would be "slaughtered" (Habiburahman 15). After zoning them, putting the entire Rohingya community into an internment camp, now the military confiscates their home: "'Kalar, your house is on land that is required by the state. It will be demolished to build the extra toilets that we need" (42). The Rohingya have been rendered outside the law and outside justice, completely turning them into politicized form of bare life, in Agamben's sense, to be sacrificed as unworthy of living (*Homo Sacer*). The very idea of Myanmar nation has been built around Tibeto-Burman (Mongol) race, Burman language, and Buddhist religion, stressing on purification and homogenization of the nation (Wade 29-34). This has largely to do with the nation's racist, xenophobic biopolitics degrading into thanatopolitics, the major cause behind the refugee crisis in Myanmar.

Reduced to bare life, the Rohingya's statelessness are open to the worst forms of persecution, including brutal public execution, by any state sanctioned entities like the military, border patrol, and even Rakhine or Burman Buddhist nationalists. The Rohingya can be inflicted any amount of violence with impunity, without accountability. Habib's father is beaten, his home and business robbed by the soldiers in daylight, and mother is obviously raped, likely gang-raped by soldiers: "She looks distraught, there are bags under her eyes and her hair is a mess. Her blouse is torn, and there's a big red mark on her neck" (50). In another operation in Habib's village, the soldiers ask his family to surrender their home or be killed. The Rohingya are not even allowed to leave the village, again because of the state of exception. Their options are: either live in "prison-towns" without means (57), serve as slaves without rights to ownership and free movement, or flee if they are lucky to be not caught and shot to death.

In 1994, Habib is fifteen when his village is burned down, and "all that remains is a huge pile of ashes" (61). To get out of the village, the family needs a dozen of permits simply because of being Muslim, and his father has to pay everything they have. As they know they can be killed for leaving their village, and they know that "this is a journey of no return. Whatever happens, this enforced departure does not bode well" (62). When they reach the grandmother's village, it is already ransacked, and now she lives in another prison town. Habib's family lives in Sittwe, where both the military and Rakhine Buddhist extremists harass, torture, and kill the Rohingya at free will (65), with the help of the state's thanatopolitics.

In 1997, Habib tries his luck in Maungdaw, a majority Rohingya town, but moving without proper immigration documents within their own country is forbidden for the Rohingya since they are declared stateless in 1982: "Now that we are foreigners in our own country, this is where we have to report" (90). But his father warns that "Maungdaw is a prison-town where they are gradually trying to

concentrate" all the Rohingya. The only choice that is left for the family is help Habib get out of Myanmar. Unless invisible, he will be taken away and imprisoned or killed: "My visa expires. I am still in Maungdaw. Anonymous, invisible, but hunted all the same" (92). After failure to get a job, Habib returns to Sittwe and embarks on another perilous journey: "I am leaving, and I am well aware of the risks. If I am caught by the authorities, indefinite imprisonment or death await" (97). Habib has to forge "a false identity card made that will help me to avoid arrest and pass roadside checkpoints" (100). Habib is no longer in the record any more as he is "an outlaw everywhere in my country" (102). The state, with its xenophobic overemphasis on its racially pure nation and its sovereignty, by suspending the law and justice, both at the same time, has created a predicament where the Rohingya in Myanmar and other innocent refugees in the Middle East or North Africa have to constantly stay invisible if they want to stay alive.

When arrested in Irrawaddy, his teacher warns Habib: "Leave the country… and don't come back as long as the junta remains in power…If you are identified, you will be killed" (127). With no place to take refuge, it is a day-to-day survival for Habib, "It is a question of survival" (137). Hunted and forced to leave Bangkok, he finds it difficult to be invisible: "To my right are the Malaysian authorities, and to my left the Thai authorities" (143). Despite his efforts, Habib gets arrested and beaten by the Malaysian border guards for no reasons other than being a Rohingya refugee, and now they could be sent back to Myanmar to be imprisoned or killed (144). When he escapes to Malaysia in 2001, Habib has to constantly "between a couple of boulders on the beach or lying on a bed of moss in the depths of the jungle" and on one occasion "in an enormous water tank for several days" (150). Six months pass as Habib goes through "the endless cycle of arrests, detentions, deportations, nights disturbed by the fear of raids," and finally in 2001 the UNHCR grants Burmese refugee status to a few thousand Rohingya, "after a long struggle" (151). After all the sufferings, now UNHCR's acknowledgement gives him an official refugee "status," i.e., the status of being stateless (153). This is the crux of the paradox of UNHCR's hospitality. This is far from over as Habib knows: "The letter from the United Nations grants me a status, but does not afford any real protection. In 2004, after being arrested and held several times in immigration detention centers in Malaysia, then [he is] sold" again to become "a slave in the Andaman Sea" (153).

Habib's father is jailed a dozen times and is tortured to the brink of death in Myanmar. He eventually dies because he "never recovered from the torture that was inflicted on him in prison" (154). After his father dies and he escapes from the Andaman Sea to return to Malaysia, Habib comes out of his invisibility in 2006: "Through relationships with NGOs and journalists, I demand my rights" (155), which means through media outlets, as if McLuhan's electronic circuitry were momentarily working to build a global village. However, now, Habib is more "under threat of arrest," not only because of his being "illegal immigrant but also under the Internal Security Act (ISA)" of Malaysia (Habiburahman 154). The ISA act—which "is used by the state to silence anyone considered a security threat. It allows the police to detain suspects without trial or criminal charges" (155)—is another instance of state of exception that goes against the very idea of justice and the polity. As a state of exception, the act allows the security apparatus of the state to persecute people that it finds threat to its national sovereignty, and it punishes them with impunity.

Vaguely reminding us of McLuhan's connection between global village and "electronic magnetic discovery" (*Guttenberg* 31), Habib acts in a BBC documentary at the end of 2009, in which

he lays bare and denounces the violence inflicted against the Rohingya. Having angered the Malaysian authority, he knows he has to leave the country overnight, with the only option to flee to "Australia by sea" (Habiburahman 156). Along with nine other Rohingyas, he embarks on a refugee journey to Christmas Island, Australia (157). This is "a long and appalling journey," facing the constant risks of being "swept overboard" by the "raging, stormy seas" and "drowned in the depths of the ocean" (157). Here, too, we are reminded of McLuhan, who revised this prediction later: "The new electronic interdependence recreates the world in the image of a global village" (*Guttenberg* 31). When he was reminded of his early 1950s prediction of global village, his response in the 1977 interview was not zealously optimistic: "We are going back into the bicameral mind that is tribal, collective, without any individual consciousness" ("Violence" 1). When asked if the tribal world is friendly, his answer was, "No, tribal people, one of their main kinds of sport is butchering each other." And he adds, "The global village is a place of a very arduous interfaces and very abrasive situations" (2).

When the Australian Navy patrol rescues Habib and other Rohingyas by hauling them aboard, they feel, "For the first time in our lives, the authorities treat us with dignity, respect, and compassion" (158). Taken "to detention centre on Christmas Island," Habib is "given a new identity," and he feels reborn, but this does not last long, either. Soon Habib and his Rohingya friends realize bitterly that "there is no peaceful place on the planet for us Rohingya," as they are "transferred to the immigration detention centre in Darwin, which is much less spacious than the one on Christmas Island" (159). In Australia, it is the struggle for political rights, for the right to have rights, that Habib and other fellow refugees will have to continue. As a protest, Habib decides to "begin a hunger strike" to draw the attention of journalists and humanitarian agencies to his and his people's "agony and suffering" in Australia and elsewhere (159). Having spent four years in Darwin detention center, Habib is finally released in 2014 but remains stateless until this day.

To switch to Hamid's *Exit West*, Nadia and Saeed's city is already filled with refugees. In its opening scene, conflicts between various factions and the state are about to escalate at any time: "some shootings and the odd car bombing, felt in one's chest cavity as a subsonic vibration like those emitted by large loudspeakers at music concerts" (Hamid 4). In the next scene, internally displaced refugees are "pitching tents in the greenbelts between roads… sleeping rough on sidewalks and in the margins of streets" (Hamid 26). The first major incident impacting the protagonists' life takes place when some eighty-five innocent people along with Nadia's cousin are killed: Her cousin "was blown by a truck bomb to bits, literally bits, the largest of which, in Nadia's cousin's case, were a head and two-thirds of an arm" (Hamid 32). In another incident, the state military massacres around hundred innocent workers in the crossfire (Hamid 43). The state imposes curfews routinely with "hair-trigger zeal, not just sandbagged checkpoints and razor wire proliferating but also howitzers and infantry fighting vehicles and tanks" (Hamid 51). Air strikes shatter Saeed's bathroom (Hamid 54). The state's "antiterrorism measure" disrupts communication among people (Hamid 57). Obviously, the state is abdicating its responsibility in its biopolitical management of people. The entire country is run under the state of exception. Soon, Nadia finds her family's home "crushed by the force of a bomb," and she has no idea what has happened to her folks (Hamid 69). And the worst thing happens to Saeed's mother: "[A] stray heavy-caliber round passing through the windshield…taking with it a quarter of Saeed's mother's head" (Hamid 74). Saeed, his father, and his relatives could mourn the passing of the mother only furtively. Under the state-sovereignty's thanatopolitics, even death rituals are forcefully contracted to rush the

process so that mourners cannot grieve properly.

Finally, Nadia concludes that the city is no longer a place for an independent woman to manage living (Hamid 74). In the city, one can encounter scenes of "bodies hanging from streetlamps and billboards" and sometimes teenagers playing football even with "severed head" of "a human being" (Hamid 86-7). These are the major causes that compel Saeed and Nadia's displacement from the city of their birth. But their right to movement is violated by the nation-state's territorial sovereignty. The tent city of Mykonos, Greece, resembles a prison house without proper sanitation and food. The refugees in Mykonos are tribalized on the basis of their country of origin, language, ethnicity, religion, or some other shared attributes. The refugee camp fails to accommodate all color spectrums, "from dark chocolate to milk tea" (100). Without a sense of normalcy, the camp looks like another biopolitical apparatus, a place to be organized and panoptically surveilled for control.

Nadia and Saeed's next stop, London, is divided between Light and Dark, between natives and non-natives, respectively (Hamid 123-24). This is where we see the clash between the global village and tribalism. Local newspapers portray the refugees as "black holes in the fabric of the nation" (130), dehumanizing them and mischaracterizing their plight, thanks to media for engulfing the rift farther. When "their street was under attack by a nativist mob," Nadia's eyes also get "bruised." (133). White Nationalist movement is flaring in the UK: "Britain for Britain" (134-35). Just as in Myanmar, native extremists are in consort with the State (135). The so-called global village is sealed from the refugee access. The refugees are ordered to "vacate the area" (163), by government. Migrants more than two hundred are incinerated alive inside a cinema. Even children are not spared. Nativists destroy migrant dwellings and beat them severely for straying away from the camps. As Saeed and Nadia take stock of their living arrangement of time tax, they decide to abandon this place and look for a door to another city, which happens to be "the new city of Marin" in California (191). None of this would have happened had it not been for the excessive use of the state of emergency and its turning of the refugees' lives into bare life.

What makes these refugees' journey possible is the hospitality they occasionally receive from a few good people. A volunteer teenage girl from the town not only tends to Nadia's wound but also helps Saeed and Nadia find a door for their journey out of Mykonos to London (Hamid 118-19). This volunteer works at the "outskirts of the old town" and risks her life when serving others. In Marin, a preacher runs a charity organization where Saeed serves as a volunteer. The preacher's work is not merely to preach but to "feed and shelter his congregants, and teach them English" (198). On the surface, it may appear that the preacher is being hospitable to his congregants, but such hasty conclusion does not justify the rigor a hospitable act requires. If we pay close attention to the color of his volunteering staff who are "all Saeed's colour or darker," it is evident that the preacher's sovereignty is never threatened by his congregants.

To understand the presence of hostility in hospitality, or tribalism in global village, we will have to read closely the individual hospitality in both novels. When Habib escapes to the Thai border, there is an instance of individual hospitality from Htut, a poor man from different Wa ethnic community, who offers Habib everything he could, "Thank God for putting such charitable people in my path" (131). In spite of the poverty, people here "have big hearts." This does not last long as hostility to foreigners shortly reappears in Thailand: "We don't want any Burmese here" (132). In Bangkok, he finds everything oppressive as he neither knows the place, its language, traditions, nor legal system. As a total foreigner,

he seeks "human kindness" but "no one to be found" (134). In the midst of hopelessness, another instance of individual hospitality comes from a "woman pushing a food stall," who "offers [him] a bowl of noodles" (135). A Thai woman of "Indian descent takes pity on me and leads me to a Hindu temple where I can spend the night." But when he goes to the American Embassy, he is told that "Rohingya rarely make it onto the list of Burmese refugees…and it's very unlikely that they'll even let you into the camp" (137). If hospitality and hostility oscillate between two events in Habiburahman, they simultaneously happen in Hamid's figure of teleporting door, which can be elucidated by following Derrida's notion of threshold.

Derrida's ideas of threshold could be summarized the following words: When it comes to welcoming foreigners or strangers, the door or threshold can neither be dispensed with nor relied on for hospitality: What awaits the other side is uncertainty of the hospitality it promises, thus aporetic. On the one hand, the host, nation, institution, community, or individual, can only welcome strangers and foreigners from a threshold; on the other hand, the threshold perverts the very welcoming by claiming sovereignty of its master's home. The door obviously symbolizes hope in Hamid, a threshold or entry point to another world, which "opens the at-home" (Derrida, *Adieu* 26). Door is "pre-originally declaration of peace" (48). Door "opening" and "hospitality "are at once "associated and dissociated" (19). Door "calls for the opening of an exteriority" (26). It opens the prospect of hospitality, of welcoming the other as infinity. Door is a borderline, frontier, and passage, all at the same time. On the one hand, hospitality requires a door. Without a door, there would be no place to welcome the other. "But as soon as there are a door and windows," says Derrida, "it means that someone has the key to them and consequently controls the conditions of hospitality" ("Hospitality" 14). The conditions, or any conditions, pervert true hospitality. In contrast to invitation, "In visitation there is no door…there are no custom checks for the visitation. But there are customs and police checkpoints with an invitation. Hospitality thus becomes the threshold or the door" (14). It is from the threshold or door one grants the right of asylum or welcomes the other to cross a threshold (frontier of a city/country/etc.) what has not been crossed" (10). Hospitality is always at the door, from the outset (14). "What is called hospitality" is "what is called, "or summoned to respond to the other (11). Significantly, crossing the door is "like dying and like being born" (Hamid 104). This is how Nadia and Saeed feel when going through the door. It is "[e]qually like a beginning and an end," both sides of the door. It does not "reflect what is "on this side and doesn't reveal what is "on the other side" (103).

In Derrida's *Adieu to Levinas*, the door in particular conditions hospitality, at once welcomes the other and perverts the welcoming (19). In Derrida's reading, hospitality faces a paradoxical situation in that its ideality, when it confronts its reality, must have to deal with the possibility of its perversion, even hostility (76, 96). In a hospitable city like Marin in Hamid's work, when Nadia and Saeed cross the threshold and start putting together their life together, or when Habib has to fight for his right to have rights in supposedly welcoming city of Melbourne, all three experience both hospitality and hostility in their struggles to put together a dignified life and search for the political space, suggesting tribalism is always already present in the global village.

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Exposition of Body Aesthetics:
Reading Koirala's *Sumnima* and Parijat's *Shirisko Phool*

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Abstract

The paper aims to examine how the (female) body has been represented in the primary texts selected for this study, namely, B. P. Koirala's *Sumnima* and Parijat's *Shirisko Phool.* In doing so, it analyzes how bodily interactions of the key characters of these novels operate. The paper also makes a comparative inquiry into the body. In doing so the paper utilizes ideas from, among others, Susan Bassnett, Charles Bernheimer, David Ferry. In B. Koirala's Sumnima the title character depicts her robust body in front of Somdatta, her male counterpart but, on the contrary, he fails to appreciate as he lacks the vigor to satiate her appeal. Somdatta's effort of achieving divinity by the power of penance makes Sumnima a victim as two cultures collide. Somdatta's beliefs have been conditioned his Khas-Aryan background and that of Sumnima's by her Kirat culture. Whereas in Parijat's Shirisko Phool, Suyogbir fails to preserve his military ethics and social prestige and becomes mad at Bari's bodily splendor and behaviors.

Keywords: *body aesthetic, penance, prolong history, divine power, salvation, ethics*

Sumnima and Shirisko Phool deal with the subject matter of body aesthetics. Koirala's Sumnima exposes vivacious Sumnima body with 'strong sense of heroism' that she straightens in front of dry body, idealistic notion of Somdatta and Parijat's Shirisko Phool reveals the causes and consequences of Suyogbir's kissing that kills Bari. Suyogbir fails to preserve his military ethics and social prestige while he is mad in Bari's bodily beauty and behaviors. Somdatta's spiritual salvation of Khas-Aryan stocks in the name of achieving divinity by the power of penance makes victim to a Kirat girl, Sumnima, for a long and she ultimately marries with a village boy from Kirat community and gives birth to a daughter. Comparative study compares two or more than two people, places, things, arts, culture/religion and literature and this is a comparative study on Koirala and Parijat characters' body aesthetics in Sumnima and Blue Mimosa. This comparative study's objective is to bring prolong history of body aesthetics of Suryadatta, Somdatta, Bhilla, Puloma and Sumnima in Sumnima and Suyogbir, Shivaraj, Mujura, Sanu and Sakambari in Shirisko Phool for which I take theoretical support from Susan Bassnett, Charles Bernheimer, Jonathan Culler, David Ferry, Guillen Clandio, Jost Francis, Remak H.H.etc.'s ideas. Koirala and Parijat characters expose body aesthetics, experience ups and down of social practices

and continue and/or break throw them from multiple aspects. The narratives in Sumnima and Blue Mimosa also focus on divine power for spiritual living, too but this study highlights an exposition of body aesthetics.

Keywords: *body aesthetic, straightening, prolong history, divine power, comparatives*

Introduction

Bishnu Kumari Waiba, who is better known with her pen name as Parijat and Biseshwor Prasad Koirala, democratic leader of Nepal both are well-known for their novels that attempt to expose the body aesthetics. Argumentations on Parijat and Koirala narratives reflect forms of bodily parts in their novels in their own ways. The female character Bari in Shirisko Phool moves round the dialectic of the images of free will through "orchid flower" and the supremacist through "black-bee sting" but "Sumnima floats calmly in the cool water of Koshi" cleaning her bodily parts but sometimes she is emotional and violent, too (Sharma trans. Sumnima 3). Sumnima insists on exposing the bodily parts, she questions on the practices of the Aryan-Brahmins women's practices and says to Somdatta, ". . . your mom covers her body day and night with exceedingly long clothes making you easy to turn her into a godly figure from a simple human female, otherwise inside the coverings even your mother has the same things what all women have with them" (Sharma trans. Sumnima 9). She does not argue on the law of nature and welcomes the human activities with motioned and motionless bodily parts. She argues boldly with "strong sense of heroism" with Somdatta (13). Likewise, Bari rejects Suyogbir's suggestion to not to smoke too much cigarettes and says "I'd smoke ten with pleasure" (Blue Mimosa 37) and Bari wants to keep her identity "secure" (Nirman, Shirisko 14) and "feel-fresh" keeping herself free from the supremacy of single truth. In Shirisko Phool, "Bari's desired image, and her overriding persona is a self-esteemed, outspoken and independent woman but the man protagonist Suyog perceives of her as an absurd and heartless woman" (Gautam, Simon 44-56). Men and women characters in Koirala and Parijat's novels argue about social wrongs as they are representatives of the body aesthetics.

In Shirisko Phool 1965, trans. Blue Mimosa 1972, Mujura, an eldest girl of the family exposes immature activities and childish behaviors in front of the guests. She is literate, unmarried and she is living at parental home. She is an innocent girl to whom Suyog, her brother Shiva's friend, looks with wrong intention and intends to make her victim of his dreams and desires. Suyog desires her body for sexual pleasure and his kissing ultimately kills her which raises a question that why does Sakambari resort to death at the moment when her body is touched by a retired military man who looks still young, handsome, exposes his body strongly and behaves emotionally intending for sexual activities that poisons Bari slowly as a part of unfulfilled desire of love. It is a dream desire. She can neither fulfill this dream with her brother's friends nor can she forget him. Possibly, her bodily intended sexual desire that is not fulfilled at the moment kills her. In Shirisko Phool, when Suyogbir looks at Sakambari in the garden, first he guesses her age and observes her body parts. Suyog looks at her clothes for a long and likes them, and entertains her physical beauty whereas Sakambari also is impressed on Suyog's gaze and physical expression. He also observes her sister's body parts and says, "Mujura could not be called an ugly woman" (Nirman, Shirisko Phool 3). When he notices the youngest one, he guesses her age to be sixteen and calls her, ". . . dark-skinned, but attractive in tight Kurtha-suruwal" (3) and gives Mujura a symbolic name "blue mimosa flower" for their activities and body exposition when he comes in their

house observing their body aesthetics. In Sumnima, "Sumnima straightened her body. Somdatta saw that in her body the symptoms of her being a girl were being more pronounced. There flashed an idea into his mind to ask Sumnima to cover her body, but didn't utter a word" (Sharma trans. Sumnima 19). Somdatta dislikes drawing his attention in Sumnima's bodily beauty he stands in his religious convictions as "Shami tree stands on the banks of Koshi River" (19) but Sumnima exposes her bodily parts not only for her sexual desire but for the aesthetic exposition whereas Somdatta rejects Sumnia's bodily exposition and says, "Hey uncultured girl!" (9). Somdatta, though young and handsome does not like body exposition, lures and fails the sexual desire. This researcher's concern is on dual activities of them that is exposed, observed and analyzed through narratives in comparative method.

Body Exposition and Dialectics on Aesthetics

Sumnima is open about the humanity, love and body aesthetics as Koirala exposes the events narrating through dialectics of Sumnima-Somdatta conversation raising the issues on physical relationship from their perspectives in the climax while setting plots of the novel. She was born and grown up in an open cultured Kirat society and her parents also guided her in the same way. Sumnima explains, ". . . my mother says that I am quite beautiful and my body is well developed with the stomach prettily shaped and breasts in their right places. Isn't she right, Somdatta?" (Sharma trans. Sumnima 22). Somdatta has a sense of hesitation on male-female relationship and other activities as he is bound with cultural aesthetics. He is much conscious about caste system and religious practices but confused and mingled in the dilemma of life and love and so he has some problems to open the secrecy of his dreams and desires and he warns her to not to speak such words but Sumnima is straight forward. Sumnima talks boldly, keeps her views openly, respects the social norms and values, understands the situation well, obeys the parents and seniors as she honors Somdatta:

> "You don't have to be nervous Somdatta. Father asked me to get you bathed in the human pond and fully decorate you in front of the river goddess, so much so that your looks should be completely changed so that you will not be recognized. I have brought all the stuffs in this bag for your transformation, you know!"

> Somdatta didn't understand anything. He felt that his brain had stopped working. When he found himself in the present state of affairs, he thought that his fate was playing a joke on him. He had some years ago decided to wipe out the memory of a girl from his heart and entered into a hard penance and dried and emaciated his body and today he was heading towards an unknown place following the same naked Kirat young woman. (Sharma trans. Sumnima 60)

Sumnima speaks frankly, makes the decision boldly and doesn't store the anger for a long and she believes in the work rather than the luck and easily getting of the things. She understands the time and situation as she is able to change her planning herself in different modes of life but Somdatta lacks the power of making the bold decisions to change him and his faith on concepts of religious beliefs according to the time, place and situation and he responses her in this way, "The body is a pit of sins and you are praising the same thing. Sumnima!" (22). Sumnima and Somdatta make the dialects on different aspects of life, love and the way of living whereas Sumnima focuses on natural process of life and love but Somdatta believes in religious convictions.

Unlike Puloma and other women characters Sumnima challenges the traditional practices of the society about the covered and uncovered condition of the body. She exposes her body parts as writes Koirala, "Her left hand was supporting her breast slightly. She asked, 'Who are you Brahmin?' Without eyeing the young woman Somdatta replied, 'I have the purpose to see the Bijuwa'" (54). As Somdatta tries to pursue her to cover her body she rejects and responses to Somdatta, "No, I feel ashamed when I cover my body, it's quite uncomfortable, yes really!" (22), whereas Somdatta suggests to be ashamed only when she is naked. Puloma obeys what Somdatta says as an obedient daughter of a Brahmin. She does hard penance neglecting the physical care, destroys the romance of her life and herself in the name of religious faith sacrificing her life to the passion and compassionless male like Somdatta who can neither challenge the social rules nor he can normalize or bring out the solution in the difficult modes of life. In this regard, Dr. Tara Nath Sharma remarks:

> The emaciated bodies of Somdatta and his wife due to hard penance with a severe neglect of physical care are totally incapable of reproduction. The tireless and fruitless monthly ritual of reproduction devoid of physical pleasure makes the couple a laughing stock in the eyes of the readers. Bringing out a clear contrast between the physical neglect on the one hand and a robust living in the affectionate care of nature on the other the author tries to drive home into the mind of his readers the superiority of the Nepalese traditional philosophy of the love for human body. (Sumnima, Foreword)

Puloma accepts Vedic and Upanisad philosophy and accepts what her father, father-in-law and her husband say. She rejects the natural process of reproduction and loses the victory of bodily supremacy because of Somdatta who does not follow the law of nature. Somdatta does not honor the love and passion of Puloma even after the birth of their son. He doesn't love well and take care of his son perfectly, rejects the physical presence and he guides Puloma to follow the way of Mokshaya. Puloma shows her anger and says, ". . . you heartless man! You are my enemy in the form of my husband . . . alas!" (Sumnima 98). Sumnima addresses her son as a fatherless and unfortunate boy. Somdatta is guided by the Mokshaya Principle of Vedas and Upanisads according to his father Suryadatta's wish as it is said, "Somdatta was immersed in the deep studies of the Vedas, the Upanisads, the Vedanta philosophy, etc. He was made well versed in the rituals and methods of fire sacrifices and counting of beads with sacred words" (Sharma trans. Sumnima 60). For Somdatt, physical pleasure is like poison but for Puloma and Sumnima it is a biological need. His hermitage dwelling intoxicated his youthful figures. Puloma believes on religion, society and cultural philosophy and luck but Sumnima believes on work and changes. Unlike Puloma, Sumnima is bold in Sumnima and the same kind of nature is applicable to Sakambari in Shirisko Phool translated as Blue Mimosa. Comparing with Somdatta in Sumnima, Suyogbir is a different character in the Blue Mimosa who loves making women victim of his passion, makes him busy in observing the women's activities, guessing the ages and evaluating the bodily parts of the women.

In Suyog's opinion, Mujura, Bari and Sanu names in Blue Mimosa are very meaningful for three sisters because Mujura looks like mimosa flower, Bari speaks boldly and Sanu is reserving character. The way to see an outer world of their woman persona is unidentified. Suyog has a history of treating girls like objects to entertain him sexually. Even about Bari, he appears in very dominating and despising manner with varied ways to appreciate and criticize. He finds her eyes rather "inviting/mocking" and comparable to those of, ". . . a mischievous she-cat who wants to tease

frequently" (4). He calls Bari an absurd woman evaluating from the body aesthetic rather than judging the world from humanity, moral and ethical perspectives and he never realizes how his World War II experience along Burmese Death Valley forest against the Japanese bombardment turned him a thorough absurd, and a nihilist. Suyog is guided only through the sexual organs rather than sensual sensitivities and devalues to an innocent girl like Bari by forgetting his militarized personality. He becomes more of a patriarch, loses his human values and finally victimizes Bari who dies of his kissing as a final touch for eroticism. But Somdatta in Sumnima keeps him busy in yoga practices and Vedic tantric. He loves doing penance in the hermitage or sitting on the bank of Koshi River under Shami tree in its shade. He has an objection in Sumnima's Body exposition about which Somdatta-Sumnima dialectics are:

> 'Sumnima, go away, go away.' Don't appear before my eyes. Go away, be ought of my sight!' Sumnima was totally flabbergasted. 'Why? What did I do wrong, Somdatta?' 'Your body is an obstacle to the development of my soul.' She understood what he meant. Looking with oblique eyes and pouting her lips she seemed to be surprised when she said coquettishly. But suppose your soul itself was going to be an obstacle for the development of your body?' 'the soul is permanent, the body ephemeral, and, therefore, we must take the permanent and abandon the ephemeral.' (Sharma trans. Sumnima 29-30)

Sumnima and Somdatta have two different kinds of family background, separate rule books and guidelines as Sumnima is guided by Kirat Bhilla in open culture as she says to Somdatta, "I will massage oil on your back. This oil is made by my father taking out the essence from herbs. Come on. Smell it, what a pleasing scent you feel!" (65). Sumnima is kind hearted and open-minded obedient girl grown up in an open culture but Somdatta is grown up and educated under the strong rule book of Aryan-Brahmin in the parentship of Suryadatta. He trusts on Vedas, Upanisad, Gayatri mantras and the penance in hermitages. Puloma also is grown up in the same kind of family background and she exposes herself in the same kind of background.

Talking about Shivaraj-Suyogbir-Sakambari relationships and dialects in Blue Mimosa multiple questions can be raised. Sakambari dialects are strong but confusing in the matter of love and life. She makes bold decisions about the ways of her life but her death by Suyogbir's kissing is questionable. Shivaraj welcomes Suyog and honors him as a subedar because of his good performance in the office. He has a great history of fighting for freedom and sovereignty, but with an acquaintance of gin and whisky, Suyog underestimates Shivaraj and his sisters. Suyog says, ". . . we were equally matched only in our ability to fill and drain the shot-glasses. He could drink as much as I could" (Varya, Blue Mimosa 5). Simply suffering and honoring do not lead anyone anywhere, ". . . it does not make life meaningful" (Nirman, Shirisko Phool 7). Suyog in the matter of girls is always vulgar and violent but Somdatta respects the men and women both from "sacred thread ceremony befitting the Brahmin tradition" (Sharma trans. Sumnima 3). He observes the things from religious devotion rather than the physical/body-based observation. Somdatta goes regularly to the bank of the Koshi River for religious aesthetic as writes Koirala:

> Somdatta reached the bank of the Koshi River with a water jar, clean cloth and the seat made of the kush grass together with his father very early in the morning when the whole living world was in deep sleep. During the early morning hours the Koshi bank was pervaded with the earthly illness. The greenery of the forest and bushes could not be still unconcerned with the darkness

of the night. The glow of the early morning in the sky at that time used dim. The shrill chirping of birds during the morning appeared like piercing the deep calm by the point of a needle. The river Koshi, which never knew to take rest, flowed nonstop. (Sharma trans. Sumnima 5)

Looking from religious perspective, Somdatta's heart seems pure and clean as the holy water of the Koshi River is. He continues his work daily like the flow of Koshi river water. He grazes the cow, does the ritual in Ganga, puts "whole body uncovered" (5). He is proud of being a son of Brahmin belonging to the Aryan stock. He goes to the river banks with a water jar and sometimes with a cow but Sumnima likes him, his activities and pleasures looking his bodily parts. Unlike Somdatta's ethical activities and religious convictions Suyogbir has an eagle eye on Bari as he remembers that he raped several of the farmers' daughters in the period of war. To some of them he thinks to marry, because they look beautiful. He escapes death with a hairbreadth difference. He feels the war robbed him of everything. So he is "not bored with life" (7). He says war knows no love and no human language; it knows only hunting, killing and chopping up heads for medals but in Sumnima Somdatta does not turn his eagle eyes to the women like Sumnima and Puloma for the matter of sex and other physical relationships. He uses soft, polite and motivating language in diplomatic way to convince Sumnima in the matter of love and romance but Suyog compares Bari's youth with bees stinging flowers.

Suyog, referring to Bari's youth, says, "If the bees can't settle here, what's the use of this flower?" (Varya, Blue Mimosa 14). Bari's youth and bodily beauty is compared here with the beauty of the blooming flower. Bari does not like Suyog's sexual underestimate. He is displeased when Bari tells him that she does not like his idea of letting the orchid flower image as she says, "orchids kill insects fighting with a black-bee soldier" (13). He characterizes himself as anempty man. Empty man is one who has no problem to solve, nothing to worry about and a man for whom life has a smooth course but in Sumnima Somdatta is empty only in the cases of love for sexual desire as he is guided by religious convictions. He rejects Sumnima's bodily expose as he says, "Sumnima! Your body expose is a vice, it is poison, and it is rubbish! Remove this all and escape away from me" [Trans. mine] (Koirala 56). Somdatta rejects Sumnima's expose of the body parts, sexual expression and emotional activities but Suyog seems hungry of Bari's youth. He feels Bari's behavior to be, "degrading and without respect or courtesy or affection to him" (Nirman, Shirisko Phool 19). Suyog wants to find different characteristics on Bari. He says, "What a difference there is between Sakambari and the stall-keeper's wife; how opposite they are! What after all, is Sakambari? Compared to her, the stall keeper's wife is better. . ." (Varya, Blue Mimosa 21). Her expression mingles into his mind and evaluates himself differently as Suyog Bir Singh, an old man, drunkard, and a soldier. Ultimately, Suyog thinks of Mujura and begins to make a self-evaluation about Mujura. He finds Mujura very well-mannered in comparison of his earlier evaluation.

Research Gap

Sumnima- Puloma and Somdatta body expositions and dialectics in their narratives about cover and uncover of the body in Sumnima differ in the concept of life and art of living perspectives. Events in the bank of Koshi River, under the shadow of Shami tree and in the religious places create conflicts on believe and unbelieve to the long going religious convictions. In Blue Mimosa, Suyog returns home with a bundle of conflicts and questions in his mind. He does not honor the women in the battle field

and also mis-judges on Bari's identity that arouse the questions like: is the kiss love or dominance? Do the bodies expose and eye expression as well as entice activities of the men-women relationship subjects matter on acceptance or rejection/hatred? Is it an event of a rejection of castes,' culture and gender ideology? Are these all events representative for Sumnima and Bari? Do Sumnima and Bari groom so long? Are they real, the truth seeking, pure, virgin and involved in innocent girl activities? To analyze the aesthetic exposition and to answer such questions of both the novelists Koirala and Parijat character's body aesthetics is exposed and analyzed in comparative method.

Methodological Implication

The concept of Comparative Literature which involved a consideration of more than one literature, as Bassnett puts, was in circulation in the West in the early years of 19th century. The term "Comparative Literature" seems to have derived from a methodological process applicable to the sciences, in which comparing and contrasting served as means of confirming a hypothesis (Comparative Literature 17). It was controversial in the twentieth century because of the differing interpretations. The so-called French school promoted binary study between two authors or literary systems, in contrast to the American school which argued for wide cross-disciplinary comparison (Bassnett "Comparative Literature" 143). These two approaches, as Bassnett adds, were often reflected in a terminological distinction that sought to demonstrate a difference between "comparative" and "general" literature (143). It is, as defined by Guillen (a French scholar), "a branch of literary investigation involving systematic study of supranational assemblages" (16). The term "supranational assemblages" is too vague to pin down as it can include anything not just literature. The definition given by the American counterpart is more focused as Remak puts:

> Comparative Literature is the study of literature beyond the confines of one particular country, and the study of the relationships between literature on the one hand and other areas of knowledge and belief, such as the arts (e. g., painting, sculpture, architecture, music), philosophy, history, the social sciences (e. g., politics, economics, sociology), the sciences, religion, etc., on the other. (3)

In more incisive terms, Jonathan Culler states that the central responsibility of Comparative Literature should be "the study of literature" (Comparative 120). Culler thinks the development of national cultural studies, such as French studies and Japanese studies would create environment for studying their literature.

Culler thinks that Comparative Literature has great prospects and it should simply follow the urge of Bernheimer Report 1995 to "abandon its traditional Euro-centrism and turn global" and to "turn from a concentration on literature to the study of cultural productions or discourses of all sorts" (117). Since Comparative Literature is a historical construct, it should participate in the most interesting methodological and theoretical developments in the humanities. And it should do works on humanistic approach because, ". . . the study of literature in relation to other discourses, is not only necessary but it is inevitable" (119). Now more than ever before, because of the impact of global village, it is paradoxically passing through the strong currents of domination, differentiation, and division of paradoxical life. Comparative Literature has great social and literary role and responsibility to play and dismantle this paradox. The literary comparison goes beyond literature onto identity in terms of

distribution of rights, freedom, gender and sexuality. Comparative Literature has the opportunity to move among the disciplines and this movement is at the same time a challenge for the discipline to remain equipped with proper and necessary theoretical approach for research work.

      The borders of Comparative Literature are becoming very fluid day by day forcing the practitioners to become dynamic, and address the methodological challenges in the construction of their respective epistemologies. About the scope of Comparative Literature, Jonathan Culler again remarks:

> Comparative Literature scholars recognize the fact that their analytical skills can shed light on the structures and functioning of the wide range of discursive practices that form individuals and cultures; and their contributions to the study of philosophical, psychoanalytic, political, medical, and other discourses . . . no one could wish to restrict literature faculties to the study of literature alone. (Culler 117)

Culler's idea about the scope of Comparative Literature is that it can encompass a wide range of social practices including the sexual and other issues such as gender, class, region, age, profession and social discrimination. Discussing on about the scope of Comparative Literature, David Ferrie writes:

> Like the humanities, Comparative Literature is now positioned at a point where institutional economics, value, and limit coincide. With the convergence of these three forces, it is no longer simply a matter of discerning how the logic of indiscipline affects this field of study since what has been claimed as strength from within Comparative Literature threatens to become a liability in the broader context of the humanities. However, despite the migration of its practices and interests across other fields of study, there is an important difference to note between Comparative Literature and the humanities. More than many fields in the humanities, Comparative Literature is poised between a debate over what it should examine (Europe, multiculturalism, world literature, for example) and its engagement with the methodological basis of humanistic study. ("Why Compare?" 30)

Comparative Literature, thus, includes studies of more than one literature, languages cultures and societies across time and space that is also applicable in Sumnima and Blue Mimosa. In addition to the body exposition their character and activities also are compared in this study from multiple perspectives.

      Respect and/or honor is not in Suyog's dictionary but Somdatta respects the women within the boundaries of Vedic and Upanisad philosophy. For Suyog, "Love was absurd, it was futile" (Nirman, Shirisko Phool 31). To him, Bari is a dramatic-reflective character. In her, he pictures, "a home, a world, affection, and the existence of many living things" (31). Talking to her, he says he feels like begging her for "some alms of life" and "happiness" (31). He conceives the idea of a wife in Mujura without love but Somdatta does not understand the value of Sumnima's love how affectionately she behaves. Both of them have a difficulty in understanding and accepting the interpretation of love and definition of orchid and an insect killer in Blue Mimosa. Suyog thinks that Bari does not like him and she misbehaves when she sees. His opinion on Bari is, ". . . if she sees me, she will probably call me rude, ill-mannered soldier" (Varya, Blue Mimosa 34). One evening, though Suyog feels uneasy to keep in touch with Bari he recollects courage to meet Bari in the garden amidst blue mimosa. Unlike in other occasions, this time he feels unable to control himself. He appears "trembling" and "impassioned" before Bari and rather

unexpectedly "caught hold of her white neck and kissed her soft lips" (27). She feels uneasy. Then in silence, if silence is her reaction, she leaves him in the garden and goes into house. She does not give value to him as he forgets to honor women and insults by gazing and evaluating the secret parts of her body.

Unlike Bari Sumnima respects Somdatta from every aspect and she tries to turn him to the natural process of living of man-woman relationship according to the narratives of Sumnima. According to Dr. Tara Nath Sharma's translated version of Sumnima, "Sumnima straightened her body. Somdatta saw that in her body the symptoms of her being a girl were being more pronounced. There flashed an idea into his mind to ask Sumnima to cover her body" (Sharma, 19). These events create long going religious convictions and bitter experiences in both Sumnima and Somdatta's life. Likewise, in Blue Mimosa, Suyog returns home with a bundle of conflicts and questions in his mind. He concludes, "It was certainly not approval, but it was not rebellion either, not anger, nor shame" (Nirman, Shirisko Phool 31). Behind these feelings, serious social issues are raised in the novels that are addressed in comparative methods in this study.

Conclusion

To sum up the study, finding of this research is that honor is very important thing for each-other's identity. Body aesthetic is supreme source for living with dreams and desire in every one's life. Sumnima and Bari, both are always conscious to protect their prestige in different ways by covering up all kinds of nakedness but their ways of exposing the body aesthetics are different than language, love, life and the way of living. Bari is a kind of moody and difficult character to understand but Sumnima seems calm and behaves in cool manner that does not hurt Somdatta a lot that shifts up to the time of their son and daughter. Taking this point into consideration Suyog questions himself whether I'm not to become the victim of a worthless, futile thing like love? Was I not with my old body, my rough life, my meaningless life about to become the victim of that soft, tender feeling? Somdatta never questions about the life and love and he is proud of religious convictions but he realizes about Sumnima's hearty love in life only after his wife Puloma's death and Sumnima's take care to him. Bari and Sumnima both show gaps between their assumed and desired images between their body aesthetics and social convictions. Sumnima and Bari's desired images and their overriding reflections of body aesthetics are self-esteemed, outspoken and independent women representatives but Somdatta and Suyog's perceives are absurd and heartless reflection of the human activities. Particularly, woman protagonists and characters have serious questions with men for not being sensitive, inclusive and respectful. Textual frameworks capture the actual condition of male-females physical connectivity and erotic activities.

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Rehabilitation Programs in Prison:
Helping the Self wounded to Heal

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Abstract

  Rehabilitation of prison inmates is a major discourse these days. The situation of rehabilitation services for the improvement of criminals in prison is a major issue among academics, counsellors, educators, psychologists, security personnel, legal practitioners, medical doctors, and so on in recent times. Our society has some kind of preconception about ex-criminals, which is mostly negative and hostile, and the stigma and labelling attached to them can hardly be erased. And this is not only limited to ex-criminals but also their family members and even the next generation as well. This makes social adjustment difficult for the ex-criminals. On the other hand, after serving a fixed term in jail, ex-criminals carry the prison trauma that hunts them back again and again even after they try to lead their normal life in society. They reflect back on their criminal activities and the harsh treatment meted out to them in prison. This makes it difficult to adjust to mainstream society, and the chance of repeat offenses becomes high. Jails are not to be taken as a means of torturing the offenders; instead, they should be called penitentiaries where the prisoners are treated compassionately so they would not feel degenerated and get some chances to reform themselves. If rehabilitation programs conducted in prisons are the central part of truly reforming the inmates, they can live crime-free life after they are released from prison. These reformative programs will have to be aimed at changing the lives of inmates so that they can restart life with self-respect and confidence. This paper explores the present system of Central Jail (*NAKHU JAIL*), need and importance of rehabilitation programs, the challenges faced by them, and methods to enhance their effectiveness.

Keywords: *Rehabilitation, penitentiaries, prisoners, ex-criminal, reforming, trauma*

  The pathetic state of convicts locked up in hell-like prisons cannot be exaggerated, rather the onlooker's heart breaks and beads of tears roll down while seeing them confined into small dirty rooms as if they were aggressive bloody Satan beings. Is there any way to make them repent and lead their life being socially beloved fellows after they get released from imprisonment?

  We live in a global village, networked and closer than ever, but in the same world, we have incarcerated millions of human beings, most of whom are in prisons for minor offenses. The same

technology that has narrowed the world and bridged human estrangement also has put these people under surveillance and fallen prey to governments' programs of isolating and insulating them from society. Granted that many deserve to be in prison for their failure to abide by laws and for committing crimes, they also deserve a chance to correct them and re-enter society and full membership. During their prison sentence, these deserving and undeserving individuals, what governments label as socially unfit or invalids, need prison programs that integrate them back into society and help them live their life with dignity, i.e. life without any social stigma attached. That way they can feel they are, after a long and arduous stay in isolation in prison cells, can be part of a global village again. The challenge is that rehabilitation for prisoners has been deemed beneficial both for inmates and the state. Different in-prison rehabilitation programs are aimed at reducing the number of inmates who re-offend after they are released from prison. In their paper "The Right to Rehabilitation for Prisoners," Peter Dwyer and Michael Botian have observed, "Just as society needs the correctional process to protect itself from individuals whom it deems dangerous the dangerous prisoners need rehabilitation to reclaim their rightful roles in society" (273). Correctional programs may not work effectively in all cases as the chances of ex-convicts repeating crimes are high; however, such programs might help the wounded self to heal and restart life with self-respect in mainstream society after they are released from prison.

Social acceptance is difficult in cases of serious offenses, which makes their psychological state vulnerable as they carry the traumatic experience even after they have served a fixed term. However, through rehabilitation programs, they can change themselves and live crime-free in their post-prison life. Just incarceration in jail for a certain period does not wash away the crimes of inmates unless they are given some opportunity to correct themselves and be worthy again to be part of society. This paper attempts to demonstrate the importance of rehabilitation programs in prisons and explores the challenges involved in them. Besides, it also examines the effectiveness of such reformative programs and methods to improve so that inmates can transform themselves to live crime-free life. A fair and effective criminal justice system can play a crucial role not only in reintegrating criminals into society but also in the community that can benefit from such programs.

Crimes, criminals, and ways of committing crimes have increased as a result of the technological advancement in the globalization process, and so are the means of law enforcement. Therefore, the criminal justice system that deals with crimes, too, requires a broader perspective going beyond the traditional boundaries. As crime has become globalized, for instance, cyber crimes of identity theft and bank accounts, the methods to deal with crimes and criminals, too, have changed. Countries might need to integrate methodologies and approaches practiced in the criminal justice system at a global level. Different prison systems have been adopted in different countries to change the habits and behavior of inmates. They are aimed at enhancing the skill of the inmates so that they can socialize upon release from prison. Traditionally the focus has been on changing the behavior of the individual and improving their situation, for example by providing housing or helping them to find employment. However, other new programs have also been practiced, among which a development-led approach has gained global attention. Development has been linked to the justice system. If the judicial system and the prison environment can be studied properly, it can affect change in the development of communities as well. With the adoption of the 2030 Agenda for Sustainable Development by the United Nations General Assembly in 2015, UN member states renewed their commitment to making the world a better place for generations to come. Through Goal 16, which promotes peace, justice, and the rule of law, the Sustainable

Development Goals (SDGs) recognize that development efforts are closely linked with the justice sector ("Global Prison Trends"). Therefore, the rehabilitation programs not only have to focus on changing the behaviors of individual inmates but also their impact on their community level and wider society. In many parts of the world, programs and measures are already in place that follows the basic principles of this kind of integrated approach. Different countries have practiced promising practices, and it is hoped that these will inspire those working in criminal justice systems to support the achievement of the SDGs and to take advantage of an integrated multi-agency approach to improve their work in the effective rehabilitation and reintegration of offenders.

Analysis and discussion:

Rehabilitation for prisoners is a great challenge, most of the inmates turn into re-offenders after they are released from prison. Besides, in-prison correctional programs may not be effective in the case of serious offenders because they have served a long term in prison, and by the time they are released they may not be psychologically prepared to restart a social life. In addition, they might also have been on the blacklist record that bars them from getting jobs and other opportunities. Therefore, the correctional measures adopted by the prison should be effective and goal-oriented. For this, the prison environment needs to be good, and jail officials have to be highly trained and efficient. The treatment meted out to the inmates in prison plays a crucial role in an attempt to restore them to society. Long-term isolation from the rest of the family and society makes it difficult to adjust back to society in post-prison life. Therefore, communication and conversation with relatives and family members bring positive vibes and encouragement to good post-prison life. This also helps in the rehabilitation programs given in prison settings. In this regard, Anuraag Devkota writes:

> [A]lmost all institutions and instruments that regulate international sentence transfers indicate that social rehabilitation is one of the primary grounds supporting such transfers. Research proves that social rehabilitation and reintegration success is correlated with and bolstered by the prisoners' regular communication with family members and their opportunity to form social links and solidarity with fellow inmates who belong to similar religious, cultural, and linguistic backgrounds. (Devkota)

One of the major challenges of rehabilitating inmates in society is the stigma and labeling attached to them. Society carries the prejudice that once a criminal is always a criminal. The effectiveness of rehabilitation programs is thus diminished by the stigma attached to the offenders. Stigmatization and labeling are great barriers in reformative programs for ex-convicts as they carry the image of offenders throughout their lives. Such attitude toward the ex-convicts drives them towards reoffending as they find it difficult to adjust to society, Shadd Maruna has observed, "Ex-prisoners routinely list the stigma they face from mainstream society and the criminal justice system as being a chief obstacle in the process of desistance from crime and this is strongly supported by criminological research on labeling theory" (121). Thus, de-labeling and reducing stigmatization are two great challenges in rehabilitation for prisoners.

Ex-offenders frequently experience status degradation, and the resultant disgrace and humiliation lead them to frustration and self-negation. They can hardly tolerate repeated disgrace meted out to them by the society, which is not limited to them alone but extended to friends and family members. Society tries to isolate them particularly if they are serious offenders. Of course, in the case of political

prisoners, such prison sentences can be a plus point for their political careers as their labeling is counted as political experience. But for other types of offenders, stigmatization and labeling are strongly attached, which hinder the implementation of rehabilitation programs. Rehabilitation, therefore, needs to focus on strategies for reducing stigmatization and de-labeling processes.

Another challenge that rehabilitation faces is recidivism—measuring the number of inmates who re-offend after they are released from prisons. The only way to evaluate the effectiveness of in-prison correctional programs is to ensure that ex-convicts do not engage in criminal activities again. For this, Sarah Bosley's ideas are taken,

> "They found that 42% of male prisoners were diagnosed with at least one psychiatric disorder before release and 25% were convicted of violent crimes in the 3.2 years of average follow-up in the released individuals. Around 60% of female prisoners had a psychiatric disorder and 11% were convicted of violent crimes the following release".

Research shows that the likelihood of reoffending is very high unless the ex-convicts are transformed mentally and psychologically. Besides, in the case of crime-prone inmates and habitual criminals, the chances of reoffending are even higher. Tracking such recidivism is not an easy task as the state does not have any mechanisms or methodological apparatus to track the activities of ex-convicts. In this regard, John Taylor states that "while recidivism is the prime criterion for evaluating any prison program using repeat crime statistics causes some fundamental difficulties because there are methodological problems of measuring and tracking recidivism" (136). In the absence of any effective mechanisms to track the ex-convicts' activities, the effects of both rehabilitation and recidivism remain unknown.

Implementation of correctional programs is equally challenging. Once the inmates are out after serving the term, there is hardly any specific body or agent to watch whether or not the programs or training conducted in the prison is put into practice. The in-prison behavior change programs, job training, and other remedial methods offered to them in the package might not be suitable for both male and female offenders coming from different socio-cultural backgrounds. This hinders the implementation of rehabilitation programs, and the costs covered for such programs just go wasteful. Correctional interventions are most effective when they adhere to evidence-based principles of effective rehabilitation commonly referenced as "what works." Effective implementation of different in-prison correctional programs depends on "explicit and formulated program theories that describe how the planned intervention will bring the desired outcome" (Eelco 23).

Periodic assessments and monitoring the post-conviction performance through some specialized mechanisms could be helpful to ensure the implementation of correctional programs. This alone would determine the efficacy of the programs and recidivism risk; but in the absence of such close monitoring of the post-prison behavior, the implementation of the programs is always in question. Behavioral correction programs along with skill-oriented programs are essential to help inmates reintegrate into society even when released under parole. Even if they do not recommit the crime, they either remain in trauma and/or are often stigmatized, which often triggers other serious crimes like suicide and other traumatic effects. If the inmates are released without some mental healing and cognitive therapy, it would not only hinder rehabilitation efforts but also pose difficulties to overcome different traumatic experiences. In this regard, Sarah Boseleys writes:

"Using the records of nearly 48,000 ex-prisoners in Sweden, the researchers were able to link common psychiatric disorders with convictions for violent offenses such as assault, robbery, arson, and sexual offenses over 10 years from 1 January 2000". (Boseley)

We can also analyze that Flashbacks, Panic attacks, Low self-esteem, Grief, Self-harm, Suicidal feelings, and Alcohol and drug abuse can also be other serious traumatic disorders in the inmates. How inmates are released is another factor behind the effectiveness of correctional programs. There are two ways of releasing the inmates: after serving the full sentence or giving parole, releasing the inmates before the expiration of their full sentence. One possibility for the inmates participating in the rehabilitation programs is early release. It could work as an incentive benefit as inmates learn that they must reduce their recidivism risk to gain an early release. This would motivate them to invest in their rehabilitation.

This means the parole system in place of fixed sentences could enhance implementation as the inmates would be under the surveillance of the prison administration. However, the implementation of in-prison programs remains uncertain as the prison administration does not track the record of ex-convicts after they have been released after serving their sentence. This means the parole system could be a better option. Kuziemko suggests that if "prison time lowers recidivism risk and if the parole board can accurately estimate inmates' recidivism risk, then relative to a fixed sentence regime parole can provide allocative efficacy benefits and incentive benefits" (379). This double benefit has made the administration rethink the model of inmate release. The cost of allocating some special jail units to inmates is much higher. It will simply add to the cost of housing an increasing number of inmates every year. Therefore, the parole system in place of the fixed-term sentence could be better both in terms of the cost and incentives to the inmates.

The parole system can also enhance the implementation of rehabilitation programs. As the inmates will remain under the supervision of the prison administration, their activities can be tracked and monitored. When the parolee leaves the prison, he often signs a form setting forth the conditions of his release.

This formality has given rise to the idea of contract. The parolee accepts the conditions of his parole just as a party to a business contract agrees to be legally bound by its terms (The Parole System). The system would keep the parolee under constant supervision, but it seeks to achieve rehabilitation for the parolee and his reintegration into society by the time of the termination of his parole. Thus, parole would not only deter reoffending but also would serve as a motivating factor to engage in productive activities. However, the parole system does not guarantee the recidivism risk as there have been many cases of parole violators. A parole violator will be regarded as an escaped prisoner who loses a right to hearing to protest his reincarnation. If the inmate violates parole all his parole time is forfeited as if he had not been in custody during that time. Hence recidivism remains high unless inmates have changed their behavioral pattern and their attitude toward life and society after they are released. This might call for specific counseling coupled with spiritual and cognitive therapy to lower the recidivism risk.

The Prison system in Nepal has also undergone some changes. The number of prisoners in Nepal has been increasing rapidly since 2006. This could be due to tougher sentencing, lack of alternative measures in imprisonment, the inadequate bail system, etc. Nepal also imprisons people for victimless crimes – actions that are considered criminal under law, however, has not any victims—like drugs and

prostitution. Moreover, due to the inefficient criminal justice system of Nepal, many people are being kept in jail regardless of how minor an offense they have committed (Maharjan 2017). Thus, the concept of specific rehabilitation programs for inmates has been started only in later days. Nepal's Prison Act was formulated more than six decades ago (Nepal Prisons Act 1962), followed by many amendments. However, none of the provisions in the Act has been properly implemented and many of the provisions need further amendments. At present, the Department of Prison Management governs the management and administration of prisons at the central level and the Chief District Officer is responsible for local levels. This implication challenges the fundamental principle of the Universal Declaration of Human Rights (UDHR) demanding the urgent need for prison reform in Nepal. The Prison Management Procedure, 2016 enacted by the Government of Nepal has specified additional duties, responsibilities, and conduct of civil servants and security personnel as to the internal administration of prisons. The concerned jailer has to carry out monitoring and supervision on a regular basis to ascertain whether the jailbirds are enjoying services and facilities to be provided by the government (Nepal Center for Security Governance). Thus, the proper prison management system in Nepal started only a few years ago.

Thus, the proper prison management system in Nepal started only a few years ago. The field survey conducted at Nakku jail, which is located in Lalitpur, also reveals similar challenges of rehabilitation for inmates. Currently, the prison has housed 1045 inmates among whom 349 are rape-related criminals, 248 are drug abuse, and 204 are related to murder cases. The prison administration has categorized the inmates and kept them into three blocks where they are confined according to the nature of crime: Community Rehabilitation Center (CRC), Drug Rehabilitation Center (DRC), and New Block. However, the jail administration says that inmates of different kinds have been mixed up so that they can adjust to the inmates who have committed different crimes. Housing the same types of criminals such as substance abuse-related criminals might communicate with one another focusing on drug use, and sharing personal experiences, and may reflect their common frustration without the chance of mixing up with the inmates of different social backgrounds.

The prison has initiated different rehabilitation programs like beads (*POTE*) threading, bucket-seat *(MUDHA)* making, carpet weaving, handicraft, *THANKA* painting, Sculpture Making, etc. Similarly, training on electricity works (wiring), plumbing, motorcycle repairing, and bakery are also conducted. Such programs have brought positive changes in the life and behavior of the inmates. The administrators say that such a program has helped to reintegrate the inmates into society. Besides, the inmates are also given educational programs and formal education through distance learning. The prison also provides facilities such as the library, newspapers, and different indoor and outdoor games.

Earlier, prison facilities were regarded as a center to give punishment to convicts. Rehabilitation of the inmates through some correction programs was not practiced systematically. Prisons used to be hostile spaces where inmates were treated harshly and with the assumption that they are offenders and deserve vindictive treatment. The security personnel were not trained on how to behave toward the inmates; rather their basic attitude towards them was negative. However, over some past years, the inmates have been treated on humanitarian grounds and some reform programs have been implemented to facilitate the reintegration of the ex-criminals.

Since the restoration of multi-party democracy in 1991, Nepal has permitted the political parties to work liberally, no party leaders or workers can be imprisoned for political reasons. So, now there are only criminals in jails who will find it difficult to readjust to society. This is likely to enhance the

recidivism risk that will affect both the inmates and the community. Moreover, if there are no programs or provisions for the resettlement or restoration of their social life, the prisoners are most likely to resort to committing new crimes as vengeance more cleverly and expertly than before. In many contexts, prisons fail in their rehabilitation. Even if there is a system of rehabilitation in the prison, there is a great challenge in recruiting highly educated and specifically trained experts for this kind of job. In this regard, Samuel Kobinas has rightly said,

> [A]nother cause of prisons failure in rehabilitation rests on the people entrusted with the responsibility to reform the prisoners. It is important to appreciate that if the officers who come in contact with prisoners on a daily basis, both junior and senior officers are not people of integrity who are well educated and specifically trained for this job. This requires an in-depth understanding of human behavior, human motivation, human worth, and human destiny. So it is impossible for them to rehabilitate the offender. (40)

The officers who work here should have an in-depth understanding and knowledge of human behavior, psychology, and motivation to revitalize their trauma. Only then, they can rehabilitate the offenders with efficacy. The inefficient security personnel and their harsh treatment of the inmates will hinder their ability to adjust to society and live a crime-free life. Therefore, various in-prison correctional programs should be conducted that would help restore the inmates to mainstream society. The reformatory programs include educational and vocational training, skill-oriented training, and mental healing therapy, religious and psychological counseling depending on age and capabilities. In so many contexts of developing countries, we have neither seen rehabilitation in jail nor human behavior to the prisoners either in jail or outside. Since neither do they get a chance to be reformed nor are they taught anything helpful for leading their post-prison life, they can hardly restart social life after serving their sentences. This applies particularly to serious offenders who serve long-term sentences. We need to consider the words of Gordon Bazemore's suggestions for providing justice to them in society to live trauma free life:

> [I]n place of these two paradigms, he suggests a new model that he terms –re-integrative or restorative justice. This new theory, based on specific cultural approaches to crime found in New Zealand, Japan, and elsewhere, seeks to address the needs of communities and victims through apology and reparation, a process that hopefully leads to the reintegration of offenders into society. (768)

Thus, a reformatory concept for the ex-convicts rather than mere punishment is necessary to suit the ideal values of humanity, democracy, and human rights. The jails are not to be taken as a means of torturing the wrongdoers; instead, they should be turned into penitentiaries where the prisoners behave compassionately and reverentially so that they do not feel degenerated and humiliated. The system of penitentiaries is different according to an individual country, not jail. Likewise, the United States of America, Japan, and some other countries have also developed a system of penitentiary. In these countries, prisoners kept in penitentiaries are not treated hatefully. They are not allowed to pass their life idle, not in distress nor do they feel avenged. Prisoners are morally pressed to repent for their crimes. The government should, therefore, implement new policies and programs to develop a reformatory system of prisons to transform the jail into penitentiaries. Then only can the slogans of human rights

materialize in our country Nepal. New systems of conducting different reformatory, moral and educational programs are necessary to make them able to lead a creative social life and feel penitence for their wrongdoings. For this purpose, the present system should be completely changed so that jails are not the epitome of torture but shrines for penance and learning.

One fundamental question is: can a prisoner live a dignified, normal, and respectful life as before when comes out of jail or does the stigma remain on his mind throughout his life? Going back to society and living without a stigmatized life is the main problem for ex-prisoner. On the one hand, our society has some kind of hostile assumption about the ex-criminal; on the other, this does not only affect the ex-criminals but also their family members and even the next generation as well. After spending prescribed years in jail, the ex-criminals carry trauma on their mind and this haunts them back again and again even after they return to their normal life. They reflect back on their criminal activities and make it difficult to live in society. Therefore, if the ex-criminal possesses or learns or utilizes the jail term and learns some skills and proves that he can contribute to society, and then get the benefit for themselves, as well as for the state.

Rehabilitation and reintegration programs have been started in advanced countries much earlier but in south Asian countries like Nepal, it is a recent practice. We need to understand that if such opportunities are granted to the convicts to be morally reformed and psychologically fit to restart normal life, it would benefit the inmate's individual life and the community as a whole. For this, the jail administration is expected to provide opportunities to the prisoners. They should be engaged in action activities rather than mental activities (reading and writing) so that they are occupied in both physical and mental activities. Next, the ex-prisoners are not trusted easily by the society they live in. To regain the trust or revive their good existence, the ex-prisoners should prove themselves as good fellows by contributing their skills to society. They should devote themselves more than normal people do. They should work hard to transform their image into living a normal, respectful, and reverential life once again. Crime is unavoidable but it can be minimized. Such kind of in-prison rehabilitation programs play an essential role in discouraging crimes to some extent or degree.

How can we minimize the trauma that haunts the ex-convicts again and again? How are prisoners morally compelled to repent for their crimes? We have realized that such disturbance intheir mind may not be completely avoided, but can be lessened to some degree. So, it is necessary to conduct more research and scientific investigation programs to find out ways to involve convicts in creative activities while in jail. This will be helpful to the convicts to live post-prison life in society doing good works and involving in productive activities. One of the key solutions for avoiding the inmates' psychological torture ensuing from both his crime and the harsh treatment meted out in jail can be reformatory efforts that incorporate, *inter alia,* moral reform, and behavioral and attitudinal change programs. Only if the inmates' attitude toward life and society changes positively, they can contribute to society by doing various social services. In doing this, they can engage or remain busy in social activities on the one hand and get relief on the other at the same time. It becomes a kind of compensation as if bestowed to them and the state can also get benefits.

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Rosenberg, Joseph Elkanah. *Wastepaper Modernism: Twentieth-century Fiction and the Ruins of Print*. Oxford University Press, 2021. Pp. 240. $80. ISBN: 9780198852445

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With new means of communication related to recorded voices and mass-produced images aggressively coming to the forefront, modernist writers remained obsessed and haunted by their alienated, estranged, and disjunct selves reflected in meta-textual forms. Destroyed images of paper in modernist fiction and their connection to growing anxieties about the material form of textual matter provide the focus of Joseph Elkanah Rosenberg's book *Wastepaper Modernism: Twentieth Century Fiction and the Ruins of Print*. The book explores premonitions of the 'death of the paper' debates well before the invention of the high-tech gadgets that fascinate, and some would say vex contemporary readers via virtual technologies in the digitized e-books and audio books. Having traced its roots to the late nineteenth century, Rosenberg connects anxieties about the imminent breakdown of print and printed matter to the epitome of high-modernist literary experimentation such as typified by James Joyce's *Finnegans Wake.*

Rosenberg has established the relationship between literary style and the material form of the book in modernist literature. He explores how images of destroyed books and damaged print versions that appear and reappear recurrently obsess particularly the modernist novels. He shows that the writers' incessant interest towards the new and emerging media such as radio, cinema, photography, impel them to reflect on the materiality of the paper on which their ideas are printed in the form of the book. These novels do not merely discern the tattered papers of the books, but they also bring attention to other paper products such as pamphlets, junk mails, and even citizenship and passports. These images of tattered and useless papers recur in the fictions of Henry James, Elizabeth Bowen, James Joyce, Vladimir Nabokov, Graham Greene, and Rose Macaulay. Although modernism stakes its initial claim to fame on new modes and new methods, innovations to change old arts and invent a new unrecognizable, these writers however, along with appreciating and adopting the techniques, remained obsessed with the pages of the book and historicity of paper. Rosenberg is not picturing the authors in front of screen or speaker, but he finds them startled by the scrap of papers.

The introductory chapter explores the wasted and ruined print as an exposition of communicative failure with reference to the writing of D.H. Lawrence and James Joyce. Disclosing the origin of wastepaper modernism at the end of the Victorian era, Rosenberg further conveys Henry James'

concentration on Queen Victoria's Diamond Jubilee where media spectacle features the transition of age with the debris of paper. Rosenberg concentrates on Henry James autobiographical writings where the recurring scenes of notebooks, pilling bills, and theatrical posters draws readers attention in the second chapter. The focus is how James, by transferring the intangible objects of memory to tangible objects of desire, is speaking through books as a material object in *The Wings of the Dove* (79). Similarly, third chapter is devoted to how Elizabeth Bowen characterizes the protagonist Portia and her fascination with junk mail. Whether it is in the *A World of Love* or *The House in Paris*, junk mail plays an ominous role that breaks the boundary of the memory as the inner world and the exterior world of objects. It manifests how the books were considered and "retain their confidence in literature as a weapon against fascism" (120). It succinctly pictures the emergence of a new world out of the ashes of the destroyed books. Chapter four examines the power of papers as used for bureaucratic purposes. Describing the paramount role of the paper *The Real Life of Sebastian Knight* not merely associates paper with nationality, but they are a crucial part of the individual identity. Recapitulating the idea of new technologies causing anxiety to the print media or the book history he emphasizes the imagination of literature as a decayed medium having been represented in the modernist fictions as the piled of tattered papers in different mediums in the last section.

The fictions that Rosenberg chooses here for heuristic reason exemplify the notion that reading or writing a book is to explore and unleash the history of a series of books. It is even clear from their characters that, just like their authors, they are voracious readers and obsessed with the materials of the printed page. Thereby, the readers realize how the material past has been accommodated in modernist fiction. Rosenberg's affirmation that despite breaking the traditional literary form, writers' relatively lower energy to celebrate the victory of newness is quite convincing. However, Rosenberg' impression that modernist writers are figuring the limits of literature as a medium seems contested.

Rosenberg might have been overstating about the exhaustion of the descriptive capabilities of modernist fiction. These references to the paper product are recurring not because their ideas and thoughts were limited in relation to text technology, but they were forecasting the future of the reading by representing the material decay of the paper. Similarly, the writer's engagement with text technology is a message of referentiality to reflect the vastness of information that they studied and how it is transforming into a new media with the technology that is trying to overtake the traditional mode of reading. Modernist authors not only conceived of their books as a space to talk about books, especially their intertextual references and allusions are the witnesses how they have minutely regarded the history of books and its circularity. Only two of the examples are sufficient to serve for this purpose: Joyce's *Ulysses* and Eliot's *The Waste Land*. Both modernist writers' structuring, and extensive notes are evidence to the disciplinary approaches to reading and history of text technology.

In a way these authors express their different viewpoint from the traditions about a book in the book. As an instrument being a technology, a book facilitates knowledge, but it is not any knowledge unless read. *Wastepaper Modernism* not only reflects the literary history but the history of the book itself. In this regard this book is quintessential to understand the concept of the meta-book and the history of text technology. Joseph Rosenberg acknowledges literature's own materials taking the space of communicating the uncommunicated. Thus, literature's sudden self-recognition as a medium has more to do with its metaphoric ability to absorb material qualities from the more substantial media around it.

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(a) The title of the article should be explanatory, precise and reflective and should include major areas /variables under scrutiny.

(b) Contributor's note should include full name, affiliation, e-mail address, full contact details, and brief professional information.

(c) An abstract comprising between 200-250 words should be placed just after the title of the article. It should state the overview, intervention or research gap, methodology, and findings of the study as applicable.

(d) The article should list keywords (six to eight in number) encapsulating major ideas or topics under investigation. e. The body of the paper should include an introduction with brief background of the research territory, problem statement and question(s), and hypotheses (if applicable), brief review of the current state of the art, and research gap (as applicable).

(e) In addition, it should state the process and (major) argument, theoretical /conceptual framework or analytical tools, analysis, discussion, interpretation and conclusion. f. While documenting the sources, the paper should follow MLA Handbook (8th Edition). Use of mechanics such as indentation, type and size of fonts, contributors are required to follow the same style as stated earlier.