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Reading Uncle Tom's Cabin as a Text of Non-Violence and Civil Disobedience

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Abstract

Recognized as a great anti-slavery narrative, Harriet Beecher Stowe's 19th century novel *Uncle Tom's Cabin* is often seen as more of a historical document today. Yet the way several of Stowe's characters such as Mrs. Bird, Ophelia, and Uncle Tom himself confront the issues of slavery (or fail to) prophetically mirror the positions of non-violence and civil disobedience that Martin Luther King, Jr. outlines in his 1963 "Letter from Birmingham Jail." Thus the vehement, anti-slavery position of Mrs. Bird (whose husband initially supports slavery) echoes a position of civil disobedience where one has the moral right to disobey unjust laws that deny human dignity. In Miss Ophelia, a teacher from the North, (and who opposes slavery) her emphasis on training and religious conversion for slaves marks her more like the sympathetic but over-cautious clergy that supported King's position on civil disobedience but were afraid to act on it. And in the character of Uncle Tom himself, he is almost like a prototype of a protestor confronting social injustice through the means of non-violence and also a tactic that King outlined known as "creative suffering."

Keywords: Stowe, Uncle Tom's Cabin, Civil Disobedience, Letter from Birmingham Jail.

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Harriet Beecher Stowe's 1852 anti-slavery novel *Uncle Tom's Cabin* is often cited as one of the reasons that later helped to ignite the American Civil War, where the Northern states fought to end slavery in the Southern states after seceding from the union in 1859. Not long after the War Between the States (as the American Civil War is sometime referred as) broke out in 1860, the president trying to preserve the union, Abraham Lincoln, invited Mrs. Stowe to the White House. Once introductions were over, President Lincoln is attributed as saying to this petite author from Hartford, Connecticut: "' So you're the little woman who wrote the book that started this great war!'" (Hedrick, 1994, p. vii). Whether true or not, Lincoln's statement reflects the sentiment that many readers have felt about Stowe's classic that was one of the first global best sellers when it was published: *Uncle Tom's Cabin* is a fiery polemic against slavery in antebellum United States. Such recognition also leads to quick dismissal of the book. Once Stowe's best seller was firmly established as a book that would never go out of print, critics also begin to dismiss it for what they perceived to be its moralizing and even sentimentalizing qualities.

A review from the prominent liberal journal *The Nation* is a good example of the type of condescending criticism Stowe would begin to endure. Along with several other contemporary women writers, Stowe was too much of a woman writer who could not escape her fiery passion. Such female authors, the review noted "thought that all that was necessary to write a good novel was to have a good cause. The work of women was labeled 'earnest,' 'sentimental,' 'didactic,' and bad art" (Hedrick, 1994, p. 350). Yet such criticism overlooks the complexity of Stowe's characters. Despite her un-wavering thesis demanding the abolition of slavery, critics fail to see how Stowe approached ending this horrific practice on American soil. In linking Stowe as a writer with a cause (and then as a writer who portrays this cause through a didactical approach), a character like Uncle Tom might not seem to have much presence in the story that is also named after him. Uncle Tom is a slave who does not flee north for his freedom after he learns how his present, kindly master is forced to sell him to a cruel and brutal master.

In such light then, Uncle Tom may strike the reader as being passive and even cowardly. It is a position that James Baldwin (1998) takes in his famous essay attacking Stowe's text in "Everybody's Protest Novel" for which he concludes about the eponymous hero: "Tom, therefore, her only black man, has been robbed of his humanity and divested of his sex. It is the price for that darkness with which he has been branded" (p.14). On the contrary, Tom is far from being a passive character. In addition, he is also a fiery, passionate character. But if readers and critics fail to see such distinctions, it is due to the way they are overlooking how Tom fights against slavery through civil disobedience, more specifically, through acts of non-violence that a 20th century civil rights leader like Martin Luther King Jr. would later take to the streets of Birmingham, Montgomery, Chicago, and other American cities in his fight to end racial apartheid in mid-century United States. As Beatrice A. Anderson (1991) notes in her essay, "Uncle Tom: A Hero at Last:" "Looking at why Tom refuses to rebel against his sale from the Shelby estate, why he rescues little Eva, and why he endures Legree—to a point—and later defies him leads to an understanding of Tom's genuine strengths" (p. 3). What I will extend in this paper, is how Tom's strengths reflect the resolve and philosophy of Martin Luther King, Jr's philosophy of civil-disobedient based non-violence, particularly as it is outlined in his famous 1963 "Letter from a Birmingham Jail."

From his introduction as a slave on the more genteel Shelby plantation to his brutal death at the hands of the slave-master Simon Legree, Uncle Tom displays an anti-slavery stance rooted in non-violence and civil disobedience. When Tom learns how his master Mr. Shelby will have to sell him along with several other slaves in order to pay off a debt, he seems to resign himself to this fate. Tom will not flee, like his fellow slave Eliza will when she learns how her infant son Harry is among some of the slaves that Shelby will sell. Thus, Tom initially seems passive in his refusal to flee for his freedom. He is even sympathetic for the man who would sell him. " 'Mas'r couldn't help himself, he did right, but I'm feared things will be kinder goin' to rack, when I'm gone'" Tom says in defense of his reason for not fleeing (Stowe, 2005, p. 47). Tom, however, is aware of how his potential freedom is tied into the fate of his fellow slaves on the Shelby plantation.

Should Tom run off, his owner Mr. Shelby will forfeit a thousand dollar bond. Losing such a bond will force him to sell off the rest of his slaves, a point that the slave-trader Mr. Haley notes with wicked glee. " 'And mind yerself,' said the trader…'for I'll take every cent out of him, if you ain't thar'" (Stowe, 2005, p. 48). Ironically, Tom is given a day of freedom before he will be taken away by a slave-trader and sold to a new master. If Tom promises Mr. Shelby that he will not use this temporary freedom to escape, it is a promise made on his faith as a Christian. " 'And I jist ask you, Mas'r, have I ever broke word to you, or gone contrary to you, 'specially since I was a Christian?'" (Stowe, 2005, p. 48). Tom's Christianity is not just based on his own salvation. Tom's Christianity ties him to his fellow slaves who will get sold if he does not return back to Mr. Shelby after his brief day of freedom.

In addition, Tom's Christianity is also tied to the man who is sending him off to a worse fate. Tom knows that by honoring a promise that is rooted in hypocrisy, he will also shame the people who forced him to make this promise. Tom knows that his masters Mr. and also Mrs. Shelby are fellow Christians. As slave owners who are *Christian*, they are troubled by the way their roles as plantation owners contradict the faith they are coming more and more to embrace. Mrs. Shelby in particular is greatly disturbed by the sale of Tom and several other slaves. By honoring his promise to return to the Shelby plantation after his day of freedom, Tom is also bringing at least one of the Shelbys closer to Christianity. Soon after Eliza's escape with Harry, Mrs. Shelby will do her best in trying to impede the slave-trader Haley from re-capturing them. "The more hopelessly sordid and insensible he appeared, the greater became Mrs. Shelby's dread of his succeeding in recapturing Eliza and her child, and of course the greater her motive for detaining him by every female artifice" (Stowe, 2005, p. 48). Had Uncle Tom chose Eliza's path—to run off for his freedom to the free states up north—there would have been less inclination for Mrs. Shelby to expand upon her Christianity as a faith where the individual is never separate from the sufferings of his or her fellow men and women in bondage, and whether they are Christian or not. It is one of the main premises of Martin Luther King's 1963 piece of writing about the American Civil Rights Movement in the text that would soon come to be known as the "Letter from Birmingham Jail."

For his role in coordinating a non-violent march against racism in Birmingham in April of 1963, Martin Luther King, Jr., and several other march leaders were arrested and held in the city jail. While he was in jail, King read a story from a contraband newspaper citing the tepid reaction from liberal white religious leaders—ostensibly allies in his cause against "Jim Crow" or racial segregation between Black and White Americans that was the status quo in many Southern U.S. states at that time. "They branded King and his colleagues outsiders and extremists" is how Jonathan Rieder (2013) describes the liberal moderate clergy that supported King up until his march in Birmingham (p. xv). Initially, his letter (written on smuggled in scraps of paper along with paper provided by his attorneys) was a rebuttal and also moral chiding of the allies who deserted him. More than just an indignant rebuttal, the letter also outlines King's philosophy and strategy on non-violence, or civil disobedience. "The 'Letter from Birmingham Jail,' the vision of nonviolence it argued for, and the disinherited children of God it sanctified played a critical part in dismantling Jim Crow" (Rieder, 2013, p. xvii). In like manner, Stowe's *Uncle Tom's Cabin* is a text trying to dismantle slavery in antebellum America. Stowe is trying to do so, however, through the civil disobedience that her protagonist Uncle Tom displays throughout her novel. Later in the novel, Tom is sold to the cruel slave owner, Simon Legree, who often whips him. Legree initially hoped that Tom would become more like a junior overseer for him, a position that Tom refused. This refusal periodically ignites Legree to whip Tom. In doing so, Legree hopes that Tom will return to the fold, or in this case, the status quo of slavery, but where Tom will occupy a more privileged position as a junior overseer rather than a frequently abused field hand. After seeing Tom reading a Bible, Legree chides him: " 'Come, Tom, don't you think you'd better be reasonable?—heave that ar old pack of trash in the fire, and join my church!'" (Stowe, 2005, p. 330).

But Tom cannot. Tom is not reading the Bible for his own solace (as Legree assumes). Slave he may be, but Tom is also a missionary, and his mission is to help free his fellow slaves and also his slave master. Martin Luther King Jr. chose to march in Birmingham because it was one of the most resistant cities to desegregation. Consequently, any challenge against the city's Jim Crow laws would be met with the harsh response of mounted police officers and truncheons. If Jim Crow was going to be dismantled, it would have to begin here in Birmingham. "so am I compelled to carry the gospel of freedom beyond my own home and town.

Like Paul, I must constantly respond to the Macedonian call for aid" King writes (King, 2000, p. 86). Tom will carry the gospel of freedom to Legree's plantation, where he will meet the ferocious lashes of Legree's whip. Before one lash sears his flesh, he is already immune to the pain. Like a civil rights protestor who will march with King, he or she will first attend a creative workshop in suffering; the protestor must prepare to meet this upcoming violence with nonviolence. Only then, can a man or woman face the mounted police officers that will charge them and beat them. Such passive but painful resistance must only come as a last resort. King outlines how nonviolence is broken down into four steps—the last being direct action, where the protestor will surrender his or her own body to the violence of men trying to uphold an immoral system known as Jim Crow. By making such surrender, the protestors are also creating an act of conscience that defies the immoral laws of Jim Crow. Such acts of conscience are also the weapons (ironically) in this engagement based on nonviolence. Such acts are designed to get the moderates to become more engaged in helping to end Jim Crow, and such acts are even meant to help weaken the immoral resolve of the police officers who will soon attack these protestors. "We had no alternative except to prepare for direct action," writes King, "whereby we would present our very bodies as a means of laying our case before the conscience of the local and the national community" (King, 2000, p. 88). Before doing so, King's followers must engage in "a process of self-purification" (King, 2000, p. 88). For Uncle Tom, self-purification appears to be an ongoing part of his nature.

The workshop which helps him evolve to this state of self-purification is his Christianity. Thus, by the time Legree violently whips him for refusing to become an overseer, Tom's position of civil disobedience is already well-established enough for him not to suffer the blows. "But the blows fell now only on the outer man, and not, as before, on the heart. Tom stood perfectly submissive; and yet Legree could not hide from himself that his power over his bond thrall was somehow gone" (Stowe, 2005, p. 333). It is Legree and not Tom who is starting to break. And it is Tom and not Legree, who is becoming the instructor. Such a position was also behind King's philosophy of nonviolence outlined through his "Letter from Birmingham Jail." Early in the letter, King (2000) cites St. Thomas Aquinas who makes a distinction between just and unjust laws: "Any law that uplifts human personality is just. Any law that degrades human personality is unjust" (p. 94).

More than that, by creating an act of civil disobedience which shows how the laws of the oppressors are unjust, it will also erode the false moral superiority of their position, a point that Rieder (2013) in his study of King's famous letter titled, *Gospel of Freedom: Martin Luther King, Jr's Letter from Birmingham Jail and the Struggle that Changed a Nation.* Thus, King's letter (and his philosophy of nonviolence) is also there to instruct and change the hearts of the oppressors. "The other part of this subtext is subversive in the context of the time and the place: the confident black man schooling the white men in the tenets of their own faith" (p. 66). Legree may initially present himself as a man of no faith, but soon after whipping Tom, his conscience has become greatly altered.

He understands full well that it was GOD who was standing between him and his victim, and he blasphemed him. That submissive and silent man, whom taunts, nor threats, nor stripes, nor cruelties, could disturb, roused a voice within him, such as of old his Master roused in the demoniac soul, saying, 'What have we to do with thee, thou Jesus of Nazareth?—are thou come to torment us before the time?'. (Stowe, 2005, p. 333)

Such an example shows a more extreme form of the civil disobedience that King espoused. Also, King is not asking his followers to become martyrs. King asks them to resist the oppression of racism, but through nonviolent means. "The negro has many pent-up resentments" writes King. "So let him march; let him make prayer pilgrimages to city hall; let him go on freedom rides—and try to understand what he must do" (King, 2000, p. 101). Nevertheless, just because King disavows any radical or violent means to end racial segregation does not mean that his message and means to carry it out is tepid. In a similar manner, Stowe's *Uncle Tom's Cabin* was later misinterpreted in a similar vein. To quote James Baldwin (1998) again: "The figure from whom the novel takes its name, Uncle Tom…is phenomenally forbearing" (p. 14). Baldwin fails to see how Tom's overindulging forbearance is also his strength. Furthermore, Baldwin glosses over the deeper roots to Tom's forbearance. His nonviolent resistance to Legree is a rich example of the extremism that King argued for, despite presenting himself as a man of peace.

Yet King is an extremist, but not in a manner that many might come to associate with that term. In one of the more compelling lines in his Birmingham letter King (2000) writes: "So the question is not whether we will be extremists, but what kind of extremists we will be. Will we be extremists for hate or for love?" (p. 102). King will be an extremist for love, and so too will Stowe's protagonist in the novel that is named after him. Stowe vehemently opposed slavery. Her opposition against it, however, can be found in the various acts of civil disobedience that her main character undergoes. Stowe is not an abolitionist; neither is she the anti-slavery radical in the vein of John Brown whose raid on a federal armory only helped to ignite the American Civil War. Stowe will show how the ideals of Christian-based love, forgiveness, and to a certain extent, martyrdom, can overcome the evil system of slavery. Only a select few can take on this extremist role rooted in the Christian view of love based on forgiveness, and Uncle Tom is that character. Like King, Stowe knows that only a few can take the fight to this advanced level. Those who cannot must be dissuaded from pursuing such a course. Uncle Tom presents such dissuasion to the slave Cassy who is planning to kill Legree before fleeing his plantation. As a

Christian, but also as a practitioner of nonviolence, Uncle Tom cannot condone any act of violence, particularly murder. Thus he rouses all his Christian learning and ideals of nonviolence to persuade Cassy not to kill the master who brutalized slaves like her. By killing off Legree, (who in this scene is in a drunken sleep) many of her fellow slaves would also be able flee and find some refuge in the swamps. Her act may strike many as noble and even justified, but Uncle Tom feels otherwise when he cries out: " 'No, ye poor, lost soul, that you mustn't do. The dear, blessed Lord never shed no blood but his own, and that he poured out for us when we was enemies. Lord, help us to follow his steps, and love our enemies" (Stowe, 2005, p. 335). King (2000) echoes similar sentiments in his "Letter from Birmingham" when he writes: "Was not Jesus an extremist for love: 'Love your enemies, bless them that curse you, do good to them that hate you'" (p. 102).

Still, King's letter is not solely a document on Christian apologetics; it is well known that King's philosophy of nonviolence and civil disobedience was inspired by Gandhi's efforts to free his country of India from Imperialist British rule. In some of his sermons, King would cite how Gandhi defied British rule by urging his people to march to the sea and take salt from it in defiance of British law against taking it. "This was the gist of the story King told of Gandhi's salt march, which he turned into a parable of black triumph against overwhelming odds" (Rieder, 2013, p. 5). King's philosophy of non-violence is based on courageous acts of engagement against social injustice. Such philosophy then must also take into account the injustice it is battling against. Such a warrior then must go into battle armed with an ethical awareness of the oppression he or she is trying to overcome. It is the thesis behind Beatrice A. Anderson's (1991) article, "Uncle Tom: A Hero at Last." Anderson presents an interpretation which shows how earlier misinterpretations and attacks against Tom's character fail to see the ethical dimension to his character. What might strike some critics as an overindulging forbearance is instead a man putting his own life in danger in order to save the lives of others. Such a position prevents Tom from seeking what his fellow slaves are struggling for: freedom. If so, Tom acts from a higher calling, one where he is willing to make the sacrifices that will let others go free. Writes Anderson (1991): "Tom's ethical code, in addition to his love for his family and his sense of responsibility toward his community, allows him no such fight for freedom…Tom is not looking for eternal reward. He simply responds instinctively to a visible and immediate human need" (p. 3).

Still, the topography of Stowe's novel is Christian based—and rooted in a form of nonviolence and civil disobedience that will later get more defined expression in the tactics that Martin Luther King, Jr. outlines in his "Letter from Birmingham Jail." In a similar vein, King's letter is also based on a topography rooted in The New Testament. Without taking into account these theological and philosophical strains, Uncle Tom will strike the reader more as a minstrel-show like caricature rather than a character battling an oppressive social system. In his introduction to *The Annotated Uncle Tom's Cabin,* critic Henry Louis Gates (2007) explores the sexual tension in Stowe's novel, while also trying to see beyond the stinging rebuke that Baldwin had for Stowe's text. Yet Gates (like Baldwin before him) fails to see how Stowe's text is tied to issues based on nonviolence and civil disobedience. Failing to see those issues, the novel (and particularly the novel's protagonist) will seem more like caricatures in a work written by an author who was more of "an impassioned pamphleteer" than a novelist, according to Baldwin (Baldwin, 1998, p. 12). While not agreeing with

Baldwin, Gates (2007) also fails to see the deeper, theological and ethical issues behind Uncle Tom's character. "Remove Uncle Tom's mask and what is left? To Baldwin, not much. Forbearance, at least Tom's sort, erases the self, precludes selfhood, just as slavery sought to do" (p. xix-xx).

Finally, in seeing how *Uncle Tom's Cabin* creates a strong character rooted in a Christian tradition of non-violence and radical love, we also have a text that foreshadows the later 20th century American Civil Rights Movement. Stowe's *Uncle Tom's Cabin* cannot be separated from its theme of anti-slavery; therefore, her novel can also be read as a document of social justice. Such a reading allows Stowe's novel the possibility of sharing an almost familial type relationship with other, social-justice based texts, such as Martin Luther King Jr's, "Letter from Birmingham Jail." Stowe's novel, however, will have such plausible antecedent if her protagonist—Uncle Tom— is given the more complex, critical reading his character displays, particularly towards the end of the novel, when Uncle Tom dedicates his last minutes of life to his master—and for the moral betterment of the man who will soon take his life. "O Mas'r! don't bring this great sin on your soul! It will hurt you more than 't will me! Do the worst you can, my troubles'll be over soon; but, if ye don't repent, yours won't *never* end!" (Stowe, 2005, p. 349). King (2000) was also aware of the moral darkness his oppressors remained imprisoned in. "I have hope that Mr. Boutwell [the Birmingham mayor supporting segregation] will be reasonable enough to see the futility of massive resistance to desegregation" (King, 2000, p. 91).

A few sentences later, King deliberately undermines the hope he just set up, noting how the oppressors seldom give up their divisive privileges and oppressive power. That is when the oppressed must use acts of civil disobedience to bring down the power of their oppressors. For King and his followers, those acts consisted of sit-ins, marches, and filling up their jails with their bloody and broken bodies. For Uncle Tom, he could only use his oppressed body as a moral example to shatter the false moral principles of his oppressive master. Far from being a passive character, Uncle Tom—like Martin Luther King, Jr., is a skillful tactician and also teacher. Uncle Tom—like Martin Luther King, Jr.—is "the confident black man schooling the white men in the tenets of their own faith" (Rieder, 2013, p. 66). And the tenets that both Uncle Tom's author and Martin Luther King, Jr. share first stem from the ethics and values of their faith.

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United Nations' Concept of Justice and Fairness in the Context of Islamic Principles: A Reflection

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Abstract
Perhaps, the inability of the United Nations to manage some international conflicts successfully coupled with its passivity on matters that involve some powerful nations may be responsible for its criticism by some analysts. These critics, in turn, may not have considered holistically, the UN programmes which have recorded successes in conflict interventions. They thus doubt the ability and sincerity of UN to do justice and fairness in its conflict intervention programmes. Thus, in this write-up an attempt is made to reflect critically the United Nations' concept of justice and fairness in the context of Islamic principles. This is achieved using as a case study, the UN interventions in some African and Middle-Eastern conflicts.

Keywords: Justice, Fairness, Islamic principles, United Nations, Conflict Intervention

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Introduction

The right to justice and fair dealing among human beings is an important and valuable right which Islam as a religion has given to man. Qur'an chapter 5 verses 2 and 8 and Qur'an chapter 4 verse 135 say respectively:

> And do not let your hatred of a people incite you to aggression[1]
> And do not let ill-will towards any folk incite you so that you swerve from dealing justly. Be just: that is nearest to piety.[2]
> You who beliee stand steadfast before Allah as witness for (truth and) fair play.[3]

If we go down the memory lane of Islamic history, we would find the practicalization of the above Qur'an dictates in the administrations of Prophet Muhammad (S.A.W) and his four rightly guided caliphs.

How certain is it to find in the history of UN the practicalization of United Nations principles of justice and fairness as laid down in its charters, by the United Nations itself, is what agigate our minds and prompted the writing of this paper. Thus, it is against the above background that we intend to reflect critically on United Nations' concept of justice and fairness in the context of Islamic principles. Thus, aside the introductory and concluding remarks, this paper intends to look at the Islamic concept of justice and fairness, the composition and power of the United Nations and the interplay of its principles, United Nations' failures recorded in the application of justice and fairness in its conflict intervention programmes and the United Nations' application of justice and fairness in the context of Islamic principles or jurisprudence.

Islamic Concept Of Justice And Fairness

Justice is one word that captures the esence of Islamic laws and teachings; one word that describes the overriding values that permeates all Islamic dictates and teachings. The Qur'an says:

> We sent aforetime our messengers with clear
> Signs and sent down with them the Book and
> The Balance, that men may stand forth in justice.[4]

Islam is a religion that foster justice in all its rulings, thus it treats all people equally before the law and grants them justice, fairness and equal civil rights without discrimination between a beggar and a prince, or a noble man and a man of modest birth. The matter of equality (which is a core aspect of justice) in Islam is not limited to merely declaring principles and establishing laws, but history recorded that these principles and laws were executed solemnly and conscientiously during the lifetime of Prophet Muhammad (S.A.W) and during the reign of the Four Rightly Guided Caliphs who succeeded him, during the Golden Age of Islam, which represents the principles and spirit of Islam in every respect.

The following facts are the examples of such principles and spirit of Islam;

1.   Usama Ibn Zayd, one of the most beloved companions of the Prophet Muhammad (S.A.W), once attempted to intercede with him on behalf of Fatimah daughter of Al-Aswad Al-Makhzumiya who was sentenced to be punished for stealing velvet materials and golden ornaments. The Prophet (S.A.W) refused Usamu's intercession, in spite of his affection for him, and reprimanded him severely saying "How can you intercede with me concerning a penalty ordained by Almighty Allah." Then he said to the people who had witnessed the matter: Before the advent of Islam, people of noble descendant were not punished if they were guilty of theft and poor indigent people were punished for the same crime. I swear by Allah Almighty, that if my daughter Fatimah was guilty of the crime of theft, I would sentence her to the punishment ordained by Almighty Allah.[5]

2.   The second Rightly Guided Calip, 'Umar bn. Al-Khattab, who was responsible for organising the administration of justice in the Muslim state upon the firm foundation of the Holy Qur'an and the tradition of the Prophet (S.A.W), said in his ordinance to the various judges under his administration, thus:

> It is essential for a judge to be just in his decision and he should not give any preference to the persons considered eminent in society.[6]

This ordinance was then practicalised by Caliph 'Umar himself when there was a dispute between Caliph 'Umar and Ubayy bn. Ka'b, 'Umar went to the court of Zayd bn. Thabit at Madinah for the hearing of the dispute, Zayd (the judge) wanted to stand up to show respect to Caliph 'Umar bn. Al-Khattab, at which Caliph 'Umar remarked: This is your first unjust action. "Then 'Umar sat with Ubayy bn. Ka'b like any other person. In the same case, Ubayy wanted 'Umar his opponent in the case to swear an oath, but Zayd (the judge) wanted to spare him from doing this because of the dignity of his position. At this Caliph 'Umar admonished him saying: "You cannot be a just judge until a common man is equal to Caliph 'Umar who stands before you". [7]

3.   Caliph 'Umar bn. Al-Khattab was also a jurist, he held court and sometimes at the court of Appeal. He once inflicted the *Shari'ah* punishment of eighty lashes for drinking alcohol upon his own son Abu Sahmah, which resulted in his death.[8]

There are numerous examples which demonstrate Islamic justice and fairness, which prevailed at the time of the Prophet Muhammad (S.A.W) and his Four Rightly Guided Caliphs.

The Composition and Power of The United Nations

It is imperative to present United Nations, its objectives and principles as well as its organisational structures, in order to be acquainted with the fundamental motive for the establishment of the United Nations.

Historically, the United Nations as an organisation began as a grand alliance of United States of America (U.S.A), United Kingdom (U.K) and United Soviet Socialist Republic (U.S.S.R) fighting the Axis power and Japan. Towards the end of the Second World War, various ideas were suggested by the above three states for the establishment of an international organisation that would replace the opprobrious concert of Europe (1815-1824) and the League of Nations (1920-1939), so as to manage and promote international peace and security among nations and states of the world.[9] An agreement was reached and the United Nations Charter was written and signed in the closing days of the Second World War by the representatives of fifty-one (51) states meeting at the United Nations Conference on International Organisation in San Francisco from 25th April – 26th June, 1945.[10] The charter was drafted on the basis of proposals worked out by the representatives of China, France, the Soviet Union, the United States of America and the United Kingdom when they met at the Dumbarton Oaks Estate, Washington in August – October 1944.[11] The United Nations as an international mediator thus, has the following as its objectives and principles.

1. to maintain international peace and security;
2. to develop friendly relations among nations based on respect for the principle of equal right and self-determination of peoples;
3. to cooperate in solving international economic, social, cultural and humanitarian problems and in promoting respect for human rights and fundamental freedoms;
4. to be a centre for harmonising the actions of nations in attaining these common ends.[12]

While the United Nations acts in accordance with the following principles:

1. it is based on the sovereign equality of all its members;
2. all members are to fulfill in good faith their charter obligations;
3. they are to settle their international disputes by peaceful means and without endangering international peace and security as well as justice;
4. they are to refrain from the threat or use of force against any other state;
5. they are to give the United Nations every assistance in any action it takes in accordance with the charter, and shall not assist states against which the United Nations is taking preventive or enforcement action;
6. the United Nations shall ensure that states which are not members act in accordance with these principles in so far as it is necessary for the maintenance of international peace and security;
7. nothing in the charter is to authorise the United Nations to intervene in matters which are essentially within the domestic jurisdiction of any state.[13]
8.

The UN principles as presented above portray the fact that the original intention for the establishment of UN is to uphold justice and fair dealing among the nations of world.

Among the core organs of the organisation is the Security Council whose primary responsibility under the U.N charter is the maintenance of international peace and security. The Security Council has 15 members: Five permanent members – China, France, the Russian Federation, the United Kingdom and the United States – and Ten elected by the General Assembly for two years terms. Each Council member has one vote. Decisions on procedural matters are made by an affirmative vote of at least nine of the fifteen members. Decisions on substantive matters require nine votes, including the concurring votes of all the five permanent members.

This is the rule of "great power unanimity", often referred to as the "veto power". If a permanent member does not agree with a decision, it can cast a negative vote, and this act has power of veto. All the five permanent members have exercised the right of veto at one time or another in order to protect their interest but at the detriment of the weak nations. However, if a permanent member does not support a decision but does not wish to block it through a veto, it may abstain. Under the charter, all members of the United Nations agree to accept and carry out the decision of the Security Council. While other organs of the United Nations make recommendations to Governments, the Security Council alone has the power to take decisions which members' states are obliged under the charter to carry out.[14]

1.0   The Examination of The UN Framework and Mechanism of Its Successes And The Interplay of Its Principles

Some have questioned whether the U.N might be relevant in the 21st century. While the UN's first and second charter mandates require the U.N: "To maintain international peace and security … (and if necessary to enforce the peace by) taking preventive or enforcement action", due to its restrictive administrative structures, the permanent members of the Security Council themselves have sometimes prevented the U.N from fully carrying out its first two mandates. Without the unanimous approval, support (or minimally abstention) of all five of the permanent members of the U.N's Security Council, the U.N's charter only enables it to "observe", report on, and make recommendations regarding international conflicts. Such unanimity on the Security Council regarding the authorization of armed U.N enforcement actions has not always been reached in time to prevent the outbreak of international wars.[15] Even with all of these restraints and limitations on the UN's abilities to respond to situations of conflicts, still the U.N has been found to have had many notable successes in the 65 years of its existence.[16] In 1962 the U.N Secretary General U-Thant provided valuable assistance and took a great deal of time, energy and initiative as the primary negotiator between Nikita Khrushchev and John F. Kennedy during the Cuban Missile Crisis, thus providing a critical link in the prevention of a nuclear Armageddon at that time.[17]

Among the successes recorded by the United Nations in its provision of security and peaceful atmosphere in Africa and other parts of the world is the successful role played in Rwanda crisis (1994-1998) through the United Nations Assistance Mission in Rwanda (UNAMIR). The success of this operation helped to establish suitable condition and a favourable climate for the launching of operation Retour on the 29th December 1994. With the help of United Nations, some twenty five thousand displaced people during the Rwanda Crisis were resettled through operation Retour in January 1995.[18] However, this operation and intervention came after the deed has been done, because initially the United Nations had long refused to be drawn into the Rwandese tragedy, telling the Organisation of African Unity (OAU) that it preferred regional approach to the crisis, it claimed that its commitment to other peace keeping mission around the world had over-stretched the organisation's capacity.[19]

Also, the United Nations played no small role in the cease fire of the war in Angola that came to an end on Thursday, 4th April, 2002 with the signing of a peace accord by General Armando da Cruz Neto, the Armed Force Chief, who signed for the MPLA Government (Movimento to popular de liberatacao de Angola i.e Popular Movement for the Liberation of Angola – Workers Party) and General Abreu Muengo Ukwachitembo "Kamorteiro", the Chief of Staff, who signed for the UNITA (Union National de Independency Total de Angola i.e. National Union for the Total Independence of Angola).[20]

Furthermore, the United Nations as an international mediating organization was also able to achieve success in the provision of security, peace and justice in its intervention programmes during the tenure of one of its Secretary Generals with the name Kofi Annan. The contributions of Kofi Annan in the area of peace keeping efforts are quite commendable and worthy of note. Whether as Assistant Secretary

General for peace keeping operations or under Secretary General, Kofi Annan has been in the Vanguard of the United Nations valiant effort in maintaining international peace and security. Kofi Annan assumed office when virtually all the continents were threats of war, when there were violence and bloodletting conflicts. Africa in particular was a continent of crises and miseries as civil wars and hunger manifested almost everywhere in the land.[21] It was at the same time the world was battling to contain the excessive aspiration of Iraq President Saddam Hussain. In the Middle East, the Palestinians and their Israeli neighbours were entrapped in an unending war. Indeed, it was colossal responsibility for Kofi Annan making amity between the two countries.

Similarly, from the Eastern Europe Axis, the Bakan blood thirsty Miloseric was engorging anybody that he could reach. Spitting blood and unleashing grief in the region. All of these developments put to test Kofi Annan's experience in managing conflicts. Under five years he made concrete efforts to review the United Nations for better co-ordination and coherence, and he was unrelenting in drawing the world attention to crises in Africa.[22] It was during his tenure that the United Nations recorded relative success in the West African sub-region. Various peace interventions in war torn Liberia, Sierra-Leone and Guinea are good example. He played a prominent role to promote the transition to civil rule in Nigeria and was at epicentre of the rapprochement between Libya and the Security Council of the U.N over the 1988 Lockerbie bombing.[23] In the same vein, it was during his tenure that the various war crimes tribunals were able to earn credibility in their discharge of justice.

However, a 2005 Rand Corporation study found the U.N to be successful in two out of three peacekeeping efforts. It compared the U.N nation-building efforts to those of the United States, and found that seven out of eight of the U.N cases are at peace, as opposed to four out of eight of the U.S cases of peace.[24] Also in 2005, the Human Security Report documented a decline in the number of wars, genocides and human rights abused since the end of the Cold War, and presented evidence, albeit circumstantial, that international activism – mostly spearheaded by the U.N – has been the main cause of the decline in armed conflict since the end of the Cold War, or due to the fact that the U.S.A and U.S.S.R were no longer pumping up oppressive governments after the cold war ended.[25]

United Nations' Failures Recorded in The Application of Justice and Fairness in Its Conflict Intervention Programmes

As stated above the Security Council, a core organ of the United Nations has the primary responsibility of maintaining international peace and security. Allegedly, many are of the stance that the Security Council has failed to fulfil its designated function of determining the existence of threats to international peace as well as determining what measures to be taken in response. And this failure has been construed to mean the failure of the United Nations as a whole, and thus generated doubtness in the minds of people on the competence of United Nations and the justice and fairness in its crisis or conflict intervention, resolution and peacekeeping programmes. For example the legitimacy of the use of force against Iraq by U.S.A and few members of the United Nations without the approval or consent of the organisation (i.e. the U.N) as a whole, and without any punishment (either by way of sanction or embargo) against the actors by the United Nations itself,[26] made many to believe that the United Nations is just a playing ground where those with veto power compete and display their power of supremacy and their status of being above the charter of the United Nations. The above assertion is evident in the speech of the former UN Secretary – General Boutros Boutros – Ghali (1992 – 1996) who said:

> As Secretary General I was duty-bound to carry out the resolution of the Security Council to the letter – but as a life long student of international law, lamented this situation, which both disparaged international law and displayed the United Nations not as an organisation of sovereign states equal under the charter but as a political tool of the major powers.[27]

The real truth is that many observers of the United Nations' programmes are asking this question "Can United Nations bring peace to the world" this is because the United Nations appears helpless in preventing bloody conflicts. A month before retiring, the U.N Secretary General Kofi Annan questioned the effectiveness of the United Nations, stating, "sixty years after the liberation of the Nazi death camps, and thirty years after the cambodian killing fields, the promise of 'never again' is ringing hollow. "He was referring to the horrible situation in Darfur, Sudan, where more than 200,000 people have been slaughtered and over 2.5 million made refugees. His remarks reflected a growing frustration with the U.N's inability to prevent war and enforce international law. Mr. Kofi Annan expressed concern with the U.N's "disproportionate focus on violations by Israel" while atrocities of the most horrible kind are being committed elsewhere. Mass murder occurs regularly in hotspots around the world.[28]

Another recorded failure of United Nations is on Sri Lanka civil war. A review of the U.N action during the final months of Sri Lanka's civil war in 2009, in which tens of thousands of people were killed, criticized the U.N leadership, the U.N Security Council and top U.N officials in Sri Lanka. The U.N staffs were afraid to publicise widespread killings, top U.N leaders did not intervene and the 15 – member Security Council did not give "clear orders to protect civilians.[29]

The United Nations also recorded failure in the protection of child/woman sexual abuse.   International reporters said there was a rapid increase in prostitution in Cambodia, Mozabique, Bosnia and Kosovo after the U.N and the NATO peacekeeping forces moved in. In six out of twelve country studies on sexual exploitation of children in situations of armed conflict, the arrival of peacekeeping troops has been associated with a rapid rise in child prostitution.[30] Sexual misconduct by the United Nations troops had also been reported in Congo, Cambodia and Haiti.[31]

The United Nations' Approach To Justice and Fairness In the Context of Islamic Principles or Jurisprudence

Islamic laws (*Shari'ah*) and its application as established above is all about justice and fairness among humanity, and has been practicalised by Prophet Muhammad (SAW) during his administration as a leader of the Muslim Community in Madinah e.g. the treat of Hudaybiyyah between him and the polytheists of Makkah, the agreement between him and the Jewish tribes in Madinah and his acceptance of ransom from the prisoners of the battle of Badr among the polytheists instead of killing them to avenge the death of his companions who suffered persecution and death in the hands of the polytheists,[32] all these and many more of the characters of Prophet Muhammad (SAW) point to the justice and fair dealing brought by Islam. While man-made law or any organisation that is run by man-made laws devoid of divine guidance may hardly display justice and fairness in its dealings, this is because perhaps some human beings are selfish, self-centred, greedy and callous. And this short-comings in man-made laws are observed in the operations and programmes of the U.N, an international mediating organisation with 184 member nations but has only five (5) nations as permanent members.[33] This type of imbalance made some to express reservations on the sincerity, justice and equity in the conflict and crisis intervention, resolution and peacekeeping programmes of the United Nations. Thus, people with objective minds have been asking questions, such as why does the United Nations intervene is some international or civil conflict, yet not in others? Why does it punish some crime perpetrators and offenders and yet leave some go scot free? Why did the U.N send inspection team to Iraq over the unproven existence of Weapons of Mass Destruction (WMDs) but did nothing about North Korea, which admits to having them? why did the U.N send troops to protect oil-rich Kuwaits in 1991 but did nothing to prevent the genocide in Rwanda in 1997?[34]
All the above assertions made it clear that United Nations discriminates in its dealings among its member states or in other words the United Nations is established to represent some few powerful nations of the world. And this is against divine instruction on justice given to man by his Creator. The Qur'an says:

> … and let not the hatred of others to you
> make you swerve to wrong and depart from
> justice. Be just; that is next to piety.[35]

The leading countries of the Security Council of the United Nations used the claimed, but, unproven existence of Weapons of Mass Destructions (WMDs) in Iraq as one of the reasons for using force against the country and destroyed the lives of many citizens and the infrastructural facilities of the country.[36] Almighty Allah says thus:

> O you who believe! If a wicked person
> comes to you with news, ascertain the truth,
> lest you harm people unwittingly, and
> afterwards become full of regret for what you
> have done.[37]

The fault of the U.N on the invasion of Iraq by U.S.A and few members of the U.N Security Council is the failure of the U.N to punish (either by a way of sanction or

embargo) the actors of the unconsented invasion or attack. This is because a broad agreement is that the U.S – led attack on Iraq had no basis in international law.[38] It was therefore the product of power politics in the international arena. In this regard, it was shown that Article 1, 2, (3), 2(4) and 33 of the U.N charter do not allow any state to use force against another state, since such power is rested in the U.N, except in extreme cases of self-defence. Thus, in line with the U.N charter, any state that acts with force against another without authorisation from the U.N Security Council is committing an act of aggression, and such aggressor is accountable for the crime but this was not the case with the U.S.A. a powerful permanent member of the U.N against Iraq an ordinary member of the U.N.[39]

It is not surprising to see that when it comes to the application or implementation of the U.N's law of punishment for offenders or violators of the charters there are sacred cows among its members which must not be touched.

Allah says:

> We ordained therein for them: "Life for life, eye for eye, nose for nose, ear for ear, tooth for tooth and wounds equal for equal … And if any fail to judge by (the light of) what Allah has revealed they are (no better than) wrong doors.[40]
> Let the people of the Gospel judge by what Allah has revealed therein. If any do fail to judge by (the light of) what Allah has revealed, they are (no better than) those who revel.[41]

From the aforementioned Qur'anic verses, it becomes evident that the acceptance and implementation of the divine law of Allah are the only means through which equity, justice and fairness can reign among human beings. This is because divine law is descended by the Almighty Allah, the omnipotent, the omniscient, who makes no mistake whereas man-made (i.e the U.N charter or any other laws from man) spring from people's minds with a lot of short-comings. In other words, divine law unites man's social life with the spirit of equity, justice and fairness embedded in it, while no attempt at such unity is made by man-made law (i.e the U.N charter and the likes), which see some people or country as sacred cow which must not be punished by law, that is, they are above the law and thus, the law cannot touch them, while some people or nations are within the reach of the law, and thus can be punished for their offences or crimes committed.

The following are other allegations leveled against the U.N for not abiding by its principles.

Allegation of Globalism

There has been controversy on or criticism of the U.N organisation and its activities since at least 1950s. In the United States, an early opponent of the U.N was the John Birch Society, which began a "get U.S out of the U.N" campaign in 1959, charging that the U.N's aim was to establish a "One World Government".[42] An ideology that is against the plan of Allah who created us to be different in speech, colour, appearance, reasoning and religion. Allah says in Q30:22 and Q5:48 thus:

> And among His signs is the creation of the heavens and the earth, and the variations in your languages and your colours: Verily in that are signs for those who know.[43]
> If Allah had so willed. He would have made you a single people, but (His plan is) to test you in what He has given you: so strive as in a race in all virtue.[44]

Allegation of Population Control and Abortion

The United Nations population fund has been accused by different groups of providing support for government programmes which have promoted forced – abortions and coercive sterilisations. This allegations have resulted in Shaky relationship between the organization and the United States government which made three of the U.S Presidents Renald Reagan, George H. Bush and George W. Bush to withhold funding from the UNFPA (United Nations Fund For Population Activities) during their administrations.[45] History bears testimony to the fact that in every age satan (the devil) has beguiled men through various tactics, and manipulations which outwardly appear charming and fascinating. Abortion or birth control is among those slogans and clichés to which the modern age is addicted. All the vehicles of propaganda and in certain cases, even pressure and persecution, is being resorted to make the people uniform to this heresy of our times. But it must be made clear at the very outset that birth control movement, euphemistically called "Family Planning" which has become such an obsession in recent years is not a natural response to genuine human needs but solely the result of the unnatural materialistic outlook on the life prevailing in the West, and which is against the dictates of Allah in Islam. Allah says in Q81:8-9 and Q6:151 thus:

> When the female (infant buried alive) is questioned, for what crime she was killed.[46]
> Kill not your children on a plea of want; - We provide sustenance for you and for them …. [47]

To show how great Islam values human life it does not only prohibit female infanticide, but it forbids all types of infanticide, irrespective of whether the infant is a male or female. This is evident in the following Qur'anic verses: Q17:31 and in the Hadith of the prophet narrated by 'Abdullah who said the Prophet (S.A.W) says: "Among the greatest sins, is to kill your son or daughter lest he/she should share your food with you." [48]

Allegation of Partiality in Administration

There has been criticism that the five permanent members of the United Nations Security Council (i.e. China, France, Russia, the United States of America, and the United Kingdom), who are all nuclear powers, have created an exclusive nuclear club whose powers and decisions on international issues are unchecked by other weak nations and thus, they alone decide the country that must have nuclear power and those that must not have it.

The wisdom to produce nuclear weapons is a blessing from Allah, the Creator (even though He did not give it to us to be used negatively), thus, the use of such wisdom cannot be dictated by those who did not give it and who also have such wisdom or blessing and use it as they please. Allah says thus:[49]

> Is it they who would portion out the mercy of your Lord? It is We who portion out between them their livelihood in the life of this world: and We raise some of them above others in ranks …

Allegation of Inadequacy In The Membership of UN Security Council

Any nation may be elected to serve as temporary term on the Security Council, but critics have suggested that this is inadequate. Rather, they argue, the number of permanent members should be expanded to include non-nuclear powers, which would democratize the organisation. Still other nations have advocated abolishing the concept of permanency altogether, and this is the position of Islamic dictate as, no position or condition is permanent for any human being or any nation in this world. Allah says:

> … Such days (of varying fortunes) we give to men and men by turns: that Allah may know those that believe …[50]

It can be deduced from the above allegations against the United Nations, that, UN an international mediating organisation that should be neutral and just in all ramifications is somehow biased and unjust in its programmes.

Conclusion

It is obvious from the above submissions that Islam with its divine law *(Shariᶜah)* has a profound effect in reforming any individual or any society on the application of justice and fairness compared to man-made law with many loopholes in its writing and application. A society or an organisation which does not have the similitude of Islamic dictates in its law and application of it, loses its realism and intellectualism and spends its precious life in aberration externalism, and negligence. Such society or organisation ignores wisdom, and like animals, becomes narrow-minded and foolish. This type of society or organisation becomes involved in injustice, immorality, misbehavior, thus forfeiting all its humanitarian privileges. Such a society or organisation will not reach its everlasting prosperity and rather, it will experience the inauspicious outcomes and the unpleasant effects of its deviations and misdemeanours. Sooner or later, such a society or organisation will suffer from the evil consequences of its injustice and fearlessness.

Thus, the United Nations as an international mediating organisation established to provide peace and security to the whole world through its administration of justice to all affairs of nations of the world without discrimination, prejudice and partiality should take lesson and wisdom of administration based on justice to all, from the history of Islam during the tenure of Prophet Muhammad (S.A.W) and his successors, the Four Rightly Guided Caliphs.

In the fore-going it has been established that the U.N as an international mediating organisation has recorded both successes and failures in providing justice and fairness in its conflict intervention programmes in Africa, Middle-East and other parts of the world. In the same vein this paper has been able to Islamically viewed some of the allegations of the U.N's failures and submitted that only through the application of justice and fairness in all its dealings among nations of the world without nepotism, that is, without favouring some powerful nations and neglecting some weak nations can the U.N and any mundane organisation achieve prosperity and success in all its dealings among nations of the world.

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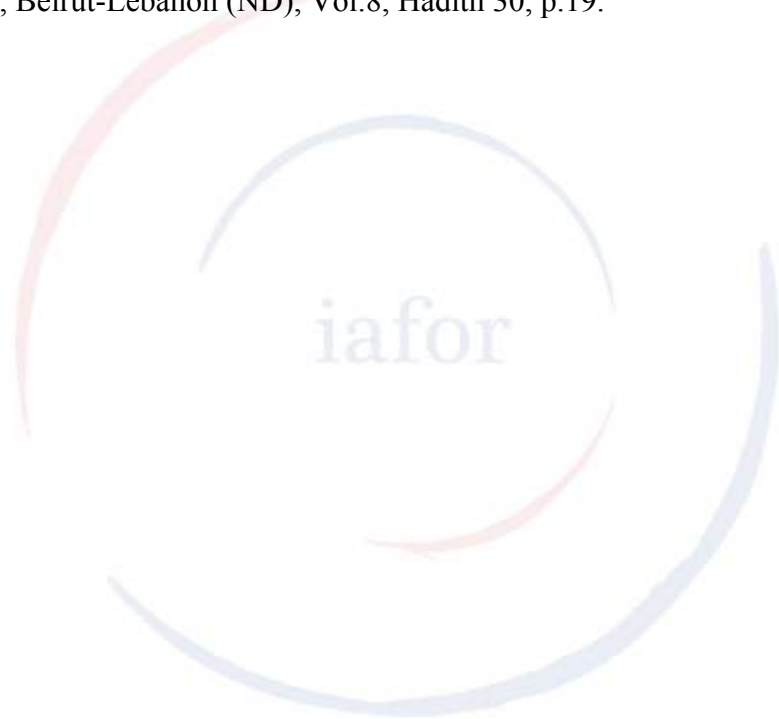
Appropriating Tradition: Female Empowerment through the Embrace and Reinterpretation of Religious Texts and Social Values

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Within both the Jewish and Islamic religions, there is a natural tendency for modern women to assume that their feminist aspirations are completely at odds with the traditions of their religious culture. Based on this interpretation, one might assume that the only possible course for feminists within these cultures would be to attack, undermine, and seek the overturning of core traditions and principles. Upon closer consideration, however, new perspectives are beginning to emerge. With these new perspectives, in turn, new paths to liberation and empowerment are emerging as well. For all of the differences between Islam and Judaism, certain core principles can be applied to the feminist struggles within each. For various reasons, there is an increasing realization that the oppression of women within these cultures does not necessarily reflect an accurate interpretation of religious texts and teachings, but rather a bastardization of these texts and teachings. Under this conception, the best approach for feminists is not to attack and undermine existing traditions, but rather to reform them to reflect their true potential for promoting egalitarianism. This process of reinterpretation can be a valuable tool for both Islamic and Jewish feminists, not just because the traditions are ripe for such an approach, but for the degree to which embracing reformed tradition can promote acceptance from the wider society. Indeed, whereas an attack on existing traditions is likely to provoke a defensive response from the powers that be, working within these traditions and exploiting their hidden potential for feminist liberation is ultimately a much more appealing approach.

The false nature of the supposed link between religious tradition and female oppression is particularly apparent within the Islamic religion. Referring to Edward Said's *Orientalism*, Hursh (2010) has noted that Westerners have a particular tendency to deride Islamic tradition as a powerful source of oppression. This outsider's view, however, does not reflect certain core realities. As early as 1972, Saleh identified a divergence between the true meaning of Islamic teachings and the oppression of women in modern times. In fact, according to Saleh, the oppression of women is not a social element that is driven by the true meaning of Islamic tradition. Rather, "extra-Islamic" forces in the Middle East are the true source of the problem. Saleh supports this assertion in multiple ways. First, she shows that Islamic texts are actually supportive of egalitarianism between men and women and that their use as tools of oppression reflects the work of the male patriarchy in power. Secondly, she notes that oppression of women in the Middle East was extremely strong in pre-Islamic times. Therefore, Islam was not the source or origin of female oppression. Rather, it has been appropriated as a tool for oppression in modern times.

This view is strongly supported in a growing body of more recent research as well. Hashim (1999), for example, supports the view that Islamic religious texts promote egalitarianism rather than oppression. The problem, as Hashim sees it, is that the modern interpretation of these texts has been driven by men as opposed to women: "Exclusion from religion has resulted in the dominance of patriarchal interpretations of the Qur'an" (p. 9). This insight gets to the very core of why Islamic feminists would be well-served to focus not on the destruction of Islamic tradition, but on increasing their role in the interpretive process. Admittedly, this is more easily said than done in a region dotted by oppressive regimes. Still, it is important to recognize that Islamic tradition itself is not the root of the problem, and that it need not be case aside completely.

The potential for effective action in acting upon this realization is expressed by Hursh (2010) in his study of how women in Morocco have advanced their rights and freedoms by working within Islamic law. Based on his study of reforms in this country, Hursh emphasizes that effective reform must be based in Islamic law and that it "must acknowledge and work within acceptable social and cultural values" (p. 303). Any attempt at reform, he argues, that opposes these values cannot hope to succeed in the long run. From this vantage point, seeking change through the appropriation of cultural traditions is not only possible, but in some ways necessary.

Whereas the Jewish religion may not be as maligned as Islam in terms of the view of it as an oppressive force, Jewish feminists have struggled mightily to establish a sense of equality within their own religious context as well. Indeed, in the eyes of many, the oppression of women within Judaism is in many ways written in to Jewish law. This law, in many ways, has come to be challenged by Jewish women motivated by the activist tradition in America. It has often been assumed that the fundamental tenets of Jewish law, or Halakhah, are absolute and intractable. In regards to the status of women in Jewish law, however, a certain degree of latitude can be found. As Biale (1995) notes, a series of alterations have been made over the course of time that seem to be moving closer to more fair and equitable treatment of women. Certainly, there is no doubt that Jewish law continues to uphold a patriarchal system. Nevertheless, the seeds of reform appear in the ancient Jewish texts as well. The pursuit of such reform has played a major role in the lives of modern Jewish American women.

As Baum, Hyman, and Michel (1975) have pointed out, "The history of the American Jewish woman…is the product of [the] encounter between the forces of Americanization and the traditions of the Jewish historical experience" (p. 16). Indeed, the first female Jewish immigrants brought with them a set of cultural values and realities from the "old country." In America, these values and beliefs were put to the test and transformed in some ways due to the interaction with forces of Americanization. Foremost among these forces were industrialization and political activism. As Glanz (1976) has written, the "rise" of the Jewish immigrant woman "was made possible only by her influx into the new industrial proletariat of America" (xii). In these historical cases, Jewish feminism has certainly gone down a different path than the one experienced by Islamic women in the Middle East. In both cases, we see religious women wrestling with the dichotomy between the essential egalitarianism inherent within religious texts and the patriarchal system that has appropriated these texts,

This dichotomy is evident within Judaism in regards to the issue of divorce. In modern America, high rates of divorce have challenged Jewish traditions and expectations about the roles and rights of women. While divorce remains a unilateral action that can only be undertaken with the consent of the male, certain revisions over the years have moved towards more equitable consideration of the woman as well (Biale, 1995). In the present and future, then, Jewish American women should not renounce traditional Jewish law. Rather, they can look to this tradition for the seeds of new conceptions that will end patriarchal oppression. In essence, just as ancient Jewish law has often been used as a tool of oppression, it holds equal potential to become a tool of redemption in America- the land of opportunity. It is for this reason that Jewish women must embrace, rather than deny, the ancient Jewish law.

Biblical readings such as Deuteronomy 24 establish the earliest foundations of a clearly patriarchal system of divorce law (Biale, 1995). This reading establishes that the man "possesses" the woman and should be allowed to divorce her if he finds "some manner of indecency" about her. This phrase "some manner of indecency" has been debated in terms of what it truly implies about the proper circumstances for divorce. Looking to the Mishnah, we can find three basic interpretations of this standard (Biale). One opinion states that divorce should be permitted only in cases of female adultery. A second interpretation holds that divorce is permissible in cases of adultery or other transgressions on the part of the woman. The third interpretation, meanwhile, holds that the man may divorce the woman merely if he meets a new woman whom he is more attracted to. Under any of these interpretations, the inherent oppression and disregard for women is evident. Divorce can be initiated by the man only. The woman is merely a "possession" subject to the whims of husbands and male debaters of Jewish law.

As Biale (1995) points out, however, a "process of change" has occurred which has tempered the earliest visions of divorce law. Biale outlines four basic steps that have been taken towards more equitable treatment of women in America. The first of these changes concerns mishnaic and talmudic law. In this case, the "simplicity" of carrying out a divorce is replaced by a "complex legal procedure." This new legal procedure has the effect of protecting the woman against "rash and irrational divorces" (p. 83). This can certainly be viewed as a form of progress for women. Also, it reveals a concern for the interests of women in the founders of Jewish law.

The second major change that has occurred is also seen in Talmudic law. Specifically, an opportunity was created for women to seek divorce from their husbands. Of course, the only way in which this can be technically done is by appealing to a Jewish court to compel the husband to *divorce her*. Thus, the husband technically retains his unilateral role as the consenting party in any divorce. Nevertheless, this development in Talmudic law acknowledges that women should rightfully be able to seek divorce in certain cases.

Another significant step for women is seen in the postbiblical Halakhah establishment of the ketubah. This is a marriage document which the husband gives the bride outlining his general obligations to her. Most significant among these obligations is the financial obligation to support the woman. The ketubah lays out a financial arrangement through which the man must support the woman in the case of divorce (Biale, 1995). Thus, the ketubah protects the woman from financial disaster in the case of divorce from her husband.

In looking at these types of developments, then, it is apparent that an ongoing pattern of "evolution" has occurred surrounding divorce laws and women's rights in general. It is this element of evolution that modern Jewish women should embrace. Just as the Halakhah offers the roots of the oppression of women, it also holds the roots of reform as well. By observing the patterns of reform, both philosophically and legally, in the Halakhah, Jewish women can find a model for ongoing reforms in the present and future. These reforms will not be in opposition to the traditional Halakhah but, rather, will originate from this very tradition. In this manner, the Jewish status of the woman is perfectly compatible with the assertion of female rights.

Further optimism can be gained by looking at the relationship between law and society as it relates to the pursuits of Jewish American women. As Biale has observed:

> A gap between common practice,
> folk beliefs, and popular attitudes
> on the one hand, and formal legal
> principles on the other, is a
> feature of all organized societies
> governed by law…Permissive,
> liberalizing attitudes begin with
> changes in popular mores and
> behavior, and only later enter
> codified law (7).

Here we see a paradigm that explains much about the role of women in the Halakhah past, present, and future. The presence of evolution and progression in the laws indicates that the Halakhah is responsive to the changes that have occurred in American society. It is not an absolute and intractable defense of patriarchal authority. Rather it is effected, albeit slowly, by the demands and realities of modern Jewish American women. This is the element of the Halakhah that must be emphasized by modern Jewish women. Rather than dwelling on the unfairness of the past, Jewish women must realize the potential for change and must work to bring this potential to fruition. In modern times, then, the goal should be to modernize the ancient Jewish traditions by incorporating and codifying the changes that have already occurred in the society itself. Such a process unites the great tradition of Jewish law with the concerns of the modern Jewish American woman.

This same unification has occurred in areas such as rabbinical practice and education. As Hyman notes, "The most striking achievement of Jewish feminism was the acceptance of women as rabbis and cantors in the conservative movement." Indeed, this development exemplifies the powerful impact that occurs when a traditional element such as rabbinical authority is recast in a way that honors female equality while at the same time drawing upon respect for tradition. This is reminiscent of Hashim's point about how the exclusion of women from religious authority has been central to their oppression within Islam. Indeed, as women have gained authority roles as rabbis, they have been empowered to interpret the religious texts in more honest and egalitarian ways. Meanwhile, new opportunities have followed for women in the realm of education. Hyman notes that Orthodox Judaism has increasingly offered opportunities for women to become educated, even including some study of the Talmud. Here, once again, progressive attitudes about women are being expressed and codified, much as Biale outlined.

Indeed, as Fishman (1993) has noted, the emergence of Jewish feminism has been a positive development not only for Jewish American women but for the Jewish religion itself. This is true in the sense that the introduction of women into greater roles in the religion has reinvigorated Judaism by bringing new energies and fresh perspectives. Ironically, then, the apparent challenge to Jewish tradition marked by the emergence of

Jewish feminism has turned out in the end to reinforce Jewish tradition itself. Having gained increased roles and empowerment, Jewish women in America can now dedicate themselves to the task of strengthening and spreading the traditions that have given the Jewish religion and culture its strength and foundation for centuries.

Ultimately, then, for all the differences between Islam and Judaism, there are core principles that emerge from a comparison of feminism with these religions. In both cases, it is not necessarily accurate to assume that religious traditions are the enemy. In fact, oppression is not encoded within tradition. Rather, it is applied through the interpretations generated from a patriarchal power structure. As a result, the best course of action for modern feminists is not to attack religious and cultural traditions, but to reinterpret them and encode them within the realm of accepted laws and values. As Hursh (2010) writes, "Grounding expanded women's rights in Islamic law offers the best possibility for sustaining challenges to these rights, as these reforms have a legitimate legal basis and appeal to common social and cultural values. Accordingly, Islamic society is more likely to accept these expanded rights as legitimate" (p. 305). As we have seen, this basic premise of encoding change within accepted law has been applied by Jewish feminists as well. Thus, the principle of working within the framework of existing religious traditions and social values is one that should continue to be embraced and adopted by Islamic and Jewish feminists alike.

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UNHCRs Self-Image: An Assessment of Its Corporate Identity and Corporate Image

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Abstract
Since companies and institutions in today's world not only market their product and services but also themselves; increasing attention is given to their identity and image. This paper tackles the dimensions of corporate identity based on Melewar's taxonomy in reference to the UNHCR bureau in Lebanon, and perceives the image of the organization on the basis of the Syrian refugee's estimations and testaments. By examining the proposed conceptual model, this study determines whether the perceived image of the organization is consistent with the UNHCR's framework and professed image. The research follows a qualitative approach which is supported by a semi-structured interview with UNHCR personnel and focus groups discussion conducted with Syrian refugees in North Lebanon.

The findings of the study clearly show a dissonance between the corporate identity and corporate image of the UNHCR. The depicted results are as following: 1) the Syrians recognize the UNHCR as the leading organization in aiding the refugees throughout the crisis, as well as their recognition to other humanitarian organizations and partners with the same aims. 2) The Syrian Refugee Protection Plan (RRP) proposed is constructed putatively, that yielded the work of the organization on the grounds as inadequate. 3) The communication process adopted by the UNHCR is directed towards indirect stakeholders as citizens, host countries and donors and not towards their target audience, the refugees. As the research pointed to prove, UNHCRs self-image is manipulated through the corporate identity and through the corporate image of the organization.

Keywords: Corporate Identity, Corporate Image, Melewar's taxonomy, Syrian refugees, UNHCR, Lebanon.

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Introduction

Lebanon and several other neighboring countries have been caught in conflict along with Syria due to the huge number of citizens heading their way seeking refuge and escaping the war that has occurred in the Syrian Arab Republic since 2011. According to the latest UN Refugee Agency statistics (Syria regional refugee response: Inter-agency information sharing portal, 2014) dating December 2014, there are 3,034,747 Syrian refugees in Turkey, Egypt, Lebanon, Iraq and Jordan. Relatively, there are 1,158,995 Syrian refugees in total with 1,146,405 registered up to date in Lebanon alone. The number of immigrants reached 1,158,995 individuals in December 2014 and may increase as long as the situation in Syria is still unknown and unstable (Syria regional refugee response: Inter-agency information sharing portal, 2014). The significant size of influx being the refugees and the lack of foreseeable political resolution to the Syrian crisis mean that considerable resources, both human and financial, are required to meet the needs on the Lebanese ground.
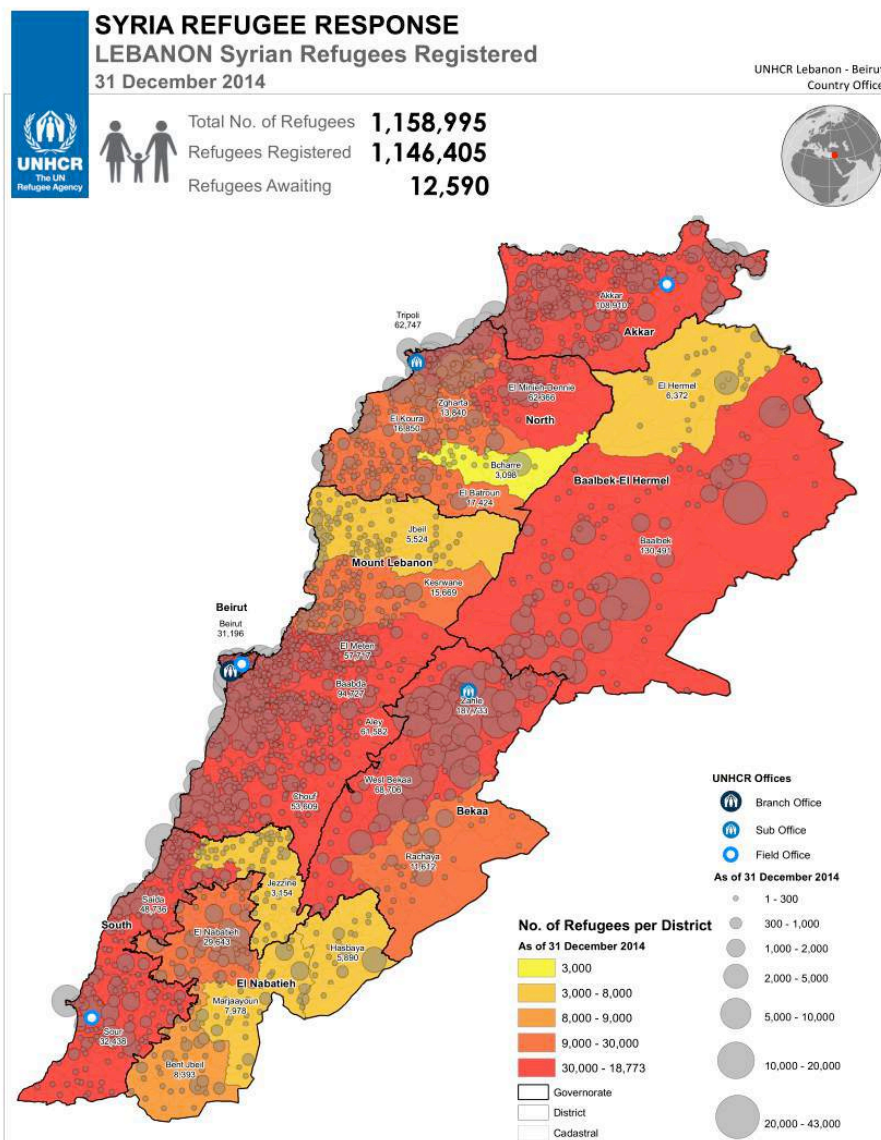
Figure 1: Syrian refugees registered in Lebanon

The international community and NGOs in collaboration with host governments have been working together ever since in aiding refugees. As of 2012 the UNHCR, took a leading role in coordinating and managing the response (Syria regional response plan, 2012). The office of the UNHCR was established in 1951 and it has since become the most reliable international refugees' protection center today. The organization serves the role of helping and protecting the refugees fleeing their countries, and providing them with assistance and social services. The commission provides for refugees basic needs of core relief items such as food parcels, access to education, and admission to primary health care services. Also, they provide sanitation and unpolluted drinking water which is considered as a separate project (UNHCR, 2014).

The clearly defined function of the organization molded a unique corporate identity and has led to an image that the UNHCR is associated with.

Scholars, academics and researchers took interest in the concepts of corporate identity and corporate image. Upon the various explanations and designations published, researchers have clearly acknowledged that the concepts of corporate identity and corporate image as complex constructs, yet closely related. The end result was the identification of corporate identity as what the organization is and corporate image as ones perception of the organization. According to Balmer (2001) corporate identity is "a key element which gives a business identity its distinctiveness and relates to the attitudes and beliefs of those within the organization" (Balmer, 2001). Cornelissen (2000) defined corporate image as "an image is a perception of a receiver of his or her received projection of the corporate identity and own reflections of interpretations of various attributes from various sources" (Cornelissen, 2000).

Corporate identity is the foundation for the corporate image. Identity and image must be consistent; the projected image and reality must coincide (Simões & Dibb, 2002).

Methodology
The idea of this research is to study how the UNHCR manages its corporate identity relating to its corporate image. The objective hence is to determine the approaches implemented by UNHCR of its corporate identity and whether it is in reference with the perceived corporate image.

The research paper aim to answer the following question:
How are the corporate identity and corporate image of the UNHCR consistent with the organization's framework?

Corporate identity and corporate image are interrelated concepts as per corporate identity structure leads to corporate image formation. The corporate identity of UNHCR is depicted based on the interview with an official employee of the agency (who requested to remain anonymous) and further research from news outlets, official documents published by the UNHCR and the organization's website. The analysis is on the basis of the seven dimensions that construct the concept of corporate identity, defined and explained by T.C. Melewar; corporate culture, corporate behavior, corporate communication, corporate design, corporate structure, industry identity, and corporate strategy.

The corporate image of UNHCR is depicted through focus groups conducted with the direct stakeholders of the organization, Syrian refugees. The required visits to refugee sites to conduct the focus groups for the study were organized by a representative from the International Relief & Development organization (IRD), in collaboration with the UNHCR sub-office in Tripoli. The focus groups took place during the month of April, 2015. The participants were both male and females of 100 Syrian refugees, and the discussions took place in different locations in North Lebanon, specifically Akar, Tripoli and Koura district.

Literature Review
Over the last decades various models, frameworks and taxonomies have been developed to identify the aspects of corporate image formation and corporate identity management as Kennedy (1977), Dowling (1986), Abratt (1989), Baker and Balmer (1997), Markwick and Fill (1997), Van Riel and Balmer (1997), Stuart (1994, 1998) and Melewar (2003). Some of these models only concentrated on the formation of corporate image, while the others highlighted the corporate identity management process.

Kennedy's model was a starting point for all later researches concerning corporate identity and corporate image, ending with Melewar's taxonomy representing a combination of both concepts. Kennedy's model focused on how the company image is formed. The model consisted of total corporate image: the letter headings, corporate symbols and all forms which identify the organization visually with no reference to corporate identity. Dowling's model did not represent a significant change from Kennedy's, though he added the element of communication in relation to corporate image. He included internal and interpersonal communication which represents the images of the organization viewed by internal and external groups, and marketing media communication which represents the organization's perception of itself. The models of Kennedy and Dowling tackle solely corporate image formation.

Abratt sought to differentiate corporate identity and corporate image as these terms were often used interchangeably. He thought of corporate identity as a communication mechanism. He included to the model corporate personality or corporate culture and from this developed a corporate philosophy which embodied the core values and assumptions of the company. With the distinction of corporate identity and corporate image, Abratt's model is still of corporate image management process. Markwick and Fill's model was of corporate identity management model. They determined that corporate strategy is of importance to corporate identity and expanded the concept of communication a dominant form of interface between identity and image. Van Riel and Balmer concurred that the way in which an organization's identity is revealed is through behavior and communication, as well as through symbolism. Stuart's model retained the notion of the corporate identity/corporate image interface proposed by Abbratt's 1989 model and included modifications to the model. The main changes were the inclusion of corporate culture and corporate symbol as elements of determining corporate identity, and the placement of employees into the internal part of the model registering employee's view of corporate identity an important part of its management.

Melewar acknowledged that the concept of corporate identity has contributions from different disciplines and includes behavior, culture and communication. Corporate identity is about the presentation, positioning and differentiation of an organization, at corporate, business and product level (Melewar, 2008). Initially the concept was restricted to logos and elements of visual design, but it has gradually come to include communication and other forms of behavior in the market that gives the company its specificity and coherence. The acknowledgment of corporate identity and corporate image made Melewar's taxonomy a definitive model incorporating all aspects that shape these concepts. Hence, Melewar's taxonomy is used in this study to analyze the corporate identity and corporate image of the UNHCR.

| Controlled corporate communication |
| Uncontrolled communication |
| Indirect communication |

CORPORATE COMMUNICATION

| Corporate visual identity system |
| Application of CVIS |

CORPORATE DESIGN

| Corporate philosophy |
| Corporate values |
| Corporate mission |
| Corporate principles |
| Corporate guidelines |
| Corporate history |
| Founder of the company |
| Country of origin |
| Subculture |

CORPORATE CULTURE

| Corporate behavior |
| Employee behavior |
| Management behavior |

CORPORATE BEHAVIOR

Figure 2. Melewar's Corporate Identity Taxonomy

| Brand structure |
| Organizational structure |

CORPORATE STRUCTURE

INDUSTRY IDENTITY

| Differentiation strategy |
| Positioning strategy |

CORPORATE STRATEGY

CORPRATE IDENTITY

Perception of Corporate Identity and Corporate Image of UNHCR

Corporate identity and corporate image have been subject to study throughout the years whether interchangeable or as distinctive concepts. Several scholars' clarified elements related to these concepts and developed corporate identity and corporate image models accordingly. This research paper assessed the dimensions of corporate identity and corporate image of the UNHCR in Lebanon on the basis of Melewar's taxonomy, unfolded the approaches implemented by UNHCR of its corporate identity and resolved it's reference with the perceived corporate image.

Figure 3: Syrian refugees participate in focus group

1. *Corporate culture*

UNHCR's work revolves around three human goals; helping refugees and saving their lives by giving them food, water, shelter, medical care, and security, as well as providing them with protection and assistance needed for survival, and ultimately supporting these refugees in finding their way home, settling in host country or transferring to a different country, to rebuild their lives after the conflict (Mace, Deacon, & Taton, 2014). UNHCR is mandated by the United Nations to lead and coordinate international action for the worldwide protection of refugees and the resolution of refugee problems. The mandate states "the agency is mandated to lead and co-ordinate international action to protect refugees and resolve refugee problems worldwide. Its primary purpose is to safeguard the rights and well-being of refugees.

It strives to ensure that everyone can exercise the right to seek asylum and find safe refuge in another State, with the option to return home voluntarily, integrate locally or to resettle in a third country" (UNHCR, 2014).

In Lebanon, the UNHCR office was established in 1964 marking the country as a member *State of the UNHCR Executive Committee*. Ever since its establishment, the organization realized two groups of refugees; the 376,472 Palestinian refugees and the 2,672 non-Palestinian refugees as Iraqis, Afghans, Sudanese, Somalis and refugees from other countries (Lebanon and Refugees, n.d.) up until 2012. Specific UN bodies aid each category, the United Nations Relief and Works Agency for Palestine Refugees in the Near East (UNRWA) and the United Nations High Commissioner for Refugees, respectively.

The UNHCR's help to the refugees is on an unassertive basis since Lebanon has not yet signed any international refugee convention as the 1951 Convention and/or the 1967 Protocol relating to the Status of Refugees. The international convention is "the key legal document in defining who is a refugee, their rights and the legal obligations of states" (UN General Assembly, 1951) with the protocol amendment which removed geographical and temporal restrictions cited in the previously mentioned convention (UN General Assembly, 1967). For this reason, the UNHCR ensures the protection and safeguard of the refugees under its own decree, providing them with instant and basic needs. Hence, Lebanon has signed other relevant human right treaties allowing the presence of refugees in the country and addressing, yet modestly, the needs of these refugees.

The work of the UNHCR is known to the refugees, it is the agency that supplies them with basic needs and materials for survival. This organization is the back bone of the refugees that they rely on for survival and continuity in life despite the aggression and war occurring in their home land. The majority of the refuges stated that they personally have to seek the UNHCR to obtain the resources wanted. This doesn't mean that the refugees did not acknowledge organization's job because all the participants stated that its role is to help them persist and stay alive. The refuges agreed that the organization is indeed not doing its job properly with the latter implementing rules and regulations that minimize the amount of materials, products and services delivered, and constitute a huge pressure and burden on the refugees themselves.

2. *Corporate behavior*
Corporate behavior is the behavior of employees in the organization among each other and towards the customer. Characteristics and guidelines are used to arrange behavior and practices of the employee within the organization to conserve the mission and values that the last stands for.

The UNHCR has a mandate, global guideline for work and conduct to abide to. All work activities carried by the organization and its employees suffice the ideologies denoted within these guiding principles (UNHCR, 2004).

"This Code of Conduct is intended to serve as an illustrative guide for staff to make ethical decisions in their professional lives, and at times in their private lives. It is a moral code that does not have the force of law. It is designed to assist staff to better understand the obligations placed upon their conduct by the Charter of the United Nations and the Staff Regulations and Rules, which remain the only legal instruments that determine acceptable conduct in UNHCR." – UNHCR Code of Conduct

The first rule of behavior from UNHCR members is the respect and dignity of its publics. The organization has well-developed guidelines on means of behavior and appropriate treatment of refugees being women, men, girls and boys, that ought to be valued and implemented. Moreover, the staff of the UNHCR ought to regard the refugees as human beings and not mere inhabitants, empathize with them and contribute to fair treatment. UNHCR staff should maximize their effort to communicate with the public directly; keep in contact, listen to their concerns, and involve them in finding solutions to the conflict at hand.

UNHCR's staff ought not to abuse the power they have at their disposal. Requesting or accepting favors, bribes or offers of protection or aid are prohibited. Engaging in any exploitative relationship whether sexual, emotional, financial, and in exchange for money or goods, with any of the organizations public or people of concern is unacceptable as well as prohibited.

3. *Corporate communication*
Corporate communication is the total of internal and external communication activities performed by the company to its public to achieve its planned objectives. The communication management of the UNHCR in Lebanon encompasses on three bases: communication with the publics, communication with government, and communication with donors.

Refugees are given leaflets upon crossing the Lebanese borders and while visiting registration centers by UNHCR field officers, which in many cases adults fail to read the information provided on them due to illiteracy and instead they give the leaflets to their children who in return play with or dispose of them. The written information provided consists of list of services provided by the organization that is merely confusing and overwhelming for the refugees. It is difficult for aid agencies to locate and track refugees due to the immense number of refugees seeking safety in Lebanon on a daily basis, and the fact that the families are scattered living in different temporary shelters or rented accommodation across the country. Telephone helplines had been set up for the refugees to use to contact the UNHCR to obtain all the needed information and assistance. The agency relies on the fact that the Syrian refugees are in possession of a telephone line or SIM card to communicate. Hence, the lines are busy most of the time due to the immense number of refugees in the country requiring aid.

The Lebanese government holds a prime responsibility in protecting and aiding refugees seeking safety. The government including the Ministry of Social Affairs (MoSA), supports and protects affected populations as the Syrian refugees. The ministry provides a variety of protective services such as medical examination, care for children and pregnant women, and support persons with disabilities, educational services, social services, and basic human need services relating to distribution of

food portions, clean water and shelter, through Development Services Centers (Ministry of Social Affairs, 2014). The government coordinates among national and international NGOs and relevant Ministries to facilitate and organize response plan procedures, increase work assistance and support to the dispersed. The MoSA also aid agencies to track the number of refugees and their whereabouts when they contact the General Security office for registration.

Last of all, the organization relies heavily on donations; 98% of the UNHCR's total budget is voluntarily funded, essentially by governments (UNHCR, n.d.). The financial requirement to aid the Syrian refugees in Lebanon continues to increase due to the influx of the immigration to the country. The initial budget in 2012 mark USD13.7 million, increased to USD500 million in 2013 and to USD1.7 billion appeal in 2014 (Syria Regional Response Plan, 2012).

NGOs and humanitarian aid agencies are struggling to collect the money required to fulfill the needs and demands of these refugees. Donations to the Syrian refugees in Lebanon are provided by governments from around the world (Financial Service Tracking, 2014) as of the United States of America, Russia, United Kingdom, Sweden, Germany, and others. The Lebanese government covers an estimate of USD165 million. The donations acquired from previously mentioned governments are distributed among UN agencies working in the country, allowing the supplement and assistance to pay for food, education, shelter and provide basic relief items as hygiene kits, blankets and heater.

Corporate communications developed with social media. Social media allows direct and instant communication with stakeholder and company. The UNHCR has an official website http://www.unhcr.org/ were the agency posts all information about the organization, its role and activities carried around the world. An interagency website is founded and managed by the organization in Lebanon http://www.refugees-lebanon.org/ in two languages, Arabic and English. The website consists of a directory of news informing, registration procedure; services provided listing as shelter, education, food, health, and water and sanitation. Each segment mentions the procedures refugees ought to complete with detailed information and video tutorials to simplify the reception of these measures. In addition to social networks as Facebook page *UNHCR Lebanon* and twitter account *@UNHCRLebanon* that are used to update citizens about the current situation of the refugees and activities performed by the organization in Lebanon. Yet, the refugees fail to take notice of such mediums since they are not accessible or in reach to these technological advancement mechanisms, nor to the information poste.

The UNHCR's bureau in the Lebanon is not listed among the UNHCR bureaus around the world that have an independent website, however it is worth noting that Syria is listed among the UNHCR bureaus around the world that have a distinctive website http://www.unhcr.sy/, though the website is not functional.

The channels of communication with the millions of refugees are unrecognizable, uncoordinated and overlapping. Communication initiatives implemented by the UNHCR is unreliable and without prior audience research, alluding uncertainty to whether the messages are reaching their audience clearly and in an understandable manner or whether reaching the target audience at all.

The communication process adopted by the UNHCR is directed towards indirect stakeholders as citizens, host countries and donors and not towards their target audience, the refugees.

4. *Corporate design*

Corporate design consists of visual elements that identify the organization such as name, logo, slogan, color and typography. It is extended to vehicles and architectural design.

A. Name is given to a person, product, or organization in reference to who they are and what they do. The name of the UNHCR represents the function of the organization; refugee agency. The abbreviation U.N.H.C.R stands for United Nation High Commissioner for Refugees.

B. Logo is a graphical representation, mark or symbol of a company name or trademark, designed to procure recognition. It becomes an integral part of a company's identity. The significance of the UNHCRs logo is the act of protection in a charitable and peaceful manner.

C. The main component of identification and association of a brand is the color. Color enables customer's instant recognition, when one identifies a color, an emotional connection in association is produced, setting a mood of brand expression and triggering a trail of memories, thoughts and connotations to places, people and occasions (Dawson, 2013). The color of the UNHCR's name and logo is blue used on website, envelopes and folders, official documents, transactions, and vehicles of the organization.

The refugees were not able to depict the abbreviation of the UNHCR, however they refer to the organization as 'الأمم' as in 'الأمم المتحدة' or the United Nations. The refugees relay highly onm the color of the logo to distinguish the organization.

5. *Corporate structure*

Organizations set up and sustain distinctive structures which enable the latter to project its identity internally and externally. Corporate structure is categorized into monolithic, endorsed and branded identity (Olins, 2002).

The UNHCR is an international organization aiding refugee from around the world. The numerous organizations' bureaus work on same basis abiding by the same guidelines and regulations, for this reason the UNHCR falls into monolithic category as per the whole company uses one visual style throughout, eliciting the corporate identity of the company as the brand to the consumer. Concerning Lebanon, UNHCR bureau is situated in Beirut. The bureau has four registration centers for refugees; one each in Zahle for the region of Bekaa, in Tyre for the South, in Tripoli for the North and in Beirut.

6. *Industry Identity*

Due to the escalation of catastrophes and conflict, a growing number of humanitarian organizations are acknowledged worldwide. These organizations are characterized as international or intergovernmental agencies, international NGOs and religious-based NGOs, and state institutions, all working to offer aid, development and conflict

resolution during the Syrian crisis. These organizations abide to the Universal Declaration of Human rights, international law, and various legislations on civil, political, economic, social and cultural rights (UNHCR, 2015). To reach the acquired humanitarian goal, all these organizations work together in partnership and not against each other. The only difference they have is in few aspects as their history, size of the agency and their reachability. In the case of Lebanon, the UNHCR bureau in the country is allied with more than 50 organizations aiding the Syrian refugees ever since the conflict arose (Complete List of Partners, 2014).

The immense number of refugees fleeing to safety away from Syria Arab Republic required large appeal to humanitarian organization to aid these refugees. The participants acknowledged that the UNHCR is responsible for all refugees in the country. Additionally, the refugees recognized the aid of several other organizations in supplying the needed materials.

The recognition of humanitarian organizations other than the UNHCR shows that the UNHCR's industry identity is clearly depicted by the Syrian refugees.

7.   *Corporate strategy*
Generally and as stated by the UNHCR official interviewed for the study, the UNHCR's responsibility is to promote international protection and to ensure the rights of the refugees are fulfilled. It verifies governmental compliance with international law and provides aid and support to immigrants, providing them with water, food, shelter and medical care. UNHCR ought to seek solutions for refugees as to build their lives in host countries, reside in another country or return home.
Aid agencies claim that the Syrian crisis, with no end of conflict in sight, is the worst refugee crisis in recent history, and is demanding desperate humanitarian intervention.

Syrian Regional Response Plan
The work of the UNHCR concerning the Syrian refugees is on the basis of the Syrian Regional Response Plan- RRP. UNHCR's Syria Regional Response Plan identifies the needs, target, approaches, objectives and resources necessary for the refugees, and the responses implemented in the country being sought to. The plan adopts an integrated approach that combines protection and relief efforts for refugees, institutions and communities.

The regional response plan was developed by the UNHCR in March 2012, precisely a year after the up rise of the Syrian conflict in 2011. The response plan underwent changes complimenting the increase in number of refugees, their needs and wants, strategies and financial requirements to meet those needs, as well as adjusting the strategic response priorities and protection responses and coordination tactics on the field. Three regional response plans were developed consecutive to the three years of conflict in Syria.

The refugees agreed that the UNHCR is not doing its job properly. They claim that the organization is creating rules and regulations that minimize the amount of materials, products and services delivered, and constitute a huge pressure and burden on the refugees themselves. The reasons for the decrease in supplement is due to the fact that the Syrian refugees are increasing in number and the donation received are incapable of covering the extra materials and supplies to provide for them. Nearly half

of the refugees participating in the study affirm that they are not given the supplies and material they need.

The demands listed signify the lack of proficiency in the UNHCR's work towards the Syrian refugees on the Lebanese grounds. The most important act that the UNHCR execute for the refugees is registration. Only the registered refugees are entitled to acquire materials for living. The lack of card renewal from the UNHCR places the refugees with nothing to lean on for survival. The majority of the refugees rely solely on the UNHCR to provide them with all the necessary materials. The refugees have taken Lebanon as their home, and so they are demanding all the supplements that every citizen or refugee poses and have the right to obtain. These materials are more of wants and desires than needs for the refugees. For this reason, the demand for electricity, generator and money is presented, especially with the limited amount of money granted for the refugees by the UNHCR that hinder them from the standard living.

The UNHCR proposed the Syrian Refugee Response Plan to guide their work with the refugees in countries as Jordan, Lebanon, Turkey, Iraq and Egypt. The organization failed in comprehending the mass of the Syrian situation requiring updating its first RRP in less than 6 months. The RRP 2013 included the new approaches with expanding the peripheries of registration and increasing the amount of materials required to realize the influx of the refugees. With its 4th year the Syrian crisis heightened dramatically, permitting the UNHCR to change the stride of its response plan to more immediate action plan and increase the request for more donation and volunteers in order to attain the requests of all these refugees and acquire supplement to ensure their survival. This plan for 2014 pinpointed the number of refugees in the country and relatively their geographical distribution. The plan lists the functions that are presented by the agency as food, protection, shelter education and health. Food assistance will be delivered to those who are determined to not be able to provide for themselves, while in other sectors partners will proceed from general vulnerability data to target specific groups most at risk and favor interventions with the greatest impact and cost-efficiency (Syrian Refugee Protection Plan, 2014). Updates include obtaining of medications, a focus on lower cost education opportunities, the development and identification of further shelter options and ensure assistance through cash transfer for food, core relief items, and hygiene kits.

The claim that the UNHCR is completely fulfilling the needs of the refugees on the basis of the Syrian Regional Response Plan adopted is seen distorted, as the Syrian refugees lack substantial assistance. The refugees state that the capabilities and connections of the organization are vast, and the services they supply do not measure up.

Conclusion

The corporate identity of UNHCR is first and foremost to provide international protection to refugees and promote respect for human rights and freedoms. Add to that to uphold international peace and safety, to develop relations among states and nations, based on respect for the principles of human rights, and assist in solving international problems on humanitarian, social, cultural and economic level.
The corporate image of the UNHCR varies on two bases. The Syrian refugees had an image highly related to the propagated identity of the UNHCR as the organization that is responsible for providing assistance and relief materials to refugees and stateless people, at the beginning of the crisis. Nonetheless the assistance provided by the agency is in shortage. The refugees, while in need to proper assistance and revelation during the crisis, request to increase the materials quantities to sustain their survival and living.

The perception of corporate image of an organization is related to various elements of corporate identity formation as corporate culture, corporate behavior, corporate communication, corporate design, corporate structure, industry identity and corporate strategy.

The Lebanese government has yet to sign the 1951 convention and/or 1967 protocol relating to the status of the refugees issued by the UNHCR allowing the local bureau of the organization to work legally and on its maximum potential in the country.
The communication process adopted by the UNHCR seems targeted to different public than the refugees. The corporate identity of the UNHCR is directed towards external audiences as host country government and citizens and donors. The information shared and posted on social media are means of explanation about the nature of work the organization undertake and its processes. This information are accessible by external audiences as refugees have no means of technological advancement to check the referred to portals. As well as the organization neglected the high percentage of uneducated and illiterate refugees. News reports covered the story of the Syrian crisis ever its eruption in 2011 with regular updates about the political situation of Syria Arab Republic, as well as updates about the current living situation of the refugees in the country. These reports are mediated through radios, televisions and newspapers that are accessible to external audiences and mere number of refugees.

Seeming that the UNHCR attains a position of power with its global and international reputation, being in the lead and issuing response plan to uphold crisis and partnering with several other humanitarian organizations to aid with its objective, instigate that the organization is capable of performing wonders and more. Yet in reality, the Syrian refugees claim that the work of the UNHCR is insufficient and uncoordinated.

The Syrian Regional Response Plan lacks identification of course of work on behalf of the UNHCR as the amount of materials provided, distribution plan and whether they provide efficient materials to the refugees, rendering their work on the Lebanese ground with the refugees ineffective. The diverse needs of these different individuals and groups must be addressed when planning and implementing protection and assistance projects.

The perceived image of the UNHCR differs from its projected identity. The refugees are aware of the responsibilities of the organization. Seeming the vast capabilities and connections of the organization, the supplied services do not measure up. From the refugee viewpoint, research found that the elements corporate culture, corporate design, corporate communication, and corporate strategy, are inconsistent with the projected corporate identity of the UNHCR. The refugees saw the ambivalence between the branded image of the UNHCR and the perceived image as they depicted the image of the UNHCR as disconcerting and not up to expectation.

As the research pointed to prove, the UNHCRs self-image is manipulated through the corporate identity and through the corporate image of the organization. The corporate identity and corporate image of the UNHCR are incongruent.

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Anti-Coloniality in Ali Ahmad Bakatheer's Mismar Juha and Imberatoriyya Fil Mazad[1]

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Abstract
Ali Ahmad Bakatheer (1910-1969) wrote a number of plays which dealt with some of the nation's pressing issues. One of these issues is colonialism. He believed that the theatre can be used to address these issues, enlighten the masses to the dire consequences of colonialism, and awaken within them the call for liberation and anti-colonialism. Two of these plays serve to show the theme of anti-coloniality in his plays and are written in two different styles showing his originality and versatility. Those two plays, *Mismar Juha* (Juha's Nail) and *Imberatoriyya fil Mazad* (An Empire in Auction), address the issues of colonialism and awakening people to take an anti-colonialist stand. *Mismar Juha* addresses, in a comic matrix, the pretext the colonizer uses to enter, and then occupy a country, which is in this case, the Suez Canal, the nail they used to take over the whole country. While in *Imberatoriyya fil Mazad*, Bakatheer envisions the fall of the British Empire after the imagined "Delhi Conference", which actually took place as the Bandung Conference (1955) three years after the play was written. While *Mismar Juha* calls the Egyptians to realize the pretext the British use to justify their colonization of Egypt using a historical anecdote to comment on a contemporary issue, *Imberatoriyya fil Mazad* imagines the rise of the Afro-Asiatic nations to take an anti-colonial stand and free themselves of the yoke of colonialism.

Keywords: Bakatheer, Ali Ahmad; Anti-Coloniality; *Mismar Juha*; *Imberatoriyya fil Mazad*.

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I. Introduction

Ali Ahmad Bakatheer (1910-1969), the Yemenite writer who lived most of his life in Egypt, wrote a number of plays which dealt with some of the nation's pressing issues. One of these issues is colonialism. He believed that the theatre can be used to address these issues, enlighten the masses to the dire consequences of colonialism, and awaken within them the call for liberation and anti-colonialism.

Bakatheer was born in Indonesia. He lived in Adan, Yemen, and in Saudi Arabia. He traveled to Egypt in 1934. He wrote poetry, and was influenced by Ahmad Shawqi,[1] and then he moved to write drama and novel. He was close to Sayyid Qutb (1906-1966) of the Muslim Brotherhood, and was almost arrested because of that in the nineteen forties. He continued publishing in the Ekhwan gazettes, *Al-Ekhwan Al-Muslimun* and *Ad-Da'wa*, until 1954.[2]

He became famous when the renowned Egyptian singer Umm Kulthum chose his novel *Salamah Al-Qiss* (Salamah the Priest) to turn into a cinematic film in 1944. In 1947, he met Zaki Tuleimat and Yusif Wahba, director of the National Egyptian Company for Acting and Music then. A year later he wrote *Sir Al-Hakim bi Amr Allah* (Secret of Al-Hakim bi-Amr Allah) which was acted by the National Egyptian Company. It was rerun in its 1953 season, and again for three seasons, 1953-1956.[3]

Not many of his plays were staged, and his relationship with the National Theatre ended with the end of the second run of his play *Mismar Juha* (Juha's Nail) in 1957. Few of his plays continued to be staged in other theaters, but when the number of staged plays, four from 1948 to 1957, and another four from 1985 to 1966,[4] is compared to the sum of his plays which is about one hundred of various lengths, then it is clear that he did not manage to have many of his plays staged. Some critics suggest that he was neglected because he was pro-Muslim Brotherhood when the regime was pro-Communist former USSR. None of the critics who wrote about Bakatheer celebrating his achievements referred to him influencing any other playwright during his lifetime or later on.

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[1] Ali Ahmad Bakatheer (n. d.), *Fan al-Masrahiyya min khilal Tajarubi ash-Shakhsiyya* (The Art of Theatre Through My Theatrical Experiences) (Cairo: Maktabat Misr), 5. Hence forward referred to as *FM*.

[2] Abeer Salamah (n. d.), *Al-khurug 'an al-nas, fi 'ilaqat Bakatheer bilmasrah ilmasri* (Departure from the text, On Bakatheer's relationship with the theatre), Bakatheer Website, retrieved from http://misrelmahrosa.gov.eg/UserDir/pdf/paksiir.pdf.

[3] Ibid.

[4] Ibid.

Bakatheer believes that a dramatist may also be a nationalist and this is the reason he gives for choosing historical materials for the plots of many of his plays. Through history, he claims, he can show and comment on the present problems that afflict the modern society, especially the Arab society under colonialism. The fact that he uses folklore, legend and history to critique colonialism makes him emblematic of the generation that followed the prominent Egyptian writer Tawfiq Al-Hakeem. He also states that he began writing comedy only after he realized the political dangers that threaten our Arab nation, especially colonialism which controls the fates of people. His anger against colonialists and their Arab tails lead him to begin writing comedies.[5] This combination of comedy with serious political argument could be described as avant garde rather than a defect as some critics may claim. It was also his way of getting his revenge at the colonizer.[6]

Bakatheer wrote around seventy political one act plays which he published in different magazines and newspapers and then in a book, *Political Theatre*[7], in addition to many other plays. Two of these plays serve to show the theme of anti-coloniality in his plays and are written in two different styles showing his originality and versatility. Those two plays, *Mismar Juha* (Juha's Nail) and *Imberatoriyya fil Mazad* (An Empire in Auction), address the issues of colonialism and awakening people to take an anti-colonialist stand. *Mismar Juha* addresses, in a comic matrix, the pretext the colonizer uses to enter, and then occupy a country, which is in this case, the Suez Canal, the nail they used to take over the whole country. While in *Imberatoriyya fil Mazad*, which, ironically, was censored and banned from production in 1953, (to which Bakatheer objected in a letter sent to Anwar As-Sadat on 20 Feb, 1953 in which he said, "this nationalist patriotic play addresses the disadvantages of colonialism artistically in a comic way especially in this era, the era of the glorious revolution",[8]) after the revolution foretold in *Mismar Juha*,[9] Bakatheer envisions the fall of the British Empire after the imagined "Delhi Conference", which actually took place as the Bandung Conference (1955) three years after the play was written, a conference which demonstrated a common front against colonial rule and demanded rapid decolonization.[10] The Third World nations decided to free themselves and sell the indebted dying British Empire to the British themselves showing benevolence the colonizer did not show them before. Both plays call for action against the colonizer, and thus are anti-colonial.[11]

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[5] *FM*, 39, 40, 44, 27, 28.

[6] Bankole Ajibabi Omotoso (1972), "Ali Ahmed Ba-Kathir, A Contemporary Conservative Arab Writer – An Appraisal of His Main Plays and Novels" (phd diss, Edinburgh University, 78.

[7] *FM*, 28.

[8] Salamah, endnote #26.

[9] Ibid.

[10] Dietmar Rothermund (2006), *The Routledge Companion to Decolonization* (London and New York: Routledge), 47.

[11] "One of the ironies of postcolonial studies is that colonial discourse analysis began with several theorists who studied colonialism in the Arab world: Albert Memmi (in Tunisia), Frantz Fanon (in Algeria), Edward Said (in the Levant). However, the work of those critics led to the development, in the 1980's and 1990's, of a sophisticated theoretical apparatus that rarely takes Arabic literary and cultural production into

Bakatheer's plays are influenced by his readings of Ahmed Shawqi and William Shakespeare. His nationalist feelings were keen and found echoes in Shawqi's plays. Some of his characters, like Juha, resemble Shakespeare's fools, like Feste in *Twelfth Night*, which he translated parts of into Arabic.[12] Like Shakespeare's fools, Juha uses his wit and humor to save himself more than once. Echoes of Shylock can also be seen in the Jewish characters in *Imberatoriyya fil Mazad*. Therefore, it is not odd that Bakatheer uses his plays to counter colonialism and utilizes the theatre to awaken people to take a stand against the British occupier.

II. *Mismar Juha (1949)*[13]

Bakatheer responds to the suffering of his people at the hands of the colonizers and the anger it causes in him by making Juha and other characters in this play symbols of the duality of the colonizer and colonized in the entire Arab world.[14] Zaki Tuleimat quotes Bakatheer: "the nail is the pretext, or cause the colonizer hammers in every country he colonizes to justify his stay. The nail in Egypt is the Suez Canal!"[15] Bakatheer uses Baghdad's occupation in the thirteenth century to represent British colonialism. Juha works for the occupiers as a judge even as he attacks the state. In the play, the perfidy of colonialism is represented in the ruse of the nail, and in exposing the ruse Juha challenges colonialism.

The story of Juha and his famous nail is well-known in Arab folklore. Juha sells his house on the condition that he keeps a nail in the wall and that he may check on it periodically. The credulous buyer agrees and Juha visits the nail annoying the buyer to the degree that the latter gives the house back to Juha for nothing. This is roughly the outline of Bakatheer's plot. However, he makes radical changes to the story to make it more suitable for his purposes.

The story as it is is problematic because Juha works for the colonizer as Qathi al-Quthat (Judge of Judges, or Chief Judge). So, a conniving figure (who symbolizes the English) invades a merchant's home through a ruse. Juha gives his house away to Hammad, his nephew, who in his turn sells it to a merchant with the condition of keeping a nail in the wall. Juha, as chief judge, was able to move the people to revolt against the colonizer by exposing the colonizer's pretext through the law suit between Hammad and the merchant.[16]

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account." Waïl S. Hassan (2002), "Postcolonial Theory and Modern Arabic Literature: Horizons of Application," *Journal of Arabic Literature* 33, no. 1, 45.

The analysis of Arabic literature through and after colonialization will certainly shed new light on it and open horizons for new studies of this literature.

[12] *FM*, 8.

[13] Ali Ahmad Bakatheer (n. d.), *Mismar Juha* (Juha's Nail) (Cairo: Maktabat Misr). All quotations are from this edition and will be given parenthetically henceforward. The translation from Arabic into English is the researcher's.

[14] Zaki Tuleimat (n. d.), "We Are All Juha", in *Mismar Juha* (Juha's Nail) (Cairo: Maktabat Misr), 5, 6.

[15] Tuleimat, 7.

[16] *FM*, 56.

The play has two plots. The main plot is political: Juha's struggle with the colonizer; the sub-plot is social: Juha's struggle with his shrewish wife. Both plots are resolved at the end: the colonizer is forced to leave, and Juha's wife is forced into reconciliation with her husband.[17]

The events of the play take place in Al-Kufa and Baghdad sometime in the past when Iraq was under occupation. It opens showing the Kufa mosque where Juha preaches as Sheikh. From the beginning, Juha's negative attitude towards the state is clear as described in the words of his enemies who work for the colonizer: "Abou Safwan: May Allah curse him … he receives his money from the state with his hand then he instigates people against it with his tongue." (9) Abou Safwan and his followers intend to try to expose Juha as an impostor:

> Juha: (looks around at the people with the rosary in his hand then he looks at those in the front row scrutinizing them and smiles broadly then coughs after people quieten and says) I see new faces never seen in our gatherings before, did they think, I wonder, that we are having a feast?
> (People wink at each other smiling).
> Obad: (embarrassed by the people's looks at his followers) Don't we have the right sayyidi al-sheikh to listen as others to your preaching? (11)

Juha understands what those three intend and plans to foil their attempts and he actually succeeds. Abou Safwan, another sheikh, proposes to debate with Juha to expose the latter's ignorance. Juha agrees pretending to be afraid of debating, thus dragging Abu Safwan where he wants him to be:

> Abu Safwan: Whom Allah prefers, a thankful rich or a patient poor?
> …………………………………………………………………………
> Juha: The thankful rich.
> Abu Safwan: How do you prove it?
> Juha: Because he doesn't exist these days. There are more thankful poor than troubles, and their number is known only by Allah.
> (Laughter) (16)

Juha's intelligence and humour is established in the onset of the play even before he begins to speak immediately recognizing Abu Safwan and his followers as colonialist lackeys and foils their attempts. However, things do not go well always.

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[17] *FM*, 37.

The Wali arrives and reprimands Juha for his humour in the mosque where people should show respect and veneration. Juha's humour and intelligence does not help him this time. The Wali, who works for the colonizer, seems to have kept an eye on him and is aware of his attempts to instigate people against colonization:

> The Wali: What did you say in the Eid speech, you head of corruption?
> Juha: Head of corruption! Allah forbid, sir … this is an honour a simpler preacher like me does not deserve no matter how he corrupts, only those high officials deserve it as they grew tyrannical and corrupted the country!
> …………………………………………………………………………
> The Wali: Shut up … by Allah if it were not your old age I wouldn't have only deposed you. And if the ruler knew what you did he would have you beheaded!
> Juha: (quietly) the ruler! What do you mean by the ruler? Our great Sultan Allah supports him? Or the one his soldiers occupy the country? (27, 30)

Angered even more, the Wali orders Juha to be imprisoned. Juha is happy because this means that he will escape his wife's fury. (30) Hearing this, the Wali orders him to be sent to face the wrath of his wife.

The first act shows Juha's humour and intelligence which serves to save him from prison although it does not save him from losing his job. It also shows the conflict between Juha and the public on the one hand, and the colonizer and his followers, like the Wali, Obad, Abou Safwan, and the rest, on the other.[18]

Act two moves to Juha's simple home in Al-Kufa. Juha is afraid of his wife who rebukes him for losing his job. She is also worried that no one will marry her daughter now since he is without a job. (43) Juha recommends his nephew, Hammad, as a suitor, but his wife objects because he is a farmer. (43) Hammad arrives and suggests that his uncle should move to the countryside and work in farming, (45) but Um Al-Ghusn tells Juha that he will bring disaster to all like the last time he worked as a farmer and brought locust. (46) Juha is displeased with this, no sooner his wife speaks than the bells strike warning of the approach of locust (47) and the act ends.

The act juxtaposes Juha of Act One, the humorous intelligent man who manipulates all around him, with a new Juha, helpless before his shrewish wife. The plot goes parallel to the main plot and will be resolved only after the main plot does.

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[18] Muhammad Abdulla Husein (1998), *Thahirat al-Inthithar fil Masrah An-Nathri fi Misr Until 1973* (The Phenomenon of Waiting in The Egyptian Prose Theatre Until 1973) (Cairo: The Egyptian General Book Board), 425.

In Act Three, Juha has become Chief Judge in Baghdad. As soon as the act begins, we see Juha confused: "Allah I'm confused: am I blessed and should thank, or in an ordeal and should ask for forgiveness?" (50) Juha takes the Glorious Quran, opens it and reads this verse: "And he/ Amongst you that turns to them/ (For friendship) is of them". (Surat Al-Ma'ida, 54) Juha is facing a moral dilemma: he spent his life so far trying to defend his country and people against the colonizer, and now he works for the same colonizer.

In the middle of his thoughts, Abdul-Qawi visits him. Abdul-Qawi is the foreign ruler's clerk, but, like Juha, his true loyalty is to his people and country. He tells Juha that the Sultan wants to meet him in secret. Juha is embarrassed as to how he could meet the Sultan while working for the colonizer. (57)

From the dialogue between them, we know that the farmers rose against the Wali after the locust invasion and that Juha and Hammad, his nephew, led this rising. (59) The Wali, however, did not know that Juha was working with Hammad. So, Juha insured the fulfillment of the farmers and rid the country of the reign of the minister Alqama who oppressed the farmers. (59)

Hammad arrives and tells Juha that he has found a new plan to help them drive the colonizer out of the country. As he unfolds the details of the plan to his uncle, we find out that Juha has thought of the same plan. (76) They agree and swear to carry out the plan:

> Juha: Give me your hand (he takes Hammad's hand) swear by Allah, Hammad, that you will go with me on this path until the end despite all the harm and oppression that may befall us.
> Hammad: (smiling) And will you marry me Maimoona afterwards?
> Juha: Yes.
> Hammad: I swear by Allah. (76-77)

Act three prepares the ground for the plan which will result in driving the colonizer out of the country. It also further develops the struggles in the play: the struggle between the colonized and the colonizer, and struggle between Juha, Maimoona, and Hammad on the one hand, and Um Al-Ghusn who never stops trying to find her daughter a rich husband, on the other. Both struggles are against oppression, when universal, external, the colonizer's, and the other more domestic, Um Al-Ghusn's.[19]

Act Four takes place in Diwan al-Qatha', the courthouse, where Juha and his two assistant judges preside. The foreign ruler and his clerk Abdul-Qawi are also present. Hammad and his adversary, Ghanim, enter. The foreign ruler wants the case which lasted seventy days to end, (99) and suggests reconciliation. (89)

The two adversaries enter and as soon as Hammad pronounces his refusal of reconciliation, voices of the crowds rise calling, "Remove your nail, Hammad!" (90) The foreign ruler is angered and those who shouted are sent out of the courthouse. (90) He also says that what Hammad did led rioters to instigate the masses. (96)

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[19] Ibid., 432.

When Hammad and Ghanim return, the people in the court have already begun to realize the greater significance of this case and they start calling out: "Owner of the nail, remove it,/ From the home of the free, it is not yours!" (99) The foreign ruler accuses Juha of orchestrating the whole thing. Juha replies that he only spent seventy days in the case, while other cases took seventy years and are still unsolved. (99)

The call for reconciliation is repeated, but Hammad refuses still. Finally, at the climax of the play, Juha seizes the chance and cries out: "Damn you, you see the small nail and you don't see the big one! This is its owner among you … tell him to remove it or remove with your own hands." (103) The foreign ruler sends Juha to prison and orders Hammad and Ghanim to be brought before him dead or alive. (103)

Muhammad Abdulla Husein argues that there is a clear similarity between the struggle over the nail with the struggle with the colonizer over the Suez Canal and the 1936 treaty. The Suez Canal is the nail Britain wants to keep in Egypt to justify its presence. He also argues that Bakatheer might be influenced by Brecht who uses a historical incident to comment on contemporary issues in his Epic dramas.[20]

In Act Five, Juha is in jail teased and tortured by Obad and Hureiq whom he used to ridicule in Al-Kufa. (111) The foreign ruler enters and threatens Juha with death. Juha says that he is not afraid because he hopes that his death will be the death of colonization. (116) A letter is delivered to the foreign ruler announcing that all colonization troops are to withdraw within six months. (125-126) The army and then the people revolt against the colonizer who withdraws instantly and Juha is released from prison. (132)

Back to Juha's new humble home where the events of Act Six take place. Abdul-Qawi plans to have Maimoona marry Hammad and tricks Um Al-Ghusn into believing that he wants her for himself. The play ends with Hammad marrying Maimoona, and Juha reconciled to Um Al-Ghusn, as if Bakatheer wants to say that all types of colonizations are over.[21] While the main plot ends in Act Five, the sub-plot ends in Act Six the trick by which Abdul-Qawi ends the feud between Um Al-Ghusn and Juha, Maimoona and Hammad is alluded to at the end of this Act.

The play is clearly anti-colonial and is also almost a prophesy because it was written in 1949, three years before the 1952 revolution which led to the liberation of Egypt from colonization.[22] It also clearly shows Shakespeare's influence on Bakatheer, an influence he himself acknowledges.[23] The mixture of comedy and serious action in the play, the two plots running parallel to each other, and the stock caricature characters, like the Wali, Abu Safwan and Obad and Bakatheer's ridicule of them, bring back to mind plays like *Twelfth Night* and *The Merchant of Venice* which Bakatheer read and was influenced by.[24]

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[20] Ibid., 433, 435.

[21] Ibid., 440.

[22] Abdullah At-Tantawi (n. d.), "Al-Masrah As-Siyasi lada Bakatheer" (Political Theatre of Bakatheer), *Ar-Rafid*, n.p.

[23] *FM*, 7.

[24] *FM*, 8, 49.

III. *Imberatoriyya fil Mazad (1952)*[25]

On the title page of the later additions of this play, Bakatheer writes: the Delhi Conference this play prophesied took place as the Bandung Conference (1955), three years after the play was written, as stated earlier. Unlike *Mismar Juha*, the play is purely the product of Bakatheer's imagination. It predicts the fall of the British Empire through depicting the relationship between the families of Labour M.P. John Toilman, and their revolutionary son Henry, and Conservative M.P. Sir Edward Stately.

This play shows clearly Bakatheer's animosity not only towards British colonialism, but also towards Jews. He clearly stated this in the speech he delivered in the Arab Writers' Conference held in Baghdad in April 1969 and published in *Al-Adab Al-Beirutiyah* (May 1969). His feelings are the result of the establishment of the state of Israel which was opposed by almost all Arabs and caused feelings of hatred towards Jews. He gave expression to this in many plays the first of which is *Shylock Aj-Jadeed* (The New Shylock) in 1944. He wrote many plays expressing these feelings, including *Imberatoriyya fil Mazad*.

The play aims at satirizing the British Empire through characters representatives of both leading parties, as well as Sir Circle (Churchill whose lumpy body is ridiculed for being 'circular'), the British Prime Minister. The action begins in Toilman's house where a party is being prepared for his marriage anniversary. His friend and rival from the Conservative party Stately is invited. Toilman tells his son Henry that the Labour Party won two circles. Henry accurately tells his resenting father that the Labour Party will not win because the "upper hand", i.e. the Jews in Britain, do not want the Labour Party to win. (5) From the beginning of the play, Bakatheer emphasizes the role the Jews play in British politics, a point that will be emphasized repeatedly again in the play.

Toilman is satirized for being a miser and want to buy a secondhand suit from a tailor, Gordon, and wants his Jewish friend, Cohen, to help him get the suit for the lowest price possible. (8-9) However, he twists the facts to play the role of a philanthropist:

> Gordon: It [the suit] is very cheap, sir.
> Toilman: No … we M.P.'s must share the hardships of the people, so that we become models.
> Cohen: Do you see, Mr. Gordon? Britain has the right to be proud to have a great M.P. like Mr. Toilman.
> Toilman: Not at all, Mr. Cohen. In fact, all Labour MP's are like that. (10)

Clearly, Cohen mocks Toilman's feigned populism which is only a cover for his miserliness, but the latter misses the point entirely which makes the satire more poignant.

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[25] Ali Ahmad Bakatheer (n. d.), *Imberatoriyya fil Mazad* (An Empire on Sale) (Cairo: Maktabat Misr). All quotations are from this edition and will be given parenthetically henceforward. The translation from Arabic into English is the researcher's.

Toilman also argues with his wife over buying cake and sweets for the party and tells her that her tea is enough. (21) Henry buys these things but Toilman is still angry as he considers his son's money to be his. (23) His miserliness is emphasized more when the fat Stately sits at a chair and Toilman asks for his chair to be replaced:

> Stately: (moves in his chair and it creaks loudly) I think this chair is weaker than the first.
> ……………………………………………………………………………
> Toilman: Don't worry my friend … if you insist on wrecking the chair, then do … it's an only chair.
> Stately: An only chair?
> Toilman: Yes, he has no brothers to moan him, unlike the other which has five. (34-35)

But this gives Stately the chance to ridicule Toilman and accuse him of being a bad politician. (35) The argument turns into a fight when the news of the victory of the Conservative Party arrives and the act ends with the two on the ground shouting "Hail, Circle" and "Down with Circle". (44) Muhammad Abdulla Husein argues that this fall symbolizes the fall of the British Empire.[26] Bakatheer depicts Toilman as a miser who brings about comedy as well as shows the conflict between the two leading parties in the weakened British Empire after WWII.[27]

Act Two takes place in Stately's mansion in a London suburb. He is having a party celebrating the victory of his party. The guest of honour is Circle. The act introduces Circle as a Zionist drunkard. It also introduces the Delhi Conference resolution which leads to the auctioning of the British Empire.

Henry criticizes Circle and calls him a foolish vain person who believes that he will save the Empire. He also adds that he might be the one who will finish it off. (52) Once again, his speech comes true as the victory of his party will coincide with the fall of the Empire.

General Robert, General of the Middle East troops, announces to Circle that the Delhi Conference decided to liquidate the British Empire. Circle responds with ridicule and drinks more wine:

> Circle: (mocking) Is that true, General Robert?
> Robert: Yes, Mr. President.
> Circle: And that's why you flew from Egypt to us?
> Robert: Yes.
> Circle: You wanted to cover up your failure by making up this story?
> Robert: Sir, I didn't make this up.
> ……………………………………………………………………………
> Circle: (interrupting) We have nothing to do with the Delhi Conference or any other! We have to finish with Egypt! (turns to the bar) Damn you, you kept me from drinking! (drinks several glasses nervously)
> ……………………………………………………………………………

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[26] Husein, 323.
[27] Ibid., 318, 321.

> Send all our naval fleets and air force to Egypt! Destroy its cities and villages with bombardment and bombs […] no safety for Israel as long as Egypt exists. (67-77, 69)

The act ends with Circle collapsing drunk. Abdulhakeem Az-Zubeidy states that Circle's attitude is ironic because he neither feels the dangers around him, nor the imminent dissolution of the Empire.[28]

The events of Act Three take place in Stately's country Mansion. Both the Toilamns and Stately's are there. The parliament session is adjourned because Russia supports the Delhi Conference. Henry says that the USA will support the conference as well:

> Henry: Russia's support of the conference made me certain the USA will do to.
> Stately: Is that a thing to say?
> Henry: Wait Sir Stately, let me explain it to you. The USA has two choices: supporting the conference like the other nations or war. Will it choose war to save Britain which all the countries of the world decided it should be liquidated? (78)

The news arrives that the USA supports the conference and Henry is right as usual.(80) Meanwhile, Circle enters disguised as a woman because rebels have taken over the government through revolution. The rebels arrive at Stately's mansion and arrest both Stately and Toilman. Toilman tells them that Circle is hiding and is arrested. (89-90) Toilman's miserliness continues even after he is arrested:

> Toilman: No, no, take my wallet.
> Gertrude: You might need money there [in prison].
> Toilman: No, the prisoner does not have to spend anything. (92)

He is too miserly to give his safe key to his wife fearing that she might spend money. He bids his wife farewell with these words: "Goodbye, Gertrude. Dear, spend only as much as you need." (93)

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[28] Abdulhakeem Az-Zubeidy (n. d.), "Fil Mufaraqa in Imberatoriyya fil Mazad" (On Irony in Imberatoriyya fil Mazad), retrieved from http://www.odabasham.net/print.php?sid=1959&cat.

In Act Four, we see Toilman and Stately in prison. All the possessions of the former British government officials are confiscated to enable the British to buy the island which was auctioned along with all its military assets. Selling the naval force is an ironic twist on the Empire which once ruled the seas.[29] The Third Block, as Bakatheer calls the Afro-Asiatic countries which finally gained their independence, refused the sale of the British isles to anyone other than the British themselves. This causes bitterness in Toilman and Stately:

> Toilman: What a shame and what a disgrace! The countries which were once our colonies decide our fate today.
> Henry: We are lucky that the Third Block exists. Without it, the British people and the people of the Empire would have become slaves for the Americans and Russians.
> Stately: What did it do?
> Henry: It objected our sale fiercely, and said that this violates the Delhi Charter which forbade colonization in all its forms. (106)

As far fetched as this is, it expresses Bakatheer's vision which came true three years after the play was written. However, the Bandung Conference did not achieve such results.[30] Fa'iq Mustafa Ahmad says that Bakatheer offers an idealistic solution to national issues as if the solution fulfills the dreams of the middle class to which he belongs, and which ensures the rise of this class without any future risks.[31]

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[29] Husein, 329.

[30] Yet, the world today is still under the control of neo-colonialism, which manifests itself in the guise capitalism, globalization, and cultural imperialism to influence a country, in lieu of either direct military control or indirect political control, i.e. imperialism and hegemony. See Jean-Paul Sartre (2001), *Colonialism and Neocolonialism*, trans. Azzedine Haddour, Steve Brewer and Terry McWilliams (London and NY: Routledge).

[31] Sami Khashaba (1972), *Qathaya Mu'asira fil Masrah* (Recent Issues in Theatre) (Baghdad: Ministry of Mass Media), 30.

IV. Conclusion

Anti-colonialism is the political struggle of colonized people against the specific ideology and practice of colonialism. It signifies the point at which the various forms of opposition become articulated as a resistance to the operations of colonialism in political, economic and cultural institutions. It emphasizes the need to reject colonial power and restore local control.[32] Thus, Bakatheer's plays are clearly anti-colonial as they are cultural expressions of the desire to gain independence.

While *Mismar Juha* calls the Egyptians to realize the pretext the British uses to justify their colonization of Egypt using a historical anecdote to comment on a contemporary issue, *Imberatoriyya fil Mazad* imagines the rise of the Afro-Asiatic nations to take an anti-colonial stand and free themselves of the yoke of colonialism. These two plays are unique in that one predicted the decolonization of Egypt, while the other the Bandung Conference which led to the decolonization of many colonized countries worldwide.

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[32] Bill Ashcroft, Gareth Griffiths and Helen Tiffin (2007), *Post-Colonial Studies: The Key Concepts* (London and New York: Routledge), 11-12.

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The Gestalt of Book Design

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Abstract

A book is more than the sum of its parts. The main ingredients of a book —the text, image and paper, or other materials— are combined by designers in various ways. The book as an end product, provides a further experience than the sum of these raw ingredients.

The Gestalt Theory was introduced by Wertheimer, and further investigated by Kurt Koffka and Wolfgang Köhler in 1920's. The word "gestalt" means "shape", "form" or "whole" in German. The principles of Gestalt Theory, such as figure-ground, similarity, continuation, closure and proximity aim to formulate the visual perception of images, objects and groups, and it is used in graphic design to describe the organisation of design elements. The Gestalt principles, when applied to a book design, can provide a formulation and system that help graphic designers solve problems and create new solutions on a complex object that has many details and variations.

The figure-ground principle in Gestalt Theory can be translated to book design as the physical material and the informational ingredients of a book. In the complex arrangement of the ingredients of a book, the user tends to seek a pattern, this behaviour is explained as "closure" in Gestalt Theory. This paper aims to combine such Gestalt principles with the anatomy of the book and provide a systematic investigation of the book via the rules for organization and perception.

Keywords: Gestalt Theory, Graphic Design, Book Design

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Introduction

Gestalt is a German term, coined at the Staadliches Bauhaus in Weimar in the early 1920's, that describes a design's wholeness: A design's unity is more than the simple addition of its parts. In other words, each part of a design is affected by what surrounds it (White, 2002: 59).

The Gestalt Theory was introduced by Wertheimer, and further investigated by Kurt Koffka and Wolfgang Köhler in 1920's. "The publication of Czech-born psychologist Max Wertheimer's "Experimentelle Studien über das Sehen von Bewegung" ("Experimental Studies of the Perception of Movement") in 1912 marks the founding of the Gestalt school. In it Wertheimer reported the result of a study on apparent movement conducted in Frankfurt, Germany, with psychologists Wolfgang Köhler and Kurt Koffka. Together, these three formed the core of the Gestalt school for the next few decades." (Gestalt Psychology, 2016).

Being a school of psychology, Gestalt principles deals with perception. This is also the main concern for graphic design. Graphic design is a means of organizing messages to communicate a story visually. The Gestalt principles are widely used in graphic design works, and they are a great way to comprehend how messages and visuals are designed. There are many different ways to organize a message, and the Gestalt principles give ideas and clues on how it can be different as well as how the ways to manipulate the eye are usually the same.

"People seek order and clarity in environments and communication. ... The audience's need for order must be addressed and satisfied by the graphic designer through his or her approach to spatial organization" (Meggs, 1992: 70). The Gestalt principles such as figure-ground, proximity, continuity, closure and similarity help the designer organize the visual communication and communicate the message more accurately.

Exploring Gestalt Principles through Book Design

Gestalt psychology proposes that the brain is holistic with self-organizing tendencies. Due to these supposed innate abilities, the brain is capable of organising and structuring individual elements, shapes or forms into a coherent, organised whole. ... This satisfies the human brain's need to find, or impose, meaning of situations. As such, there are links between the perceptual qualities of gestalt and the aesthetics and compositional concerns of art and design. (Jackson, 2008: 66)

Publication design is one of the most important areas in graphic design. A book is an object that consists of many parts, and graphic designers organize information in a book to be able to transfer it in better and more effective ways. Book designers organize the information that is in the form of text and image, combine it with materials such as paper and ink, and use the production techniques such as offset print and binding.

The word "gestalt" means "shape", "form" or "whole" in German. When it is appropriately translated, the accent is on the concept of 'organization' and of a 'whole' that is orderly, rule-governed, non-random. This concept is opposed to that of a merely arbitrary, random, and unstructured grouping (Kanizsa, 1979: 56) In book design, the designer always have to organize the structure, make a choreography of the design elements to form a meaningful whole. Defining and putting all the cluster of information in order is the beginning of designing a book.

However, there are many more intricate levels of a book. The page as the material is part of the book as well as the typography on that page. The levels and combinations of these choices make the book a very complex object to design: The page is a piece of paper. It is also a visible and tangible proportion, silently sounding the thoroughbass of the book. On it lies the textblock, which must answer to the page. The two together –page and the textblock– produce an antiphonal geometry. That geometry alone can bond the reader to the book (Bringhurst, 2001: 145).

Gestalt is an attempt to describe the organisation of design elements into a holistic, unified and singular entity (Ambrose and Wilson, 2011: 56). The following principles can be applied to book design to further investigate the qualities of a book and examine how the elements of a book can be used in order to communicate in different levels.
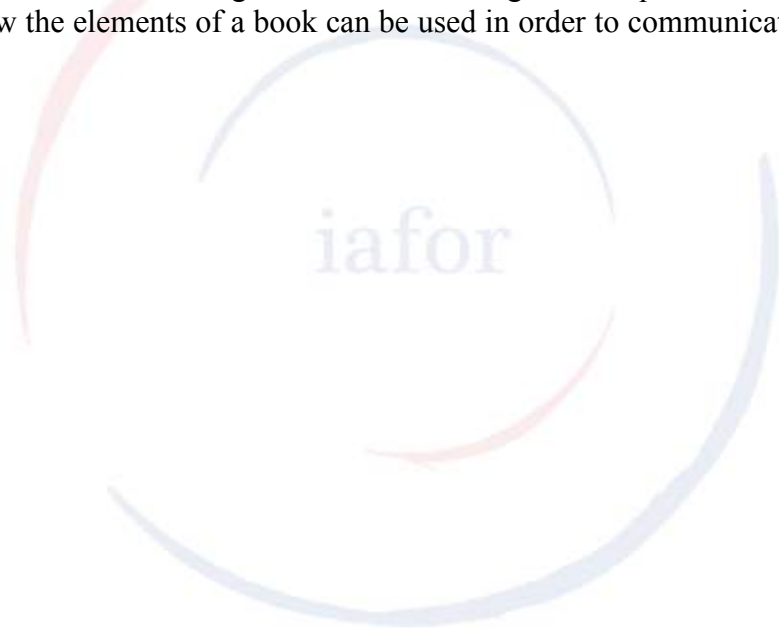
Figure-Ground:

Figure ground principles explains the relationship of the subject to its surrounding space. Confusing the foreground is a visually stimulating technique. (White, 2002: 61). In books that use the codex form, the background is usually perceived as the page, while the foreground is the text. This can be altered in many different levels in books. In the example shown in figure 1, the background can have visual simulation and can add more meaning and detail to the page. Instead of using two layers, one being the background, and the other being the foreground, various levels in both background and foreground, together with the relationships between are open to various design interpretations.

The pages flex and turn; their proportions ebb and flow against the underlying form. But the harmony of that underlying form is no less important, and no less easy to perceive, than the harmony of the letterforms themselves (Bringhurst, 2001: 145). The pages also carry many other possibilities.

Shown in Figure 2, just with a simple die-cut, another dimension in figure-ground idea opens, and the possibilities to communicate an idea or a story increase with this simple trick of figure-ground.

The figure has an object like character, whereas the ground has less perceptual saliency and appears as 'mere' background. (Todorovic, 2008). This is true in most cases, though there can be more complex organizations considering figure ground principle. In Figure 3, for example, the book cover design of Stefan Sagmeister is shown. Here, the figure and ground is intermingled. In this example, where the background alters to form various portraits in the foreground, it is possible to see the complexity between figure and ground. Here, just like Escher's examples, the figure becomes ground and ground becomes the figure.
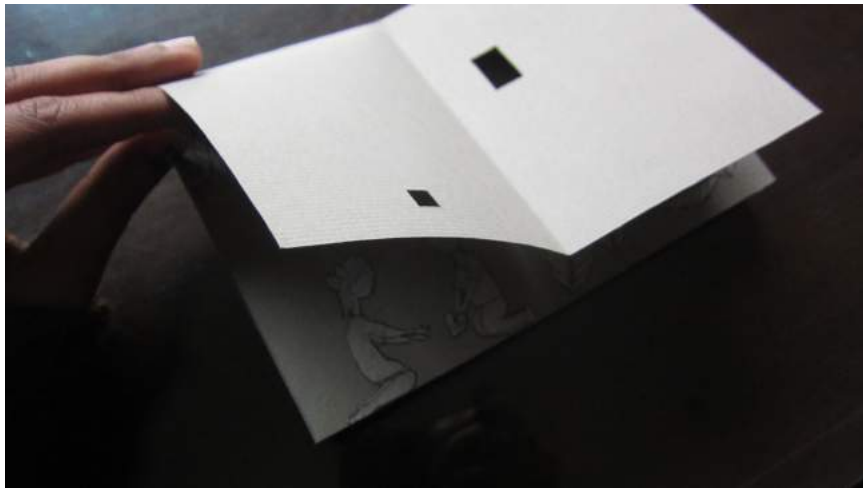
Figure 2: "Glimpses" book by Radha Pandey (taken from coroflot.com) shows tiny diecut windows can open many possibilities in figure-ground.
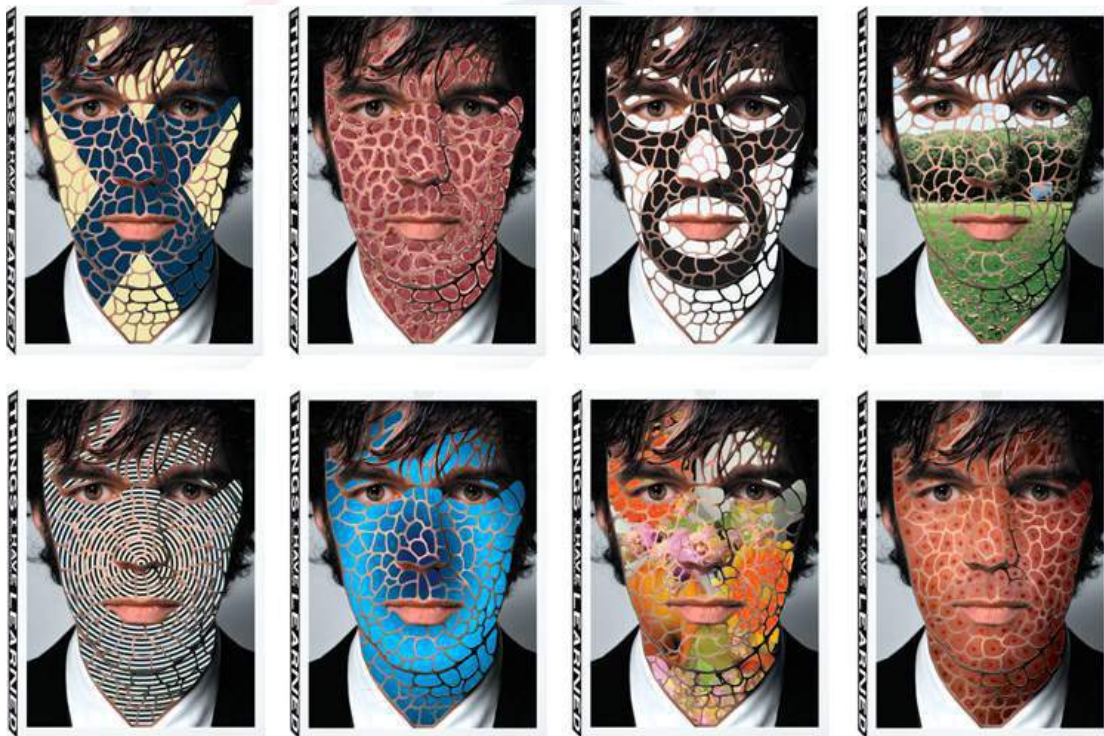
Figure 3: The intermingled relationship between foreground and background can be seen in this example "Things That I Learned So Far" book by Stefan Sagmeister.

Proximity:

Also called grouping, is the simplest way to achieve unity. Elements that are physically close together are seen as related. The further apart they are separated, the less they appear to be related. (White, 2002: 61).
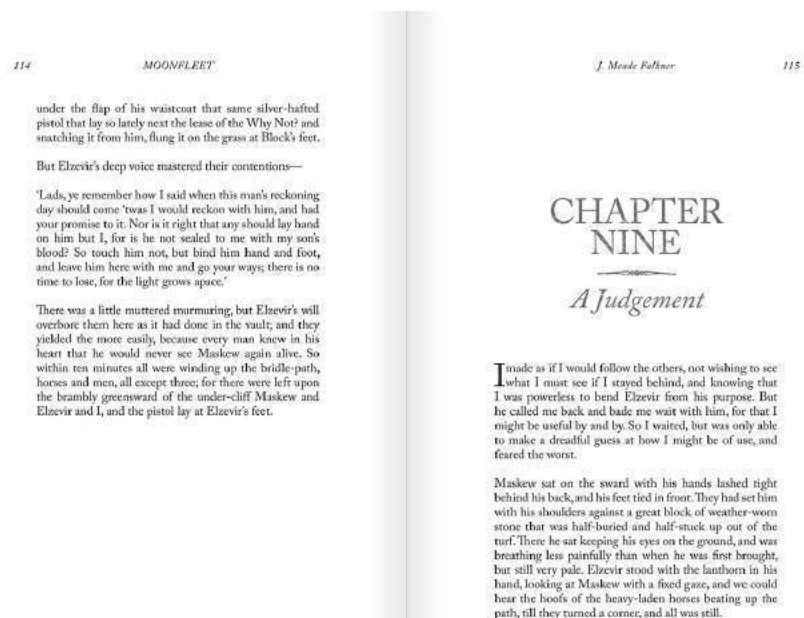
Figure 4: The paragraphs on a page use the law of proximity.

Forms that are located close to each other in graphic space form a relationship to each other. A designer has successfully employed the principle of proximity when the reader instinctively reads the correct caption for each illustration on a page. If the reader becomes confused about which caption goes with which illustration, the designer has failed to take this principle into account. (Meggs, 1992: 71) Sometimes designers use this principle to play with readability, such as David Carson. In figure 5, the letters used in unconventional spacing lead the reader's eyes to confusion and suggest a new way of reading.

Figure 5: The famous Ray Gun cover design by David Carson uses proximity
principle to play with ways of reading.

Proximity also becomes a significant rule to aid reading. Bringhurst suggests that
"Horizontal motion predominates in alphabetic writing, and for beginners, it
predominates in reading. But vertical motion predominates in reading for those who
have really acquired the skill. If the text is means to invite continuous reading, set it in
columns that are clearly taller then wide" (2001: 163).

Similarity:

Elements that have the same basic characteristics tend to be integrated into groups. Elements that are similar of size, color, shape, position, or texture are seen as alike. The reverse of similarity is intentional contrast: type or imagery that is bigger is seen as more important. (White, 2002: 61).

Sizing and spacing type, like composing and performing music or applying paint to canvas, is largely concerned with intervals and differences (Bringhurst, 2001: 145). Just like in figure 6, the different textures give different information, and if the type character and size is similar, we understand that the information type is also similar. The red and black text separate the two different types of information and gives the text hierarchy.

Meggs names this principle as correspondence. "When forms have corresponding visual properties, such as similar size, shape, color, tone, texture, or direction, they develop a relationship or correspondence. Like properties attract and unify forms in graphic space, and different properties conflict and repel". (1992: 71)

Figure 6: Similar typography groups similar information. (Taken from johnpauldowling.com)

Continuity:

Objects arranged in either a straight line or a smooth curve, tend to be seen as a unit. On a page, it is possible to lead the eye from one point to another, and this can be done by a simple line or typography. To catch attention and to create a hierarchy to tell a story in a sequence, continuity plays an important role.

Continuation is valid in many different levels in book design. From the many sequential pages to type, continuity is a valid Gestalt principle in book design. Here, Zakia explains how serif letters use continuity: "One possible reason for dominance of serif letters in text type styling might be that they provide a "good" gestalt. Serif letters group together more naturally than sans serif letters, The serif on letters provide better visual continuity (2007: 52).

Forms generate eye movement on a page. Linear elements, such as a line of type generate an eye movement that continues beyond the end of the line-just as a boat continues slowly forward in the water after the motor is cut off unless it is deflected by another focal point. Continuance can create alignments and relationships. (Meggs, 1992: 70)
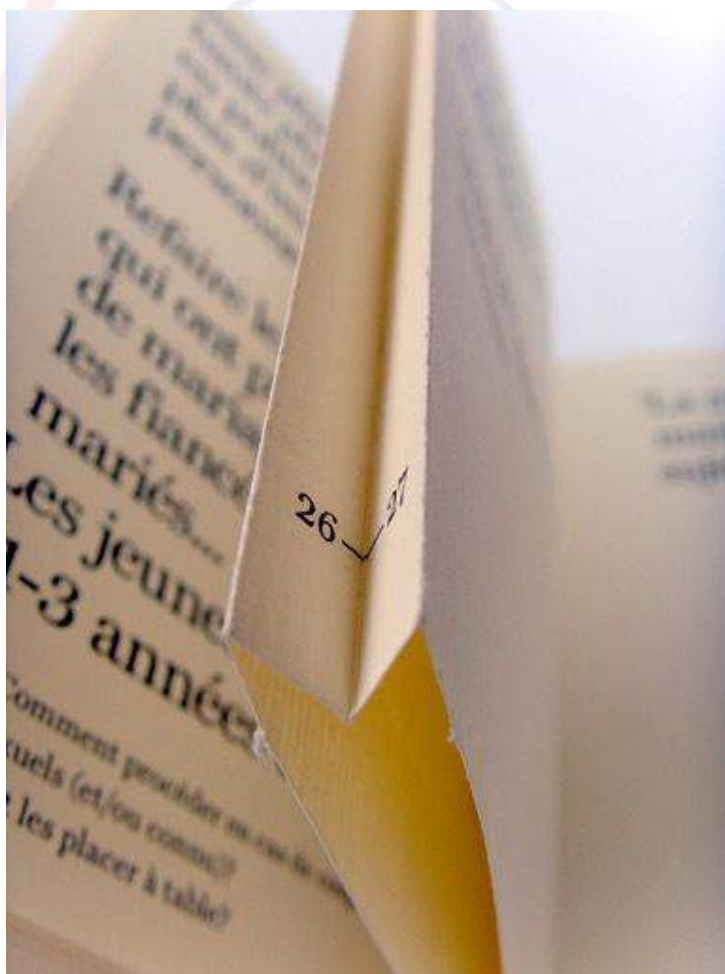
Figure 7: Continuation can also lead from one page to another.
(Taken from designinspiration.net)

"Continuation also can lead from one page to another." (White, 2002: 61). In figure 7, with an unconventional fold and pagination, one can see the direct link between two consequent pages. Page numbers are also an element of continuity.

Continuation is device for directing the viewer's eye around a composition. It is based on the idea that once you start looking along an edge, you will continue to look in that direction until you see something significant. This is a kind of closure, involving grouping disconnected shapes by movement and momentum (Pipes, 2008: 188) Turning pages after one another also gives an idea of continuation.

Figure 8: With continuation, it is also possible to connect different books and create a series design. (Taken from designinspiration.net)

Closure:

The book begins with the cover and ends with the back cover. The closure is usually the packaging of a book. The back cover symbolises the closed and finished book. The bellyband acts as a package that covers and completes the book from. It is also possible to give the idea of completeness on a book cover, such as in Figure 9.
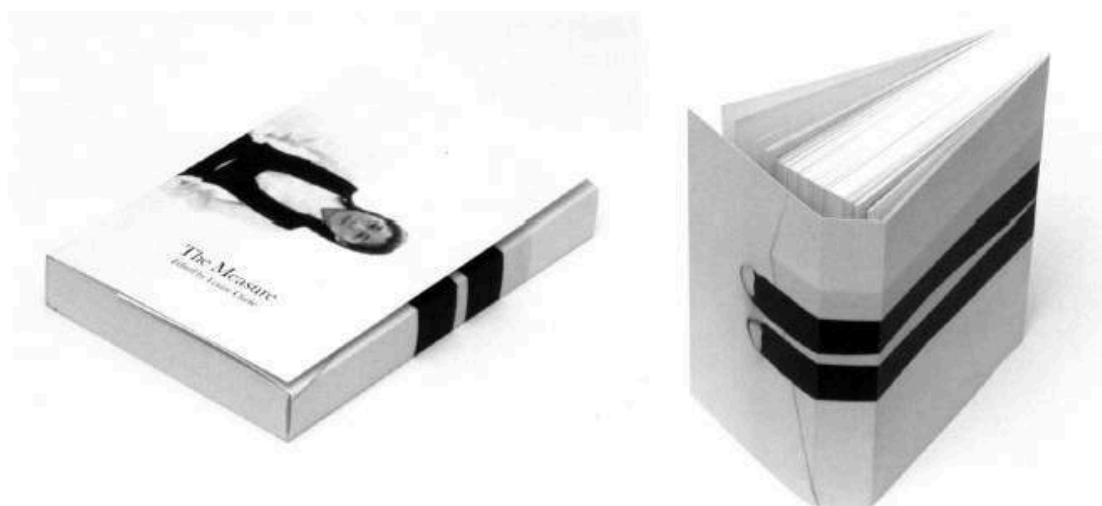
Figure 9: In this book "The Measure" it is possible to connect the figure that extends from the front cover to the back.

The closure principle "takes advantage of the observer's desire to perceive incomplete forms as complete. The artist provides minimum visual clues, and the observer brings them to final recognition" (Pipes, 2008: 255) When elements have sufficient relationships through alignment, continuation, proximity, and/or correspondence, a person sees them as a complete form or unified whole (Meggs, 1992: 73).

Conclusion: A Book is More Than The Sum of its Pages

The famous quote of Gestalt "a whole is more than the sum of its parts" is also true for the book. The main ingredients of a book —the text, image and paper, or other materials— are combined by designers in various ways. The book as an end product, provides a further experience than the sum of these raw ingredients. The many versions of foreground and background, the combinations of elements, the page and typography provide a playground for designers. Investigation of Gestalt principles play an important role in observing what deeper levels of these elements are capable of. The book is more than the sum of its pages, its type and image, its sequence and materials. It is a special combination of these elements, and in each book, these elements are composed by a book designer to tell another story in a new creative way.

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Of Memory and Justice: Revising History as an Act of Justice

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Abstract
Although Aristotle has maintained that memory "is of the past," yet, it does not belong solely in the past, as it can bring the past forward into the present. As Booth explains in Communities of Memory: On Witness, Identity, and Justice, memory "is woven into the continuity that we call identity…into our practices of justice" (x). It is these practices of justice, or rather, the practices of injustice, that the current paper will discuss by focusing on Michelle Cliff's novel, Free Enterprise, and on the film adaptation of Andre Brink's A Dry White Season. Similar to Booth, I do not approach memory as a psychological phenomenon but as a concept bearing political implications and having a central role in the formation of identity. Questions of "whose justice?' or 'justice for whom?' will be discussed, as the texts very aptly highlight how memory can be used "to justify crimes… yet it is [also] central to the pursuit of justice" (Booth, Ix). Indeed, both the novel and the film become a site of struggle against the omissions mandated by what Peterson calls "the rules of safe politics." Starting from this premise, I will attempt to consider the ramifications that the remembrance of the past has for the recuperation of justice in the case of people whose voice and story have been stifled by the dominant historical narratives.

Keywords: film, literature, memory, identity, justice

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In *"On the Use and Abuse of History,"* Nietzsche praises forgetting as the medium for achieving national coherence[i]. Even though Nietzsche's proposition needs to be seen within the cultural framework of his time, yet, it cannot be denied that forgetting is more often that not linked to structures of power that, as Foucault has rightly observed, perpetuate the existing status quo. Several scholars have pointed out, for instance, that forgetting is an integral part of historiography since history is based on selective forgetting, or else, on selective remembering. This is evident in Walter Benjamin's words when he says that

> the historical account given the greatest credence always belongs to the ruling culture. Thus, history is the Master narrative a dominant culture tells about itself. This narrative effaces as many contradictions as it can, destroying certain records, highlighting others, and creating heroes and villains generally convenient to it. (as quoted in McKible, 1994, p.224)

Starting from the same premise, Felix Guattari, Michael Foucault, Gilles Delueze, to mention but a few, have argued that history should be challenged and reexamined.

Such a reexamination has been part of a postcolonial enterprise that brings together cultural practitioners across racial, cultural, and ethnic boundaries with the common goal of remembering what has been forgotten, destroyed, or, stifled, in an attempt to reconstitute the marginalized subject and open up space for alternative representations, and, ultimately, alternative histories. In this presentation I will focus on Michelle Cliff's novel, *Free Enterprise*[ii], and on Euzhan Palcy's film, *A Dry White Season*[iii] in order to show how both film and literature can become sites of memory and justice, or, in other words, sites where official history can be revised. Echoing Foucault, I argue that the suppressed memories and stories emerging from these texts are invested with a destabilizing potential that can ultimately counteract the lack of possibilities imposed on minorities by dominant hegemonic discourses and representations.

In *Communities of Memory*, William Booth (2006) argues that justice is intimately linked with memory and its workings as both recollect in order to bring the past into the present. My discussion of film and literature as sites of memory and justice is based on an approach to memory that is very similar to Booth's, namely as a concept bearing political implications and having a central role in the formation of identity instead of a mere psychological phenomenon. Remembering can indeed become the means of giving voice to the silenced constituencies, of reconstituting a sense of wholeness, a sense of identity, from which they have been deprived.

To begin with, Michelle Cliff's novel, *Free Enterprise*, addresses the omissions of the official Jamaican history, as it attempts to narrate the stories of two women, Mary Ellen Pleasant and Annie Christmas, who plot to take part in John Brown's Raid at Harper's Ferry in 1859. This raid was, in fact, a prelude to Jamaican attempts at independence, however, as we see in the novel, nobody has ever heard of their names or their contribution to the enterprise. Along with the two women's stories we also "hear" African, Indian, Hawaian, Tahitian people narrating stories of persecution,

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[i] In Breazeale and Hollingdale (2012).
[ii] The novel was first published in 1993.
[iii] Released in 1989.

oppression and colonization as the novel moves back and forth in time and space disregarding traditional rules of spatial and temporal linearity. At the same time, *Free Enterprise* disregards mainstream spaces, such as official records, and focuses instead on the margins, by paying attention to myths, dreams, notes, epitaphs and letters. As Belinda Edmondson notes, it is in these spaces that "the unwritten history of Jamaica –the genocide of its inhabitants, the suffering of the black slaves, the cruelty of white plantation owners" survives (1993, p.187). Thus, these spaces become sites from where an alternative history erupts; a history that highlights not only the oppression of white structures of power, but also the resistance of black people against them.

It is this resistance that offers the possibility for agency and subjectivity for black people. For instance, the focus on the story of Mary Ellen Pleasant and her central role in the 1859 Raid at Harper's Ferry that would grant Jamaicans their independence bespeaks of acts of heroism and resistance that are absent from official records. Equally absent from these records are the stories of several heroic women such as Quasheba, Pleasant's mother, Nanny, the notorious Maroon leader, Rachel DeSuza and Annie Christmas that populate the novel. The image of the white, male, larger-than life hero is not to be found in Cliff's universe as new concepts of black heroism emerge, offering Jamaican people a new source of identification, and opening up new spaces of subjectivity.

As Cliff explains in her interview with Palmer (1994), if Jamaicans forget that their people have resisted, then this inhibits present and future resistance. Forgetting is thus synonymous with the perpetuation of the conditions of oppression that erased the marginalized subject in the first place. As Michael Rogin says in "'Make My Day!': Spectacle as Amnesia in Imperial Politics," the forgetting of history cuts off politics from its roots and thus allows for the mistakes of the past to be repeated (1990, p.106). Remembering on the other hand, as Booth has argued, is similar to justice, namely "a moral response to the passage of time." Indeed, the act of remembering in the novel brings the past forward into the present and in so doing destabilizes the master narrative that has deleted the history of "The Other."

An eloquent example of such a distortion is found towards the end of the novel when a Tahitian woman narrates the story of how Fletcher Christian and his men "populated their island colony by taking Tahitian women as their, so to speak, wives," captivated as they were with "the brown tits of Polynesia" (p.56)[iv]. Yet, what official history *left out*, as the woman claims, is that "these women had husbands already, and in some cases children by their Tahitian men" (p.56). Benjamin's selective recording of history comes in mind as we see how the violent story of colonization is sanitized and presented instead as a peaceful encounter between two different cultures.

Similarly, through the Hawaiian man's story, Cliff further disrupts the winner's story, by revealing how Captain James Cook, the white history's great explorer, was an invader, who "wanted to own us, and the islands, tame the landscape to their purposes, tame even the slopes Kilauea" (pp. 47-8), as the Hawaiian says. From this point of view, Cook's murder was not simply an act of cannibalism, as the official version would have it, but of retribution (p. 49). The cannibalistic, uncivilized, bloodthirsty

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[iv] *Free Enterprise*, (1990). All further references to the novel will be cited within the text by page number only.

heathens are thus transformed into revolutionaries that justifiably rebel against the villain conquerors.

It seems then that the untold stories of the past present an interesting reversal that threatens to collapse nation-building, colonial enterprises. The importance of these stories for the recuperation of justice operates on multiple levels as they fight against the distortions and omissions of history, intercede in the injustices perpetrated at the expense of Jamaicans, and fight against hegemonic representations that interpellated Jamaicans as villains or victims. Along the same lines, Euzhan Palcy's *A Dry White Season*, a film based on Andre Brink's novel of the same title, disrupts the official history of Apartheid by highlighting the brutal, inhumane repression of black resistance against it. The film follows Ben DuToit, a white, high school, history teacher, who is introduced to the horrors of apartheid when his gardener, Gordon Ngubene, is viciously murdered in his attempt to discover the truth for his son's death. DuToit in turn is also murdered as he tries to make Ngubene's story public after the judicial system fails him. What becomes clear as the film unravels, is that the real focus is not DuToit but Ngubene and his story that sheds light on the political reality of South Africa and justifies the need for action.

A Dry White Season, in fact, adds a new page to the history of apartheid by including shocking scenes of torture enacted by the apartheid regime that are absent from the novel on which the film is based and, as June Gill (2000) posits, from other anti-apartheid movies[v]. For instance, we see young Jonathan Ngubene's wounded body as well as the brutal police tortures inflicted on Gordon Ngubene himself. Through close ups and slow motion the camera reveals every shocking detail of the black tortured body, lingering on Gordon's swollen face as his eye is about to drop out of its socket. Palcy explains that "the torture scenes are not in the book," and that she "went to South Africa and met people who showed me [her] their bodies and what was done to them" (as quoted in Glicksman, p.65).

Assuming the role of the historian, Palcy attempts to make visible what has been omitted and in so doing she calls attention to the "absence of crime," to use Booth's words (2006, p.122). Thus, the tortured black body is transfigured into an undeniable symbol of 'truth' and knowledge, and ultimately into a symbol of crime. In fact, it appears as if the hidden, obliterated history of Apartheid is painfully and undeniably carved on it. The attempt to conceal its injuries from public exposure as we see in various instances in the film, is then similar to hegemonic history's attempt to suppress and deny the reality of black experience.

When DuToit sees Gordon's dead, tortured body, he can no longer ignore the truth and thus resorts to justice only to discover that "justice in South Africa is misapplied when it comes to the question of race," as his liberal, white lawyer, Mc Kenzie, warns him. The court scenes very eloquently dramatize how justice, like hegemonic history, can be manipulated into selectively recording 'comfortable' facts. Walter Benjamin's description of how master narratives are consolidated through the creation of convenient heroes and villains and the obliteration of contradictions comes to mind when we see how the legal system tries to absolve Captain Stolz, the police officer who tortured Ngubene, from any liability.

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[v] In fact, as Glicksman (1989) pointed out, it is said that women cannot direct such brutal films.

Ironically, McKenzie presents enough evidence to prove that the latter has been unjustly murdered when he tried to discover the truth about his son's death. In a memorable moment, a black officer testifying as a defense witness for Stolz, removes his shirt revealing how he has also been tortured and blackmailed in order to conceal the crime. Despite such powerful evidence, however, the theater of the absurd, or rather the court of the absurd, continues and the judge rejects DuToit's appeal for justice refusing to rule in favor of black people. The image of the black officer's wounded body as an incontrovertible type of evidence brings up the questions of *"whose justice?"* and *"justice for whom?"* Truth, like Benjamin's history, is constructed, is hidden behind a shirt, behind the cloak of an alleged justice.

If we see the courtroom as a microcosm reflecting the society at large then we are bound to realize how the white history of apartheid has been nothing more than a travesty. Nevertheless, if the diegetic court becomes the stage for the parody of justice, the film as another court provides the space for its recuperation. Through public exposure, the perpetrators are brought to justice and the crime can no longer evade denunciation. At an extra-diegetic level, the viewers become the judge and the jury of the absence of crime that is of all the omissions and distortions of hegemonic history and memory. The film then as a site of memory and justice attempts to "ensure that those wounds, left by a gross violation against human beings, are answered by justice and not by forgetting or other salves (Booth, 2006, p. 123).

It should be further noted that the black officer's courageous act of revealing the gross face of the regime is an act of resistance that has important ramifications for black people on a diegetic and extra diegetic level. To remember Cliff's words, the memory of resistance carries with it the seeds of future resistance and thus can destabilize structures of oppression. Indeed, apart from the black officer, all of Palcy's black characters are strong as we see them resisting and fighting against the gross injustices. In her interview with Glicksman, Palcy talks about the strength of her black characters explaining how white directors generally depict blacks as weak and dependent. "They give all the initiative to the white hero" (1989, p.66). In the case of *A Dry White Season*, however, the black characters rise above such constricting, annihilating, hegemonic stereotypes as they take initiative and claim agency.

The most poignant example is Stanley, the black cab driver that helps DuToit in his journey to awareness. When Captain Stolz murders DuToit, as the latter strives to publicize Ngubene's story threatening to expose the workings of the regime, it is Stanley who rises above his role as DuToit's 'facilitator' to that of the revolutionary, as Kolokotroni and Taxidou argue (1992). Kolokotroni and Taxidou also explain that Stanley's killing of Stolz, the evil representative of the monstrous regime, turns him into an "'avenging angel, who administers justice and channels emotional and political release on behalf of the audience" (1992, p. 50).

The fact that Brink's novel ends with DuToit's death whereas Palcy's film associates Stanley with the real resolution once more reveals Palcy's attempt to revise the master narrative by giving voice and agency to the silenced, marginalized constituent. The political implications of such a revision are obvious as "The Other" now claims center stage and thus becomes an obvious point of identification for the spectator. Stanley is no longer the villain or the silent victim of the white history. Like Cliff's heroic

Jamaicans, he is the "the potential protagonist of the sequel," (Kolokotroni & Taxidou, 1992, p. 51), a heroic figure that black people can safely identify with, claiming kinship, claiming identity.

All in all, both *Free Enterprise* and *A Dry White Season* work at the intersections of memory, justice and history. The stories and images that populate the texts are forbidden by what Nancy Peterson calls "the rules of safe politics and clear evidence that underlie official historical accounts" (2001, p.5). These rules dictate that minority and colonized groups must forget their individual histories in order for the hegemony of the oppressor to be consolidated. Fighting against the erasure and subjugation that such a forgetting implies, Palcy and Cliff unearth the past in order to revive suppressed memories, or, to use Lipsitz's (1989) term, counter-memories, that can shock the readers and viewers out of their comfortable existence into an awareness similar to DuToit's. Interestingly enough, the memories emerging from both texts do not reside solely into the past, entrapping the reader and viewer into an Achillean, revenge-driven rage. Instead, these memories are laden with Foucaultian possibilities as they bring the past into the present, seeking to intervene into contemporary reality and make a different future possible.

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Classical, Biblical, and Shakespearean Intertextuality in Eugene O'Neill's Desire under the Elms

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Abstract

This paper explores Classical, Biblical, and Shakespearean intertextuality in Eugene O'Neill's tragedy, *Desire under the Elms* (1924). The play is adapted from Classical plays and Greek mythology with reference to Oedipus, Phaedra, Medea, etc. It also alludes to the Bible through the names of its characters and biblical terms in their speeches. Moreover, several characters in the play share characteristics with those in Shakespeare's plays, such as *Hamlet* and *Macbeth*. As such, the play develops its tragic styles and multiple connotations through intertextual connections with sources or analogues found in writings of these three literary traditions. By drawing on the theories proposed by Linda Hutcheon and other critics concerning intertextuality, adaptation, parody, and theatrical illusion, this paper examines how O'Neill increases dramatic tension in *Desire under the Elms* by focusing on the intertextual parallels in the play that result in new hybrid signification.

Keywords: Shakespeare, Eugene O'Neill, *Desire under the Elms,* Linda Hutcheon, intertextuality

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Introduction

In *A Theory of Adaptation,* Linda Hutcheon observes that transcultural adaptations often mean changes in racial and gender politics. Sometimes adapters purge an earlier text of elements that their particular cultures in time or place might find different or controversial; at other times, the adaptation "de-represses" an earlier adapted text's politics. Even within a single culture, the changes can be so great that they can in fact be considered transcultural, on a micro-rather than macro level. In the same society, political issues can change with time (Hutcheon 147）. For example, in the early 20th century, women endeavored to fight for equal civil rights for women, and characterization of women in the theatre reflected different perspectives concerning women and their rights. In *Desire under the Elms*, similarly, the role of Abbie could be ambivalently interpreted as a *femme fatale* or a respectable woman in search of her own rights. Linda Hutcheon's concepts pertaining to transcultural adaptations facilitate understanding of O'Neill's utilization of different literary traditions to construct his intricate implications in the play.

I. The Classical Allusions

After the premiere of *Desire under the Elms*, the cast was convicted for the "morbid, lewd and obscene" performance (Winther 326). Yet, in fact, the play dramatizes the theme of incest in Greek dramas and mythology about Phaedra or Oedipus. Eileen Herrmann-Miller observes that contemporary audiences might obtain tragic tones that associate O'Neill more to the grandeur of ancient tragedy than to the 1920-1940s (70). With his use of ancient allusions O'Neill transcends Ibsenian realism. O'Neill's emphasis on the protagonists' tragic flaws connects them with the tragic figures of the Greek theatre and their emotional realm, linking his play to the Classical dramatization of man's self-destructive struggle with Fate. *Desire under the Elms* becomes a combination of realism and expressionism, containing expressionistic scenes. The non-realistic elements of tragic experience overshadow the realistic vernacular language, and highlight the enigmatic scenario on the stage. Moreover, Classical choral elements abound in *Desire under the Elms*, especially in the person of the neighbors, providing a sense of ritual to evoke the tragic terror.

Oedipus

Eben demonstrates an Oedipus complex through his conflict with his father. Sigmund Freud based his theory of the "Oedipus Complex" on the Greek mythology concerning King Oedipus, denoting the notions of a child's unconscious desire to sexually possess his mother, and kill his father. In *Desire under the Elms*, Eben believes that his whole personality derives from his mother, and nothing from his father Cabot: "I meant—I hain't his'n—I hain't like him—he hain't me!". Although his mother has been dead for years, he keeps mentioning her as if she still lives in the house, and cries out "Maw! Where air yew? (Mom, where are you?)" whenever he encounters difficulties. Eben blames his father for enslaving his mother to death, and when Abbie is pregnant, he hates his father Cabot for assuming the baby as his own. The spirit of Eben's dead mother lives symbolically through his stepmother Abbie, who Eben falls in love with. Also, O'Neill's descriptions of the tragic flaws of Eben and Abbie are similar to those of Oedipus as a tragic protagonist: Abbie's "whole personality the same unsettled, untamed, desperate quality which is so apparent in Eben."

Moreover, the Fiddler in *Desire under the Elms*, in a role similar to that of the Classical chorus, tells Cabot: "Ye're the spryest seventy-six ever I sees, Ephraim! Now if ye'd on'y good eyesight." Here the word "eyesight" serves as a metaphor for insight and knowledge, and alludes to the story of Oedipus, in which the protagonist is proud of his own clear vision but has been blind to the truth about his origins and involuntary crimes for many years. He eventually blinds himself when he realizes that his eyesight does not provide him with insight. In contrast, the prophet Tiresias is literally blind but is able to "see" the truth. The Fiddler in O'Neill's play, however, mocks Cabot for the latter's failure to perceive, both literally and metaphorically, Eben's incestuous love affair with Abbie.

Phaedra

O'Neill's depiction of Abbie's love affair with Eben alludes to the prototypical incest story of Phaedra as in *Hippolytus* by the Greek playwright Euripides and *Phaedra* by the 17th-century French playwright Racine, but with a twist. In the Greek mythology, Phaedra, the wife of Theseus, falls in love with Hippolytus, Theseus's son from a previous marriage to Antiope. Phaedra accuses Hippolytus of seducing her, and Theseus prays to Neptune for revenge. Similarly, in *Desire under the Elms* when at first Eben refuses Abbie's love, Abbie tells Cabot about Eben once trying to rape her: "He was tryin' t' make love t' me" (689). Yet, when Cabot says he will kill Eben, Abbie begs for his forgiveness of Eben, and later Eben falls in love with her.

Medea

The play also alludes to a mythological infanticide story as in Euripides's *Medea,* in which Medea kills her two children by Jason to avenge her husband's betrayal in abandoning Medea for the king's daughter, Glauce. In *Desire under the Elms*, however, to prove her love for Eben, Abbie kills her baby, whose birth was supposed to secure her position on the farm: "I done it, Eben! I told ye I'd do it! I've proved I love ye-better'n everythin'-so's ye can't never doubt me no more!"

II. The Biblical Allusions

Desire under the Elms alludes to a number of terms from the Bible, such as Rose of Sharon, Samson, King Solomon's mines, Ten Commandments, etc. Also, all the major characters of the play bear names taken from the Bible. O'Neill's biblical allusions demonstrate man's failure to achieve Christianity (Törnqvist 41-49).

1. Biblical Names of the Characters

The name "Eben" derives from the Old Testament, meaning "the Stone of Hope": "Then Samuel took a stone, and set it between Mizpah and Shen, and called the name of it Eben-ezer, saying: 'Hitherto hath the LORD helped us'" (1 Samuel 7:12). "Abbie" is a diminutive for "Abigail," meaning "fountain of joy" in Hebrew, name of the wife of David in the Book of Samuel.

The name "Simeon" comes from the Book of Genesis, in which Simeon is the son of Jacob and Leah, patriarch of the Tribe of Simeon, meaning "he who listens [to the words of God]," but sometimes thought to derive from *sham'in*, meaning "there is sin." The name of Ephraim comes from the second son of Joseph and Asenath in the Book of Genesis, a progenitor of the tribes of Israel.

Peter's name reminds one of St. Peter, as featured in the New Testament Gospels and the Acts of the Apostles. The name refers to the cornerstone stone of the church, as stated in Mat 16: 18: "And I also say to you that you are Peter, and on this rock I will build my church, and the gates of Hades shall not prevail against it."

These Biblical names unravel puritanical relation to the land and faith in God. Ephraim Cabot believes that "When yew kin make corn sprout out o' stones, God's livin' in yew." "God's hard, not easy! God's in the stones! Build my church on a rock out o' stones an' I'll be in them! That's what he meant t' Peter" (691). In the play, however, O'Neill employs expressionism with indeterminate signification. The imagery of stone, for instance, is used for both positive and negative implications. Peter complains about the callous stone wall: "makin' stone walls fur him to fence us in! Even a stone wall't wall in yer heart!" (678). For the brothers, the stone symbolizes the cruelty of the human heart instead of the solidification of their faith.

2. Ambivalent use of Biblical terms

Desire under the Elms employs Biblical terms to demonstrate the ambivalence of human concepts concerning notions of wealth or beauty. In Part 1, Simeon uses "Solomon's mines" to describe the gold in the west of America. For Simeon and Peter, the gold mines of California, like "Solomon's mines" will give them wealth as well as freedom (676). On the other hand, Cabot mentions the Puritan belief that God only bless hard-working people and that making money by easy ways is a sin: "Lust for gold, for the sinful, easy gold of California! It's made you mad!" In the Bible, King Solomon was credited as the builder of the First Temple in Jerusalem for solidifying David's empire. The Bible portrays him as great in wisdom, wealth, and power. Yet later his sin, including idolatry and turning away from Yahweh, leads to the kingdom being torn in two during the reign of his son Rehoboam. O'Neill's ambiguous use of "Solomon's mines" results in the complexity of the notions of wealth and desire in the play.

In Part II, Scene i, Cabot praises Abbie: "Yew air my Rose o' Sharon!" (679), which turns out to be a dramatic irony, as Abbie later commits adultery and incest. In the Bible, the flower is used to describe the humble quality of the young women in the Song of Songs, in which a young woman refers to herself as a Rose of Sharon or a Lily of the Valley (Solomon 2:1; Isa 1:18). As both flowers were commonly found in Israel at the time, she is in fact calling herself "ordinary" or "common." Yet, the term has been altered to describe the beauty of women, while O'Neill uses it to construct a sense of sarcasm. Abbie wants to work for her own home, and therefore she marries old Cabot in anticipation of inheritance. For Eben, however, her behavior is the same as that of a prostitute: "I mean the farm you sold yourself for like any other old whore." After falling in love with Eben, Abbie is jealous about Eben visiting the village whore, and complains to Cabot: "Where is he going? To see that whore, Min! I tried to stop him, disgracing you and me—on Sabbath, too!" Earlier Peter calls Min "the Scarlet woman" (679). Yet, Eben defends Minnie's conduct: "By God A'mighty she's purty, an' I don't give a damn how many sins she's sinned afore mine or who she's sinned 'em with, my sin's as purty as any one on 'em!" His notion is similar to the Biblical saying: "though your sins are like scarlet, they shall be as white as snow; though they are red as crimson, they shall be like wool."

Eben wishes himself to become stronger than his father, but physically he fails to defeat Cabot. His brother Peter mocks him: "An' yew--- be yew Samson" (678). In Judge 13-16, Samson, meaning "man of the sun," possessed extraordinary physical strength, as God granted him supernatural strength to combat his enemies and perform heroic feats such as wrestling a lion, slaying an entire army with only the jawbone of an ass, and destroying a pagan temple. Eben prayed that Cabot had died, even though he ironically tells his brothers to "Honor thy father" (676). This commandment is the fourth of the Ten Commandments in the Hebrew Bible, also known as the Decalogue, a set of biblical laws relating to ethics and worship.

III. The Shakespearean Allusions

1. The Ghosts in *Hamlet* and *Macbeth*

The stage direction at the very beginning of *Desire under the Elms* describes the stage setting with two enormous elms are on each side of the Cabot farmhouse:

They bend their trailing branches down over the roof. They appear to protect and at the same time subdue. There is a sinister maternity in their aspect, a crushing, jealous absorption. They have developed from their intimate contact with the life of man in the house an appalling humaneness. They brood oppressively over the house. They are like exhausted women resting their sagging breasts and hands and hair on its roof, and when it rains their tears trickle down monotonously and rot on the shingles.

The imagery of the elms insinuates the role of women in the play, especially of Eben's mother. Indeed, Eben frequently speaks of his mother as if she still stays around in the house. The ghost of Eben's mother is similar to the ghost of Hamlet's father, none of whom appears, but has a great impact on the protagonist. Moreover, Abbie's personality, as represented in the first part of the play, is similar to that of Lady Macbeth, who endeavors to satisfy her desire in a world dominated by men. Exploring the propositions of the unseen and unheard characters in O'Neill's plays, Robert Byrd observes that O'Neill introduces unseen characters to inspire audience reactions and to examine limitations of perspectives, thus establishing a connection between the characters and audiences through psychological activities (20-27).

Conclusion

Eugene O'Neill explores biblical, classical, and Shakespearean references to construct the synopsis of *Desire under the Elms*, but frequently changes them to enhance the multiplicity of significations of the play.

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Confronting Liminal Spaces: Iconography, Gender, Justice, and the Case of Perumal Murugan's 'One Part Woman'

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Abstract

The paper examines the thematics of justice in the light of the controversy surrounding Tamil writer Perumal Murugan's novel *One Part Woman*. The work was attacked by right-wing organizations, for its portrayal of an obsolete ritual associated with the Tiruchengode Kailasanathar temple, which supposedly cast women worshippers in bad light.

The essay approaches justice through an account of iconography, specifically, that of the deity whose name gives the novel its title. The liminal aspect of the icon, and its idiosyncratic transformation of the sense of reality is reflected in the changing historical and political inflections of justice. Largely a legacy of colonialism, the notion of justice in India as it exists today in the public domain was conceived through the silencing of alternative traditions of reasoning. From rights conferred on women in the event of peculiar socio-cultural crises to one which denies such a historical precedence in the name of upholding women's morality, the contestations over justice has invariably taken place on the gendered body of the woman
In tracing the idea of justice through the concept of *dharma* to the modern legal system to its connotations in a reinvigorated nationalist environment, justice, I argue, is a site of liminality. It constitutes a threshold state, where non-juristic categories and objects assume extra-judicial authority, not only challenging State and civil laws, but at times mimicking them, and thereby rendering them ineffective.

Keywords: justice, *dharma*, liminality, Perumal Murugan

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When Perumal Murugan brought out his novel *One Part Woman* (*Maadhorubhaagon* in Tamil) in 2010, it did not evoke any adverse response. Discerning readers recognized the scholarship of a well-known writer whose works have documented fast disappearing customs and language usage. In part, based on data collected through extensive fieldwork related to his research on the Kongu region in western Tamil Nadu, the novel's credibility owes to its authentic locale and representation of a specific historical period. Critical appreciation of the book led to its publisher Penguin, bringing out in 2013 an English translation by Aniruddhan Vasudevan, a student at Austin, Texas, in the United States. In all the intervening years up to 2015, there was no indication whatsoever that there was any kind of controversy in the story.

On December 19, 2014, there was a protest in Tiruchengode by caste-based outfits and activists of right-wing Hindu groups who sought a ban on the book. They alleged that the novel had demeaned the Kailasanthar temple in Tiruchengode, a small town in the Namakkal district of the State of Tamil Nadu, and had insulted the women devotees of a particular caste community. With his life under threat and the district administration stating their inability to protect him, Murugan had to flee the place with his family. After one month of protests, he declared his "death" as a writer, avowing never to write again.

The story, set in a rural landscape in the last decades of British colonial rule, revolves around a peasant couple, Kali and Ponna. Several references in the work allude to a time period dating back to seventy five years or so, and recreate its rustic cultural ethos. Married for twelve years, the couple shares a love like no other, marred only by the absence of a child. Accentuating the desire for a child is anxiety over property inheritance, and for Ponna, the stigma of being excluded from various religious and customary rituals on account of being barren. The couple goes through a number of rituals over the years in order to appease the gods over ancestral and personal wrongdoings. One ritual associated with the temple of Siva in the form of *Ardhanareesvara* or half-man half-woman, on top of a rocky hill in Thiruchengode, was a now obsolete custom that allowed consensual union between a childless woman and any man during the annual chariot festival.[1] Ponna is cajoled and persuaded by her family to take part in the customary ritual on the pretext that it has her husband's endorsement. The plot builds up to the protagonist awaiting her "god," as all men were considered on that day, at the festival grounds. Through a series of powerful portrayals, Murugan sensitively captures the psychological and emotional conflicts that torment the couple, threatening to tear them apart.

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[1] In the Author's Note, Murugan (2013) speaks of coming across people referred to as "god-given child" in the course of his field research about the place (p. 244). The very name indicates that the stranger was perceived as a representative of god.

Seen as embodiments of the religious figures they represent, icons are visual images that constitute "figures of knowledge" (Ganguly and Thomas, 2004, p. 1). They operate culturally by providing conceptions of the world, the self, and relations between them, and also provide a model for suitable mental dispositions. From these cultural functions flow, in turn, its social and psychological ones. In this manner, by acting as a conduit for a cohesive set of values, they penetrate mainstream discourses and act as a rallying point around which collective identities are formed. Unlike other Saivite temples where the deity in the sanctum sanctorum is in the form of a phallic image, whatever is the local legend, the icon at the Kailasanthar temple takes the mythological form of *Ardhanareesvara* or half-man half-woman god. Although various versions of the myth exists (Yadav, 2001), all of them invariably associate the deity with conjugal inseparability (Chakravarti, 1986, p. 43) and creation. But it is in rituals, that is, "consecrated behavior" (Greez, 1973, p.112), that the agency of the symbolic forms is most evident. Rituals are systematic formulations of religious conceptions as well as the definitive experience which authenticates it. Such practices often invoke intense responses which radically alter one's sense of reality, fusing the immediate lived world with the world as conceived in ultimate terms. This altered sense of space and time is evident in the story when Ponna moves alone through the festival grounds:

She shut her eyes. When she opened them, she saw bodies glistening with sweat lit by the flame torches. All the bodies looked alike – like black rocks that had been set upright and carved into bodies …. They all looked like gods. (Murugan, 2013, p. 205) She crosses the threshold of reality into an atemporal and ahistorical order of existence.

Central to Murugan's tale is the now obsolete ritual at the Tiruchengode temple which has stirred up much controversy. On the fourteenth day of the chariot festival at the temple, when it was believed the deities return to their abode, any consenting man and childless woman could have sex. The social dimension of the ritual is couched in religious terms which convey the concept of *dharma*, inherent in the ontology of the gods in Hindu religion. Kali's mother reasons with him to allow his wife to conceive in this manner: "Who is without lack in the world? The gods have made sure everyone lacks something or the other. But the same god has also given us ways to fill that lack" (Murugan, 2013, p. 95). The anonymity conferred on what might otherwise have been a taboo act is explained in terms that are invested with divine validation: "All men who set their foot in Tiruchengode on the fourteenth are gods …. Who knows which god comes with what face? (Murugan, 2013, p. 96).

The term *dharma* comprises laws of life, nature and cosmos (Prasad, 1995). In individual and social life, it is the system of rules for deciding between right and wrong. These rules touch on all aspects of decision making, and much more. The concept of *dharma* has its roots in ancient Indian jurisprudence when there was no statutory law for lack of such a political system, and all law was originally customary law (Katju, 2010, 2). Although these customs were later codified in texts such as the *Smritis* and commentaries on them,[2] customs had precedence over the written text. This leads to an understanding of law as not merely a set of artificial rules imposed on society but an outcome of the social system as it evolved in history (Katju, 2010, 15). Unlike Western concepts of justice with roots in material and political conflicts, which can be rendered only under the precept of law, to the exclusion of morality and ethics, *dharma* integrates both the rule of law as well as justice, political astuteness and faith. In it there was no conflict whatsoever between religious authority and political/social authority.

The frame of reference for the values and laws of *dharma*, specifically *Sanatana dharma*, in its fundamental nature, is always eternal in essence and universality (Prasad, 1995). And gods as representatives of the eternal were considered "guardians of cosmic law" and practiced divine law (Sharma, n.d.). This is often evident in their various incarnations, and iconography in which the posture, form, and gesture, for instance, indicate specific cosmic and bounded purposes. Moreover, mythical accounts of gods are created more for moral and didactical purposes and indicate distinctive approaches to personal ethics and social justice. Thus, icons according to "belief," housing the spirit of god, were often invested with the role of juristic personalities, legitimating customary practices and establishing relations of power.

The ritual at the Tiruchengode temple is an instance of a practice sanctioned by *niyoga dharma*. An ancient system of tradition, the meaning of *niyoga* literally approximates to "delegation" (Kumar, 2013). It deals with the idea of delegating a husband's duty of providing his married wife with a child, to some other man; ideally a brother or a close relative. The ritual which finds mention in several scriptures of Hinduism[3] as well as in certain Indian epics, stems from the importance given to the furthering of the family lineage, specifically, in the absence of a male heir. The emphasis here is on *dharma* as duty, both the woman and the appointed man considering the ritual as a means to bear a child and not for pleasure.

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[2] The *Smritis* were books written by certain Sanskrit scholars who had specialized in law, and not laws *per se* passed by any form of legislative body. There are many *smritis*, the most well known being the *Manusmriti*, and most of them deal with specific laws like adoption, governance, or property, to name a few. Later, commentaries, and commentaries on commentaries, were written on these *smritis*. See Katju (2010).

[3] Specifically the *Vedas* and the *Puranas*.

Women, in general, were considered as vessels of reproduction in times past and had no say in the choice of the appointed man other than giving her consent in the ritual. In the epics, class and caste hierarchies were carefully preserved by the chosen man inevitably being from the extended family, *gotra* (clan), same caste,[4] or even a revered person or a divine being.[5] In the process of ensuring harmony, in keeping with cosmic law it was the body of the silenced woman, marked by patriarchy as a vessel for its continuance, which was the proprietary sacrifice to effect *dharma*/justice /right action.

By the 1940s, the period in which Murugan's novel is set, the discourse on justice had already changed. Dipesh Chakrabarty (2000) reminds us that by devaluing the Indians as "savage" and "backward" and relics of the past even as they inhabited the present, historicism acted as the main mode by and through which the reason of the non-West was declared to be of inferior value. This in turn led to the rejection of non-Western traditions of reasoning that did not conform to the Western universal and singular idea of Reason (Seth, 2004, p. 47). Reason was also divisive, exclusionary, and specialized in contrast to the coherent knowledge system of ancient India. Western colonial historiography refused to accommodate "beliefs" about the agency of gods and ancestors in and on the world.

A brief examination of legal history in late eighteenth-century and early nineteenth-century India reveals the conflation of religion with State law. It was based on a policy of non-interference in the customary and religious realm, contingent on economic interests and ideological principles that were mainly the moral in constitution. With the gradual consolidation of the colonial state, the reluctance to impose British law alongside British judicial processes was crucial in framing a sphere of "conjoint (indigenous + colonial) and *fissured* authority" (Sangari, 1999, p. 105).

This entailed a selective orientation of the legal system in accommodating religious law in the context of colonial reformism, even as the jurisdictional ambitions of the State remained unchanged. It accompanied official attempts to reconcile the tutelary function of the colonial administration with the colonial subjects' need to affirm her/his cultural identity and religious belief. To this end, the colonists codified all aspects of civil law in which the English law was to serve as the basis, with the exception of religious laws of Hindus and Muslims which were to govern their respective communities in personal matters (Parashar, 1992, p. 65-7). Divinely-mediated oaths and trials as aspects of law and justice were abolished in the civil sphere in the process. But the personal laws posed a challenge, as even among the Hindus different rules were followed in different regions and among different castes.

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[4] Kumar (2013)
[5] The episodes of the birth of Pandu and Dhritrashtra, and later on the five sons of Pandu, from the union of the queens with divine beings in the *Mahabharata* (Tripathi , 2005, pg.140) point to such an argument. In the *Ramayana* there is also mention of an ancestor of Rama, Kalmashapada who obtained a son from the sage Vashishtha by *niyoga* (Tripathi, 2005, pg.377).

A. I. Davidson points out that justice to Michel Foucault is nothing more than an idea that has been created in different times and places (Wilkin, 1998, p. 185). To Foucault, power is the ultimate goal for any social and political movement. According to him, the idea of justice refers only to the discursive practices and regimes of truth that have characterized modernity (Wilkin, 1998, p. 185). Viewed from this perspective, Kali's incensed response to his brother-in-law, Muthu's suggestions of sending Ponna to the festival is drawn from experience rather than reason, for he is a religious man:

When you and I went, were we gods? All we wanted was to find some decent-looking women to fuck, didn't we? Did you ever think of yourself as a god? …. It happened because people were ignorant in those days. Who will send their women now? Will you send your wife? (Murugan, 2013, 138-9)

Yet when he calls Muthu "old-fashioned" he argues citing the prevailing custom of monogamy. This remark further point to the dominating discourses of sexuality and morality which permeated Western analytical systems and writings on indigenous customs, traditions and knowledge systems (Appadurai, 1986, p. 745). The various cultural, social, and state institutions shaped by these ideas, in turn created a newer reality for the native populations, while simultaneously un-tethering them from pre-colonial ideologies. This new reality I will call modernity. And the artefacts of modernity are implied in Kali's reference to the abolishment of the practice of child marriage, in his familiarity with the mechanisms of the cinema, and in the stories his iconoclast uncle Nallupayyan tells him about the world beyond the village.

But even so, imperialist interventions had already in the previous century initiated the reconstitution of the image of women in the struggles over the reshaping of patriarchies. In such a context, caste, language and religious communities became seemingly substantive foci around which new cohesions of loyalty converged, were refracted or inflected (Philip, 2007, p. 29). Women's bodies became markers of honour, moral power and carriers of a selective "purist" cultural tradition. In the negotiations between tradition and modernity, other binaries also coalesced: sexuality/chastity, masculinity/femaleness (Philip, 2007, p. 31). Both, fear of loss of honour and loss of caste, and charges of impotency bear on Kali's refusal to the custom.

Caste is a defining factor in the constitution of patriarchies and identities in India. Historian Romila Thapar (Ashraf and Thapar, 2015) contends that religion in India has been deeply entwined with caste. The social and the religious have often evolved together. Caste hierarchies and caste-based ritual duties have always been a characteristic feature of Brahminic religion. In Kali's denunciation of the ritual and the break with the notion that all men are gods is an evident concern with maintaining caste purity. When he asserts that if anyone from the untouchable castes gets to be with his wife, he will not be able to touch her after that (Murugan, 2013, p.140), he is in fact reiterating the notion of the gendered body as embodied caste with differential values.

Contrary to the apparent oppositional binaries underlying the eighteenth-century cultural construction of the Indian man and woman, the androgynous, bisexual god *Ardhanareesvara* with ambiguous and indeterminate attributes is a liminal being. Almost all the origin myths attest to a temporary state associated with fertility and abundant growth. It is this figure which presides over the fourteenth day of the chariot festival at Tiruchengode. The festival space lies at the threshold of several converging reasoning systems: Brahminic Hinduism with its rigid caste hierarchies and ritualistic duties symbolized by the temple dominating the landscape, the older cult of the Mother Goddess represented by the figure of Pavatha in the forest on the outskirts of the temple, and a

redefined public domain imbricated by changing cultural, social and political ideologies. The threshold is a liminal space, a margin phase where, according to Arnold van Gennep, there is an absence of customary norms and ethical standards (Turner, n.d., p. 47).

The uncertain, rudimentarily structured, and relatively undifferentiated character of the festival space strips religion of its caste affiliations. No longer bound by religio-social norms, Ponna exercises an impossible freedom in this liminal space: "There was nothing to stop her here. She could do anything" (Murugan, 2013, p. 203). The body as both a product of space and the production of space is immediately subject to the ideological determinants of that space (Lefebvre, 1991, 195). Moral injunctions no longer bear on her as she rejects the advances of two prospective "gods" and leaves with a stranger who fits her ideal of a "god." It is a space that ensures anonymity, and its sanctioned sacredness has ontological value (Turner, 1969, 103), refashioning the very being of the devotees, dissolving and reconstituting identities to enable incorporation into the social structure: "Here, my face, my body, my appearance-everything has become new. Isn't this what I need to become a mother? thinks Ponna (Murugan, 2013, 202).

However, the threshold state is fraught with contradictions. The sense of newness and possibility that the space evokes in Ponna also produces anxious moments heightening the sense of dislocation. As she moves trance-like through this space of altered reality, she "consciously" questions the motivations behind the routes she takes. Even as she embraces the dancing men, "gods" to her mind, she is acutely aware of the danger posed by a group of men who follow her. Implied in her choice of "god" are factors like caste bearings, mutual sexual attraction, and unfamiliarity. Rather than the security of anonymity, the magical atmosphere harbours the ominous when she is led away from the crowds and the noise into the darkness. The liminal is a space of contest between the sacred and the profane, the ordinary. It admits a play of the binaries *niyoga*/lust, certainty/anxiety, and security/danger.

The liminal can also become the norm, as is evidenced in the co-option of the *Ardhanareesvara* icon by gay and lesbian literature. Conceptual ideas about the inseparability of the male and female principles symbolically embodied in the icon ("Ardhanarishvara," 2011), have been appropriated to argue about the colonization of the sexual ideologies of various non-Western societies by predominantly Western ideas of sexual binary and sexual dimorphism (Roscoe, 1995). Such political inflections of icons reveal new ways of asserting agency and have been used to demand changes in laws that discriminate against sexual minorities.

In the years following independence, the legal framework established by the former colonizers was left more or less intact. Although notable legal reforms were carried out in the civil and social spheres, those laws referencing gender and religion were left untouched.[6] [7] But the authority of the legal system is a matter for speculation. Spread throughout the country, especially in rural and semi-rural pockets, are caste/community-based and/or geography-based organizations unaffiliated with formally elected government bodies. These function as quasi-judicial bodies and exert significant social influence on the communities they represent. Their rulings derive from age-old customs and traditions, often bordering on regressive measures to modern problems, and rely on emotive deliberations. Their authority extends over both the civil and personal domains.

Under the circumstances, reconciling two ways of knowing and interaction with the world becomes impossible due to their differential values. When non-juristic categories and objects charged with sentiments assume extra-judicial authority and challenge state and civil laws, the terrain of law becomes a highly contested one. In it converge mutually opposing forms of moral, ethical, practical and political reasoning, notions of illegitimacy and legitimacy, normative standards and positive or prescriptive standards. In other words, the law is in a double-bind, a stalemate, a liminal state.

Moving away from questions and definitions of what is justice, Surendra Bhandari (2014) proposes that "law is justice," justice referring to the facts and processes of the creation, promotion, and enforcement of rights, duties, and institutional responsibilities (p. 32). If this is so, it follows from the earlier premise about law, that justice, too, is a state of liminality. On a conceptual level, the fact cannot be entirely ignored that the idea of justice has constantly been trapped by political ideologies, religions, gender discrimination, and violations of human rights and inequality ((Bhandari, 2014, p. 40).

In the present context of globalization, religion has made a strident comeback as a determining force in Indian politics. In the post-secular era, the resurgence of religion has been paralleled by the rise of right-wing political parties which want to establish

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[6] The Hindu Code Bill was passed in 1956 in order to bring about some measure of equality for women, and covered the Hindu Marriage Act, Succession Act, Minority and Guardianship Act, and Adoptions and Maintenance Act. However, the Muslim community still continues to be guided by religious prescriptions in the sphere of personal law.

[7] Modern jurisprudence in India, according to Markandeya Katju (2010) is a combination of positivism, sociological jurisprudence and natural law (p. 28).

an ideal Hindu State, identified by religion and unequal rights of citizenship. The action policy of these groups follows two contradictory trails. On a national level, there is the historicization of mythology, distortion of historical facts, corruption of the constituents of culture, and an opportunistic interpretation of history and myth. But on a global scale, religion is reformatted as global faith by uncoupling it from culture. Rather, the culture to which religion refers to now goes back to a presumed golden age that in turn seeks to strengthen national identity. This extreme form of nationalism aims to conceptualize a "pure" religion at the loss of cultural identity. Any creative expression that suggests otherwise, like Murugan's depiction of the obsolete ritual at the Tiruchengode temple, is met with censorship and forced silence. It is interesting to note in this context that author Amish Tripathi's the Shiva trilogy which attempts a historical rendering of mythical and/or religious figures and events has been a No. 1 National Bestseller since 2010.

Paradoxically, global India has also witnessed a resurgence of identity politics revolving around caste and religion. Caste groups and religious communities have been increasingly asserting themselves, confronting the State with demands ranging from social privileges to political accommodation. One of the charges brought against the novel *One Part Woman* was that it depicted the women devotees belonging to a particular caste in poor light. It is well known that the protesters mainly drawn from the Kongu Gounder Vellala community, to which Murugan also belongs, is an influential intermediate caste dominant in western Tamil Nadu. They form an important vote bank in the politics of the region. The lack of response on the part of representatives of major political parties to the incident, and the ineffectiveness of the administration to prevent violence and Murugan's exile only confirm how extra-judicial authority is assumed by caste purists and neo-fundamentalist groups riding the underbelly of a nationalist State through political alliances, thereby rendering "secular" laws ineffective. Finally, an obsolete ritual from a bygone period, which served specific social needs, where there were no alternative arrangements, is forcefully detached from its historical moorings and given a gendered slant.

When women are viewed through the lens of an ideal, mythical age lost in time immemorial, their historical positionings and material existence are obscured so that the attainment of women's rights is constantly in a state of suspension, projected into a utopian future, or not acknowledged at all. As for the State, in shying away from issues supposedly relating to the "honour" of women through the non-implementation of existing laws withdraws from its role as the final legal authority. And, woman becomes a compromised moral category in the politico-ethical ambitions of both the State as well as non-juristic entities as sole arbiters

All of these events come into play and converge at the site of justice. Given the existing uncertainties surrounding what constitutes justice and how it is best served, the legal system in India finds itself in a double-bind, overlooking the rights, duties and institutional responsibilities it is supposed to uphold. This in turn feeds into the liminal nature of justice. In this reading, justice exists at the threshold of politico-cultural borderlands of gender, religion, and law, where ways of being and identities are disrupted and constantly redefined. At the same time this quality of justice leaves it open to engineering, renewal and further dismantling. In other words, in the modern State, the liminal has become the norm.

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Virtue-based Compatibility of Business and Professions

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Abstract
It is widely believed that motive of a business manager and of a professional is to protect the interests of investors and clients or customers respectively. The apparent conflict in the nature of motive and the corresponding perceived ethical obligation is clear but it is also true that both business and profession cannot be separated as for instance engineering and journalism are businesses or today even many educational institutions and medical facilities are businesses. It appears to be ethically important then to examine the conflict in the nature of motive and ethical obligation as such and to elucidate the nature of conflict resolution in the light of virtue-based view of business professionals. In this regard, an analysis of virtue-based approach in the conduct of business professionals begins with the nature and practical applications of virtue ethics and goes on to propose and examine certain ethical reasons based on virtue-based analysis of real-life cases to spell out the revised view of the conduct of business for compatibility of business and profession to secure the wellbeing of society and planet earth.

Keywords: Virtue Ethics, Ethical Obligation in Business, Ethical Obligation in Profession, Business Ethics

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Introduction

The motive of a business manager is to look after the interests of investors, that is to say, to earn profits and the motive of a professional is to serve the interests of clients or customers. Both fulfill this motive by way of providing goods or services. The apparent conflict in the nature of motive is clear but it is also true that both business and profession cannot be separated as for instance engineering and journalism are businesses or today even many educational institutions and medical facilities are businesses. It appears to be ethically important then to examine the conflict in the nature of motive as such and to elucidate the nature of resolution in the light of value-oriented and revised view of business. It is argued that if there is a conflict in the motive then both a professional and a business manager (or a business professional) may find their meeting ground in the common ethical obligation to seek wellbeing of society and planet earth. In this regard, an analysis of ethics for business and professions begins with the nature and applications of ethics and goes on to propose and examine certain reasons to spell out the revised nature of business for value-oriented linkages between business and professions.

Ethics and Its Applications

Ethics is a study of virtues or fundamental moral principles to live a good human life. In contemporary period it means living in accordance with a set of rules, based sometimes upon fundamental moral principles of conduct such as maximization of happiness, universalizability of maxims and respect for persons. Alongside, there appears to be a strong wave in favor of revival of virtue theoretic approach. The study of good human life thus encompasses the study of the nature of virtues on the one hand and the right or rule-following conduct on the other. It is understandable that such a study is a comprehensive study as it appears in the form of many frameworks of ethics that the ethicists have proposed and developed over a long period of time and justifiably the process is still on.

The framework of ethics is a mechanism to assess whether a particular action, rule, or a way of life is ethically justified and thereby helps a person to sharpen his moral vision to determine whether a rule or an action is ethically right or wrong (Rowan and Zinaich, pp. 1-10). Since many thinkers have provided and updated varied frameworks in course of time, it is an arduous task to enlist all frameworks. The development of ethics in the Indian context is parallel to the development of metaphysical, social and political ideas. We may accordingly refer to Ethics in Vedanta, Bhagavad-Gita, Yoga, Buddhism, and Jainism or even Ramayana and Manusmriti but one has to work really hard to capture the framework of ethics in the texts pertaining to these schools of thought or epics as they appear to be enveloped in other issues such as religious, metaphysical, or political.

Comparatively, the proposal or a study of a framework of ethics is exclusive in the west. There is a long tradition of ethics in the west right from Socrates to Richard Taylor. For brevity sake I may mention Consequentialism and Non-Consequentialism as two general categories of schools of ethics. The former, in assessing the ethical status of an action or rule, instructs us to focus on the consequence of that action or rule. The latter, on the contrary, asks us to do exactly the opposite that is to ignore the consequence and focus instead on motivation at the root of action or rule. More specifically, in case of Utilitarianism we may be asked to focus on maximization of overall happiness of maximum number of people and in case of Kantian or

Deontological theory motive of duty of a rational person to respect the moral law to act morally. However, apart from these modern strands there is a revived framework of theory namely Virtue theory that is based upon the analysis of virtues or issues related to virtue based character.

The Greek philosopher, Aristotle, proposes the most influential theory of virtue and that is still being noticed in the contemporary academic circles. For it is generally agreed that Aristotle's Nicomachean Ethics provides the requisite insights for the contemporary virtue ethics. The classical or traditional standpoint is based on the importance of the notion of good character and its claim that the virtuous life is identical with the good life. It presents a rational account of the good human life. That the function of a human being, unlike other beings, is to be rational – the ability to use one's reason to judge, decide and act accordingly, which is the enabling feature of humans to live the highest form of life, the good life – and the exercise of this function generates happiness. For Greeks in general and Aristotle in particular, the attainment of the good life is the telos or purpose of human existence. It is eudaimonia, which is usually translated as 'happiness' or 'human flourishing.' However, happiness or human flourishing is not subjective feeling or satisfaction. Rather, it is an objective achievement.

Virtue theory, thus, is an emphasis on the kind of person an agent ought to be. An "agent-based" focus on what one ought to be would look carefully at a person's character, including, in particular whether a person's character exhibits virtue or vice that is identified on the basis of his display of good habit or bad habit as shown in the pattern of his conduct. However, we cannot assess the character of a human being by observing his one or two actions in isolated situations. We have to assess at least a fairly long span of life of that person so that we may make out what are his good or bad habits.

Be that as it may, ethics is a concern for good life enriched as it may be with reflections on the nature and justification of fundamental principles of conduct or the exposition of virtues or character traits. Accordingly the focus of reflection in ethics may either be on the question "what ought I to do (in a particular moral situation) or on "how should I live (a good human life).

We may note, however, that ethics is a practical science but still in recent times it is linked to specific human activities. The link takes into account the application of virtues and principles to specific human activities in order to obtain the standards of behavior that as to how human beings ought to act in many situations in which they find themselves – as children, parents, teachers, friends, citizens, professionals, etc.. The process of applying ethics helps because one learns to appreciate the relevance of virtues and principles in the ethical analysis of a situation. For example, it is good to learn to treat a patient but it is equally good to learn to appreciate a patient's autonomy with regard to abortion. Or else, it is good to comprehend efficient allocation of resources in business decision making but it is equally good to know one's obligation to acknowledge environmental and social responsibilities, or rights of stakeholders such as employee rights or rights of local community. In a similar vein, an awareness of ethical issues – as they are put forward in the study of business ethics, which is an example of applied ethics - such as equal opportunity to work,

nondiscrimination, occupational health, or safety may help in the way of ethical analysis of a situation.

The examples of applied ethics are: medical ethics, environmental ethics, business ethics, engineering ethics, computer ethics, bio-ethics, and professional ethics and so on.

Profession and Professional Ethics
Professional ethics is a study of the conduct of professionals in various ethical issues such as whistle blowing in the practice of professions. It is about an ability to think logically and reflectively about ethical issues in the practice of a profession and to arrive at conclusions that are supported by morally justifiable reasons. Ethical issues, for example, employer-employee relation, whistle blowing, discrimination, unjust dismissal, internet and society, women and family issues, occupational health and safety, are discussed as a subject matter of Professional Ethics.

The concept of profession in Professional Ethics holds important implications in the understanding of issues mentioned above. It is a well established observation that every profession is an occupation but every occupation cannot be a profession. The reason lies in the definition of profession itself: 'A profession is a regulated practical application of specialized knowledge and skill in a formal setup for the benefit of mankind and on a broad scale the planet earth.' The definition conveys the requisite elements of practicing a profession, for example, extensive training that has predominant intellectual component and a spirit of service in society (for the mankind or the planet earth). A spirit of service in society brings in an ethical obligation for professionals to seek well being of clients or community. There are other elements, secondary though they may appear to be, such as credentialing, organization of members, and autonomy of the professional in his or her work (Rowan and Zinaich, pp. 56-62). The presence of such elements makes a profession different from a mere job of a barber, for instance.

Correspondingly, the understanding and reflection of a good human life makes sense in every sphere of life but a profession calls for a special sense of duty and a set of obligations that assume a level of overriding character. In a situation of a conflict, for example, between an obligation to a friend and an obligation to a customer in one's profession of engineering obviously demands a moral weight-age for the latter. It implies that we humans happen to play many given or adopted roles but the role of a professional has to have an edge over other roles be that of a friend or a room-mate or a brother.

Since Professional Ethics is a form of applied ethics, it makes sense to maintain that the issues of Professional Ethics assume their relevance and meaning in a context. Such a context can only be found in a certain assumed or given case. Consider the following case pertaining to employer-employee relation:

> Jennifer had high hopes when she graduated from college with an engineering degree. During her last year in college, several companies interviewed her, and she in fact received several job offers. The company she chose recruited her heavily. They made many promises to her and offered a nice benefit package. Unfortunately, the reality of her working environment did not match the glowing picture the company had painted. Within the first year of her employment, Jennifer found herself embroiled in a fight with her colleagues. Her company was indicted as part of a lawsuit for a defective product. Management was taking most of the heat; however, Jennifer knew that the proper blame belonged to the engineers who knew ahead of time that there was a reasonable chance of product failure. When she brought this up in conversations, she was often faced with defiant attitudes: instead of camaraderie, coldness; instead of objectivity, aloofness; instead of caring, selfishness. Worst of all, instead of institutional support, she found fear and suspicion, Jennifer spent one year at her job before she found another place of employment, one that was more in line with her values and engineering ideals (Rowan and Zinaich, p. 238).

The question is whether Jennifer had a choice to stay back or she did the right thing to leave her job and join another place of employment? The answer appears to be that she had made the right choice. She made attempts to rectify the situation but she had to face coldness, aloofness and selfishness of her colleagues and at institutional level she found fear and suspicion. She did everything possible in the first year but she did not succeed. In other words, she did blow the whistle internally but since that didn't work, she preferred to leave the place as it is. The next level of ethically correct course of action pertains to be external whistle blowing. This means that she could report the immoral and illegal act to an appropriate agency. She was morally required to act for the sake of clients and community. She did try and definitely she was a better professional than her colleagues but as a virtuous engineer who nurtures integrity that is consistency in values such as courage, justice, impartiality and fairness, she was expected to do more.

The first level appears to be good but convenient and suitable for securing self-interest albeit at the cost of moral interest. And the second level emphasizes the need to fulfill an obligation to be a virtuous professional fully at compliance with the moral interest. It may also be mentioned that self interest and moral interest appear to clash with each other but in real terms they complement each other. Rowan and Zinaich maintain that "Developing the habit of doing the right thing benefits you personally, it benefits you professionally, and it benefits your company or organization. Professionals who internalize ethical ways of thinking become, over the long run, recognized by their bosses, employees, customers, and coworkers as people who can be trusted, and developing a sense of trust with these groups is crucial for professional success (p. 10)."

However, on the same page, the authors inform us that acting ethically is considered to be beneficial is not the reason to act ethically. On a higher philosophical note, we are told that, acting ethically is important not because it brings about benefits but for its own sake. And the reference to benefits merely establishes the fact that self-interest, company's interest and moral interest, far from being exclusive, are complementary. This claim may also be extended to the sphere of business as we shall examine the claim in business in the following sequence of ideas.

Virtue-based Compatibility of Business and Professions

Business is an economic activity of making, buying, selling or supplying goods or services. It is commonly understood from the nature of economic activity that the motive of a business manager is to after the interests of stockholders who are the investors. Profession, on the other hand, is an application of specialized knowledge in a formal setup for the well being of clients or community. And correspondingly the motive of a professional is to serve the interests of clients or community. The apparent conflict in the nature of motive of a business manager and a professional or else in the life of a business professional, who is playing both the roles, is obvious in many issues: employer-employee relations, safety, pricing, product quality or environment. Or else such a conflict can also come in the way of a whistle blower as an ethical dilemma.

A case may be considered here to clarify the nature of ethical obligation in business:

> Jim sells stereo equipment, and he is good at it. He prides himself in his technical knowledge of stereos and also in his good reputation. Selling the right equipment to meet the needs of his customers is important to him. Sometimes, Jim feels guilty when he sells a product he knows has certain flaws or problems or is just inferior. Nevertheless, he bites his lip and lets the customer decide, refraining from sharing his knowledge about the problems. He is required by his supervisor to do this. Initially, he brought this point up at a sales meeting. His supervisor responded by pointing out that it is permissible to withhold this kind of information because anyone can find out which product has problems by reading Consumer Reports. Jim understands this point, but it leaves a bitter taste in his mouth (Rowan and Zinaich, p. 198).

The detail of the case mentioned above makes it clear that the motive of a business professional has to be aligned with the interests of stockholders or investors. However, Jim as a business professional is living in a state of moral dilemma whether he should help the customer in accordance with his abilities or he should keep quite as 'required by his supervisor.' He is helpful to customers but to certain limited extent. He is bound by the common dictates of business that sale of products is important, which can generate profits. Further, investors or stockholders constitute an important group. In fact, this group is more important than other groups such as employees or customers. With the result, a business runs only if profit is generated and investors are kept in good humor. In fact, such dictates speak about stockholders' view. Boatright contends, "…in the standard stockholder view, business is primarily an economic activity in which economic resources are marshaled for the purpose of making a profit. Employees are critical to this enterprise as a source of labor, but they are merely one input that can be bought in the market. Customers are also critical, and they receive the output of a corporation's activity, namely, some good or service (p. 395)."

However, with the change in public perception and growing consumer awareness, people in and outside business have started feeling the need for a more comprehensive ethical obligation in business as such. The meaning of comprehensive ethical obligation lies in the approach in the conduct of business. The approach pertains to stakeholders' approach in place of stockholders' approach. Boatright informs, "A stakeholder is variously defined as those groups who are vital to the survival and success of the corporation and as any group or individual who can affect or is affected by the achievement of the organization's objectives (p. 395)." Every stakeholder group has something at stake such as 'stockholders have investments, employees have their jobs and livelihoods, and suppliers have continued business relationship with the company and so on and so forth (Rowan and Zinaich, p. 166).' All stakeholder groups – investors, customers, employees, suppliers, local community, government agencies – in the view are to be given equal importance.

Looking at the case from the perspective of this view, Jim is not left in a state of dilemma. He doesn't experience bitter taste in his mouth every now and then. Instead, he is given freedom of expression and in turn he freely helps the customers. He acts like a virtuous professional in the role of a salesman. He cultivates and practices the virtues of honesty and competence.

A suggestion may be put forward to enlarge the above mentioned stakeholders' approach to include not only various groups within human community but other living beings and environment as well. Since the claim that various human groups have stakes in the survival or success of business we may consider extending such a stake to other living beings and environment especially clean water and fresh air. The reference to these will ensure the well being of humans and planet earth as such in the conduct of business. Correspondingly, this may enable business managers and professionals to adopt a holistic approach towards the planet earth itself and thereby live virtuous lives in harmony with the whole existence. In this case, an ethical imperative ought to operate in the lives of businessmen and professionals: business cannot be operated and a professional cannot practice a profession in isolation of a society or planet earth itself. Both exist for and in a society and on the planet earth.

Concluding Remarks

We may conclude first on a specific note whether it is a virtuous or slightly less than virtuous act of Jennifer or Jim, the two professionals in their respective fields, we can find a similarity in the two cases. They strive to be virtuous in their acts at their respective work places but owing to stockholders' approaches in their organizations they find themselves helpless and consequently they move away from their ethically correct roles. And with the change in the view of doing business that is an adoption of a holistic stakeholders' approach towards the well being of every part of planet earth may resolve the conflicts in both cases.

The conduct of business managers and professionals ought to be guided by stakeholders' approach as it acknowledges ethical obligation to every group of human community such as investors, employees, customers, members of local community and other groups of people. And ethical obligation in business and profession may extend to the well being of society and the planet earth itself. Therefore, both a business manager and a professional (or a business professional) may find their meeting ground in the common ethical obligation to seek well being of society and the planet earth.
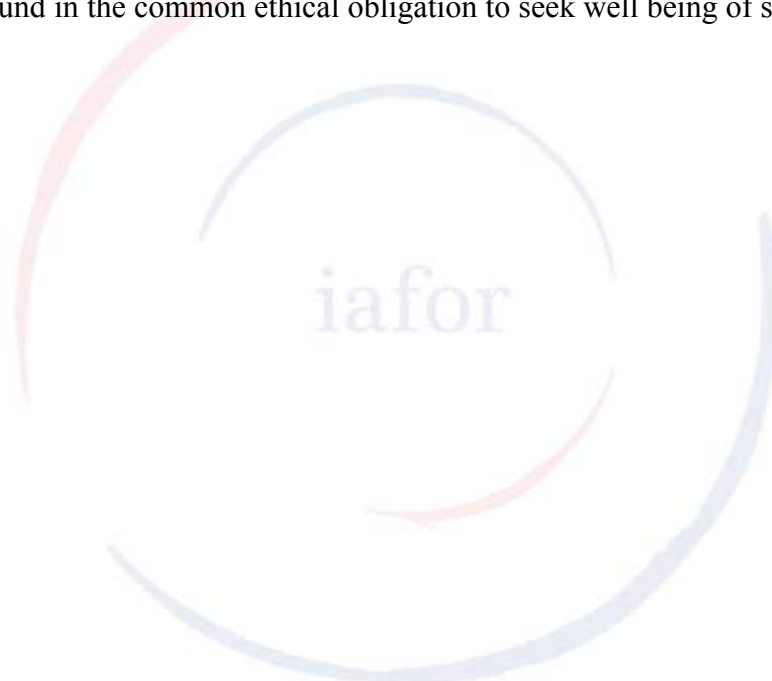
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Jesus in Films: Representation, Misrepresentation and Denial of Jesus'Agony in (Apocryphal) Gospels

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Abstract

Films about Jesus have been produced abundantly since 1897 – 2015, but the attempts to examine Jesus' agony in these films seem to be undermined, particularly the examination on whether they represent, misrepresent, or deny the Gospels or the Apocryphal Gospel. This paper will examine several films on Jesus since 1900 – 2015 to figure out in which film Jesus' agony represent the Gospels or the Apocryphal Gospels.

The demonstration will be done in three steps. The first step is the examination the significance of Jesus' agony in Mark Gospel, reformed theology, and the Apocryphal Gospel of Judas. The second step is to examine several films which depict obviously Jesus' agony in Gethsemane. The third step is to demonstrate the influence of several theological thoughts in portraying Jesus. The conclusion will be provided in the context of justice which is the subtheme of the IICAH – Dubai 2016.

Keywords: Gospel of Mark, Gospel of Judas, Christian thoughts, Jesus.

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Introduction

The debate on Jesus' life is a very long history. The criticism of Jesus' life is found excessively both in books (France, 2007; Healy, 2008; Turner, 2008; Williamson, 2009) and films.[1] The films about Jesus are abundant to reach hundreds of film, and spread widely even from 1897 (shortly after the discovery of recording technic) until now. Among all these films, there is a limited number focused on the episode of Jesus' agony in Gethsemane. Although the episode of Jesus' agony in Gethsemane (and crucifixion) is critical to Christian faith and theology, compare to other stages of Jesus' life, the films that depict mainly on the episode of Jesus' agony in Gethsemane has been undermined. Therefore, it is legitimate to ask a crucial question: Does a film about Jesus that contains the episode of Jesus' agony represent or misrepresent or deny the Gospels and or the Apocryphal Gospels?[2] How does Christian theology respond to such a question? How are we to be just to Jesus in the films?

This paper will examine only several films of Jesus' agony from 1897 to 2010. At the outset, I will argue that Jesus' agony in Gethsemane is the most critical episode of Jesus' life by employing the Gospel of Marks and the reformed theological perspective.[3] Then, the episode of Jesus' agony in Gethsemane in the Gospel according to Mark will be examined, followed by the examination of the Apocryphal Gospels that present Jesus' agony in Gethsemane. Several representative films about Jesus will then be selected for the next examination to find out whether these films represent and or misrepresent and or deny Jesus' agony depicted in the Gospel of Mark and the Apocryphal Gospels.

The Gospel according to Mark

Among the four Gospels in the Christian Bible, most scholars has recognized the Gospel according to Mark as the most ancient gospel and it is even used by both Matthew and Luke (Elwell & Yarbrough, 2005; Healy, 2008; Stein, 2008; Williamson, 2009). In the Gospel of Mark, the story of Jesus is narrated shortly yet brief. One significant characteristic of Mark's Gospel is its emphasis on Jesus' suffering (Elwell & Yarbrough, 2005). Jesus' agony in the Gospel of Mark is evident in the distribution of Jesus' life narration. Within sixteen chapters in the Gospel of Mark, only a half of them or eight chapters cover 30 year of Jesus' life, while the other half of the Gospel of Mark or eight chapters was allocated to present the last two week of Jesus' life. Therefore, it is obvious that Jesus' agony is prominent to Mark. The general structure that show the prominence of the Jesus' agony in the Gospel of Mark can be divided as follow (Elwell & Yarbrough, 2005):

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[1] The films collected as the data source are more than one hundred films from 1897 to 2010, however, only several represented films will be selected for the examination in this paper due to the focus of the discussed topic on Jesus' agony.

[2] Although the reference of "the Gospels" is the four Gospels in the Holy Bible which are The Gospel according to Matthew, The Gospel according to Mark, The Gospel according to Luke, and The Gospel according to John, the emphasis will be on the Gospel according to Mark. The reference of the Apocryphal Gospels is the Apocryphal Gospels that record the agony of Jesus in Gethsemane.

[3] The reformed theological perspective refers to the reformed confessions such as the Westminster Confession of Faith, the Belgic Confession, and particularly the Heidelberg Catechism.

I   Prologue and the Preparation of Jesus' Ministry (1:1-15)
II   Jesus Ministry in Galilee and beyond (1:16 – 8:30)
III   The Journey to Jerusalem (8:31 – 10:52)
V   Jesus confronts Jerusalem (11:1 – 13:37)
VI   Jerusalem opposes Jesus (14:1 -15:47)
VII   Unfinished Epilogue? (16:1-8)
VIII   Addition to the Epilogue?? (16:9-20)

Although the episode of Jesus' agony in Gethsemane is put on chapter 14:32-36 (section VI), Jesus' agony begins in his journey to Jerusalem as he announce the necessity to him to go to Jerusalem to be crucified which is in the third section (8:31-10:52). This structure indicates clearly that Mark emphasized on the last two weeks of Jesus' life which involve mostly his agony and death.

As Jesus' agony in the last two weeks involves many events, the attempt to figure out this crucial moment that underlies the following episode has been undermined. However, among all these events of Jesus' suffering, Jesus' agony in Gethsemane is likely the crucial moment that underlies the rest of the suffering episode. It should be noticed that the agony in the Gethsemane corresponds closely to the last supper since the period of time between this two events is very short. The first reason to put Jesus' agony as the most crucial moment correlates closely to the nature of Jesus as the Son of God as stated clearly in the very outset of Mark Gospel (Mark 1:1). The title as the Son of God implies that Jesus is fully human and fully God as in question 15 of Heidelberg Catechism (catechism, 1850). The struggle between these two natures is complex since no any visible expression is presented in both canonical Gospels and the Apocryphal Gospels. Jesus himself stated that the human flesh is weak but the spirit is willing (Mark 14:38).

The Apocryphal Gospels
The Apocryphal gospels (Ehrman & Plese, 2011) covers many episodes of Jesus' life from his infancy which is about six gospels, Jesus' ministry which is about thirteen gospels, the saying gospels and Agrapha, to the gospel on Jesus' passion until post-resurrection which consists of sixteen gospels. Among all these Apocryphal Gospels none specifically narrated Jesus' agony in the Gethsemane. The gospel of Judas presents the most complete account on the event around Jesus' agony. However, only two parts of the gospel of Judas will be examined since they describe a significant distinction with the canonical gospels. The reasons to select the gospel of Judas are, first, this Gospel of Judas is likely the longest episode of Jesus' life around his agony. Second, the Gospel of Judas is the most recently discovered Gospel to be published (Ehrman & Plese, 2011). Erhman dan Plese believe that the Gospel of Judas is also the most important and intriguing Christian text to appear since the discovery of Nag Hammadi Library in 1945 (Ehrman & Plese, 2011), pp 389.

There three sections of the Gospel of Judas that present the most distinctive feature from the Canonical Gospels. The first section is the section of the "First Day: Jesus Separates Judas from Other Disciples". In this section, the narration begins with the disciples assembled together and practicing godliness, giving thanks over the bread, and then Jesus approaches them and laughs at them. It is said in this section that the reason of Jesus laugh is not of the disciples but because of what the disciples did is not out of their own but rather that "Your god will receive praise through this (the

action of the disciples) (Ehrman & Plese, 2011), pp. 395. It is interesting that Jesus' laughing is never depicted in the Canonical Gospels, neither the whole episode of this "First Day", although the word godliness (or disputing issues concerning God) is recorded in 1Tim.4:7.

The second section is about the episode on the "Second Day: Jesus Appears to His Disciples Again". It is written that Jesus went to another generation, one that is great and holy, and then the disciples asked Jesus which generation is superior to them and holy but is now in these aeons or ages (Ehrman & Plese, 2011) pp. 397. When Jesus heard the reply of the disciples he laughed. The description of Jesus laughed is not found in the Canonical Gospels, even the whole account of the "Second Day" is not recorded in the Canonical Gospels.

The third section is under the subtitle "Jesus Interprets Judas's Vision". In this section Judas told Jesus that he had seen a great vision. Hearing the statement of Judas, Jesus laughed even without asking what Judas's vision is like. Jesus then appointed Judas as the thirteenth daimon who speak up for himself (Ehrman & Plese, 2011), pp. 401. Again, such an episode is not written in the Canonical Gospels.

The summary of these three presented sections is that the very distinctive feature of Jesus in the Apocryphal Gospels from the Canonical Gospels is the report of Jesus laughed. This is significant since Jesus who laughed is likely the only feature to determine the degree of representation of Jesus in the film either the film based on the Apocryphal Gospels. Therefore, when a film visualized Jesus who laughed even in a crucial moment, it represents more the Apocryphal Gospels than the Canonical Gospels.

The Films of Jesus
Among more than 30 films on Jesus from year 1897-2015, sixth films will be examined with the focus on the description of Jesus' struggle between his two natures as human and God. Since the canonical Gospels and the Apocryphal Gospels do not provide any picture of these two natures, it will be extremely difficult to see these two natures in the film. However, there are several visible signs correspond to the two natures of Jesus that can be observed obviously. Therefore, the focus of the examination will be on such visible signs that shift the portrait of Jesus in these films.

The Portrait of Jesus in the Film "Christus" in Year 1916
The portrait of the nature of Jesus, particularly his divine nature in this film is marked by the presence of a dove over Jesus. The dove is obviously a symbol of the Holy Spirit in the canonical Gospels (Mark 1:10; Matthew3:16). The fact that Jesus was conceived by the Holy Spirit as in written in Matthew 1:20 shows that he is fully God. It is likely that the presence of a dove over Jesus refer to his divine nature. Such a portrait of Jesus as a human with a dove present over him shows obviously the natures within Jesus, therefore, the description of Jesus as the divine and human at once, conforms to the portrait of Jesus in the canonical Gospels.

The Portrait of Jesus in the Film "King of Kings" in Year 1927
In this film the divine nature of Jesus is visualized by the one whose body is shining. The audience will recognized such a distinctive feature of Jesus. Thus, the shining body of Jesus clearly refers to the two natures of Jesus, fully human and fully God.

The epithet of Jesus as King of Kings, the very human yet divine in nature is once again presented tangibly. Such a portrait of Jesus is of course fits with Jesus narrated in the canonical Gospels.

The Portrait of Jesus in the Film "I Beheld His Glory" in year 1951
The portrait of Jesus' divine nature in this film is visualized by a bright halo on his head. With such an obvious sign, the audience will recognize immediately Jesus as human and divine in the same time. This clear visual portrait of Jesus as human and God fits to the depiction of Jesus in the canonical Gospels, particularly his agony in the Gethsemane which is the struggle between his personality both as fully God and fully Human, and the will of his Father. Until this year, the portrait of Jesus with his two natures, human and God, presented in several ways such as the presence of a dove, the shining Jesus, and the halo on Jesus' head, is a very obvious evident conformed to the Canonical Gospels' understanding of Jesus.

The Portrait of Jesus in the Film "The Son of Man" in Year 1969
Turn to Jesus in "The Son of Man", we are noticed that the depiction of Jesus has shifted from the previous films. The visualization of Jesus in "The Son of Man" is no longer presented in a shining nor halo or a dove over him, rather, Jesus in "The Son of Man", is indistinctive to the other disciples. There is no any visualization that the audience can recognize the two natures of Jesus as human and God. The only distinctive feature is the white clothing Jesus wears, while the disciples are wearing other that white clothing. Therefore it is hard to recognized Jesus as God and human with the outward clothing since the real nature of Jesus is internal rather than external. Compare to the previous visualization of Jesus the shift of portraying Jesus as God and human is definitely obvious. Jesus' divine nature in "The Son of Man" can no longer be recognized, therefore, it does not really represent the two natures of Jesus as in the Canonical Gospels.

The Portrait of Jesus in the Film "Jesus Christ Super Star" in Year 1973
A more radical different portrait of Jesus is presented in "Jesus Christ Super Star". Jesus is visualized similar to his disciples. The background of the Gethsemane is also very different since it is done in the day time rather than at night. As in "The Son of Man", the only distinctive feature of Jesus compare to his disciples is the white clothing Jesus wears. Combined with all the elements such as the background and the situation around the event in the last supper and the day time of the supper, it is even harder to recognize visually the divine nature of Jesus in "Jesus Super Star". It is obvious that the visualization of Jesus' humanity has overcome his divinity. Therefore it is sensible to conclude that the portrait of Jesus has misrepresented Jesus of the Canonical Gospels.

The Portrait of Jesus in the Film "Son of God" in Year 2014
In the most recent film of Jesus, "Son of God", the agony of Jesus in the Gethsemane is taken place at night and contrast to "Jesus Super Star". The portrait of Jesus personality as God and human is vague. The human side of Jesus is likely emphasized more than his divinity. With the very well development of film technology in the contemporary era, it is surprisingly that this film "Son of God" fails to present Jesus' two natures as God and human. With such an excessive emphasis on Jesus' humanity, it is plausible to state that "Son of God" misrepresents Jesus presented in the Canonical Gospels.

From all the films examined in this paper, the sharp shifting in portraying the two natures of Jesus is obviously found in the film "Son of Man". If the film before 1969, the visualization of Jesus' two natures is recognized obviously, then, the films, starting from year 1969 with "Son of Man" show differently that Jesus' humanity is likely the emphasis while his divinity is obviously no longer depicted.

The Influence of Christian Thought in Its Era

The different portray of Jesus is these film will never happen spontaneously just like that. The influence of the thinking, particularly the theological thought, of an era is always there either explicitly or implicitly. The influence of the theological understanding in portraying Jesus ranges from the classic theological thought before 1800 to the liberal theological influence introduced by Friedrich Schleiermacher in year 1800 and beyond. The Classical theological thought is likely related to the portrait of Jesus in the films before 1969 with the presence of a dove, the shining Jesus, and the halo on Jesus. This is understandable since the presence of God is associated to the light or bright shining over earth as in the Book of Revelation (Rev. 18:1). Therefore the shining and the presence of halo on Jesus correspond to the description of God's presence. If Jesus is shining, then it is a clear identification of the divinity of Jesus.

The Liberal Theology

The influence of Schleiermacher is evident in his understanding of faith in God that faith is apt to the self-consciousness dependence to God, as in his "Christian Faith", particularly the second section (Schleiermacher, 1999). The shifting of faith form the divine intervention to the self-consciousness dependence has changed the way of understanding God. If previously, the knowing of God is God-centered, then the theology of Schleiermacher has led many Christians to put faith as s human self-consciousness dependence which is also a deep human feeling of dependence to God. Although the belief of Schleiermacher is in the early of nineteenth century, the influence has been gradually developed and it is obviously evident at the very outset in "The Quest of Historical Jesus", a book written by Albert Schweitzer in 1906 with the English translation published in 1910 (while the first film of Jesus was in 1897). This book has led many theologians to conduct an abundance of research of Jesus radically with the consequences of even denying the historical Jesus presented by the Canonical Gospels.

As the first film of Jesus was in 1897, it is then obvious that the influence of the theological thinking happened gradually rather than immediately. In the context of the films about Jesus, the gradation of the liberal theological influence since the time of Schleiermacher is obvious in the portraying of Jesus in the films after 1969. Just as Schleiermacher altered the faith from God centered to human self-consciousness, his influence is then evident in the portraying of Jesus from two natures, God and human to the emphasis of merely human. The critical change is seen in "Son of Man" in 1969.

The European Protest Movement in 1960/70s

A very significant historical event in 1968 that also give a deep influence in the portrait of Jesus shifting from his two natures as God and human to merely his humanity is the "Europeans Protest Cultures in 1960/70s" which is a report from the 3rd Interdisciplinary Forum Protest Movements (IFK) that took place in the

Heidelberg Center for American Studies that was well organized by Dr. Martin Klimke from University of Heidelberg and Dr. Joachim Scharloth from University of Zurich. The paper itself focuses on the protests movement and their cultures in 1968. One significant issue is the protest against consumerism, militarism, lack of the sensitiveness of the parents, and called for a change toward post-materialists values, by the young people not only the European youth but also the youth all over the world.

Bruce Metzger's *Textual Commentary on the Greek New Testament*

Another significant event is the presence of Bruce Metzger's *Textual Commentary on the Greek New Testament* that leads to a massive criticism on the New Testament, included the person of Jesus. One effect comes from the writing of Bruce Metzger is the rise of the critical study of the biblical text. The invention of the Gospel of Judas (as cited in this paper) is perhaps also one consequence of Bruce Metzger's writing either directly or indirectly. Although there are many other factors involved in the history, in the context of Jesus in film from the theological point of view, the combination of these four significant historical events such as the influence of Schleiermacher, the quest proposed by Albert Schweitzer, the European protests movement and Bruce Metzger's Textual Commentary, is believed to be the major elements that caused the sharp alteration in portraying Jesus in film.

Conclusion

To make judgment on whether a film about Jesus represent or misrepresent or deny the Canonical or the Apocryphal Gospels is complex. Many criteria are involved in make the judgment, however, several principles can be figured out: first, when Jesus is portrayed as having a halo, or shining, or in the presence of a dove it is likely that his humanity and divinity is visualized more obvious than merely a common human. This is because these symbols are associated with the presence of the divine being, particularly God himself. Although such visualization is awkward, theologically, it represents more faithfully to the understanding of the Canonical Gospels.

When the laughing Jesus, even in his critical moment, is presented, such a portrait represent more the Apocryphal Gospels since Jesus who laughed is likely the very distinctive feature found the Apocryphal Gospels compare to the Canonical Gospels. The films of Jesus after 1969 have employed the laughing Jesus. When a film presents the laughing Jesus, it fit also to the Apocryphal Gospels, though the other episode in the film represents Jesus of the Canonical Gospels. Therefore, it is sensible to conclude that in the more recently films about Jesus (particularly after 1969), the misrepresentation of Jesus in the Canonical Gospels which is also a representation of the Apocryphal Gospels, does exist and can be recognized. It is necessary for the audience to be critical to the fact that both the representation of the Canonical Gospels and the Apocryphal Gospels exist, and make decision what to believe afterward.

The question of the denial is likely irrelevant in the light of both the Canonical and the Apocryphal Gospels since there is no any denial of Jesus' agony in the Apocryphal Gospels. Therefore, when a film denies the fact of Jesus' agony, particularly in Gethsemane, it denies the historical fact, it then must be excluded from this examination because it is out of the context. The possibility of examination on the film that denies the historical fact must be put in other perspective separated from the Canonical and the Apocryphal Gospels.

The final statement to fit with the subtitle the IICAH Dubai 2016 which subtheme is justice is this: To do Justice to Jesus in a film is to present him faithfully to the Canonical Gospel. Since the Apocryphal Gospels do not present Jesus completely, we should not put the portrait of Jesus in the Apocryphal Gospels into the Canonical Gospels, such an attempt violates the faithfulness of the Canonical Gospels portraying Jesus.

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Can My Art Do Me Justice? A Feminist Reading of Hend al-Mansour's Works of Art

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Introduction

Oppressed, imprisoned, subjugated, ill-treated, marginalized, all of these expressions are frequently used to collectively describe all Middle Eastern women. When it comes to Saudi women, such misconceptions are even more ubiquitous, especially when it comes to women's issues, gender roles, and expectations. Due to an unfair representation of Muslim women in Western media, many would assume that Islam is a patriarchal religion that oppresses women. Contrary to popular belief, Islam condemns oppressing any human being regardless of gender. Lack of understanding and poor informational resources are major proponents of this misrepresentation. Unfortunately, many would confuse Arabic traditions with Islamic religion—two things that are fundamentally unique.

Hend al-Mansour, among many Saudi artists, reflects such notions in her art.[1] The ideology of gender roles and expectations in Saudi society that is represented in al-Mansour's imagery was built upon some societal fallacies: cultural hierarchy of male over female (namely their bodies), and over the confusion between religious beliefs and cultural traditions. In particular, this paper looks at one specific work of art in which she portrays a full-figured representation of herself.[2] In this paper, I argue that al-Mansour, in both *Habiba in Pink* (Figure 5) and *Habiba's Chamber* (Figures 1-4), provocatively confronts cultural taboos concerning the female body and its sexuality.

Al-Mansour was born in al-Hufoof: the eastern region of the Kingdom ("Hend al-Mansour", n.d.). She started her career as a cardiologist, and then changed her major after moving to the United States in the late nineties. In 2002, she earned her Master's degree in Fine Arts from the Minneapolis College of Art and Design, Minnesota (Hend al-Mansour: Arab American Visual Artist, n.d).By reflecting upon her time spent living in a different culture, she examines "art from a different perspective and trace[s] the invisible path of Arab artistic production in the pre-Islamic era" (Ibid). In her previous works, she used *Henna* as a primary medium and as a reference to women in Arab/Muslim culture.[3] Her more recent art references identity and gender politics in her society while maintaining an Islamic art style.

By utilizing Islamic motifs and cultural allegories, al-Mansour confronts Islamic taboos. By living in-between cultures, Hend al-Mansour started to question cultural misconceptions of Arab/Muslim women. Simultaneously, she was fully aware of the limitations put on her as a woman at the time, especially when dealing with sensitive issues concerning gender ("Hend al-Mansour", n.d.). In her words:

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[1] For more information, refer back to: Lina Kattan, *The Conflicted Living Beings: The Performative Aspect of Female Bodies' Representations in Saudi Painting and Photography*, Texas Tech University, USA, 2015. This study affirms the overlooked interpretations of religious scriptures that permit two-dimensional art, with exceptions of idolatry, nudity, sexuality, and reasons of luxury.

[2] Among Muslim scholars, there is a common misconception concerning depicting full-figured living beings in art. Two positions have taken place: some find depicting living beings sinful, while others believe it is permissible. Many studies have shown that figuration in Islamic art depends on context related to issues of time, place, and personal intentions.

[3] *Henna* is natural dye made from a tropical plant. Women in the Middle East use to dye their hair and body by Henna: they make a paste from crushing dried leaves and mix it with water to have a reddish brown dye.

> My work is an expression of my strong consciousness of gender inequality. My childhood memories are my reservoir of images, colors and stories. Longings, secrets and desires of women in my hometown in Arabia provide me with endless inspiration and passion. Through this feminist forum I promote understanding between Arab and Western cultures (Hend al-Mansour: Arab American Visual Artist, n.d.).

Her significant life experiences affected her perception, attitude, and reaction, and therefore, influenced her distinctive artistic style.

Hend al-Mansour, notoriously challenges cultural and religious taboos while maintaining an Islamic identity and style. Because of the antagonistic messages she conveys, one could assume that the artist would abandon Islamic patterns and motifs; on the contrary, she is more attached to such elements.

> Geometric design, henna patterns, Arabic calligraphy and stylized figures are characteristic of my drawings ... My aesthetics and choice of materials demonstrate how my Arab and Islamic upbringing have shaped me. However, I became aware of the general disregard of Arab art in the contemporary world … I found myself making art that tries to be both authentically Arab and contemporary at the same time. While I make homage to oriental rugs, Arabesques, Arab tile design and mosques architecture, I adopt aesthetics and themes from present everyday Arab life (Ibid).

By juxtaposing Islamic patterns, Arabic calligraphy, and sometimes nudity, she deliberately utilizes the element of shock to convey her powerful messages. Works such as *Wallada* (Figure 6) and *Dark Lovers* (Figure 7) are perfect examples of such technique.

Looking across her various work, Hend al-Mansour developed a challenging artistic style that no Saudi artist dare to present. Al-Mansour could be easily misunderstood due to her shocking works of art. In order to comprehend her antagonist messages, one should be careful not to jump to conclusions. What distinguishes al-Mansour from any other Saudi artist is the fact that she fearlessly confronts her audience with unexpected Islamic images that are provocative and may contain nudity. Anyone familiar with the conservatism of the Saudi culture would not associate most of her artworks with that culture (*Shia* Islam has different views concerning figuration).[4] For these reasons, the purpose of this paper is to shed some light on the gray areas concerning her notorious style. In order to do so, this paper will focus on one work of art, which is *Habiba in Pink* (Figure 5).

In *Habiba in Pink*, Hend al-Mansour portrays herself in a full-figured representation.[5] This piece is part of an installation titled, *Habiba's Chamber*. This installation is constructed from different printed fabrics (silk-screen prints) to build a "shrine-like

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[4] There are various sects within *Shia* Islam that would be more permissive of depicting types of sexuality and nudity in art.

[5] *Habiba* (means *beloved* in Arabic) is one of the nicknames of Fatimah, the youngest and favorite daughter of the Prophet Mohammed, and a praised Islamic figure in Shia Islam. She was married to the Prophet's nephew Ali, and the mother of the martyrdom son Hussein. She is the counterpart of the Virgin Mary in Christianity.

spaces" where the audience can enter and walk through passages, which imitate the "sacredness of the feminine" ("Hend al-Mansour", n.d.). This chamber was displayed within a larger setting called *Fatimah in America*. In the artist's words, "[t]he installation is about a Saudi woman who studied in the US, and passed through stages of alternating *hijab* and non-*hijab* attire. *Habiba* is a woman who did not fear change, and was in complete control of her body and sexuality. At the same time, with incredible ease she was deeply spiritual and true to her Muslim faith."[6] Clearly, her feminist attitude is affected by her particular multicultural experience.

In *Habiba in Pink*, some elements may reference Arabian culture such as the veil (*hijab*), traditional silver jewelry on her hand, the pink L-shaped Bedouin decorations (Figure 8), and the unfolded red male headdress in the background (Figure 9), while the short hot pink dress, fishnet stockings, high-heel shoes, and the stool suggest a Western lifestyle. Silk-screen mediation flattens the overall composition, and this flatness reflects traditional prints such as Islamic miniatures (Figure 10). She and the white cat in her lap gaze directly at the viewers. One interesting aspect of this screen-print is the white outline surrounding the whole female body in a fire-like configuration that seems to isolate her from the rest of the composition.

Critical Evaluation

Binary oppositions make the work restless. Similar to Western thought, the color pink is gendered as a feminine color in Saudi culture. Here, the artist uses a vibrant fluorescent shade of pink in order to immediately capture the audience's attention. While Saudi women should be modestly covered while in public, the woman in the composition casually appears in titillating attire (transparent stockings, a mini-dress, and high heels) without even bothering to choose a non-transparent veil to cover her hair. Moreover, this work brings Manet's *Olympia* to mind (Figure 11). Such paradoxes are kindled with a cat, which in Western culture references female sexuality and prostitution. As Alastair Smart (2001) acknowledges, "the word 'cat' in French slang means female genitalia – much as a word for cat in English slang means the same." On the other hand, in Arab/Muslim culture, like in many Western cultures, cats are common pets and "they were loved, not only for their beauty or elegance but also for their practical purposes. For example, Muslim scholars wrote odes for their cats because they protected their precious books from attack by animals such as mice" (Chittock, 2001). Cats are common images in Islamic art, and were admired by the Prophet Muhammad himself. As Georgie Geye (2004) writes, the "Prophet Mohammed advised the people to treat their cats (pets) as a member of their family, and by this he meant to take a good care of them. Not only by words, but also with his actions, he was a very good role model." In Islamic societies, cats are beloved and are the most common domestic animals because they are considered clean and favorable companions. In fact, mistreating them is sinful in Islam.[7] Therefore, choosing to include a white cat in the

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[6] "*Habiba's Chamber* is an installation in a room that is 10'x10'x10' … *Habiba's Chamber* contained, in addition to the print described above, a prayer rug and shawl, a rosary and a prayer forehead stone. The chamber is made out of hand-dyed fabric, which was screen-printed with flowery and geometric design. In order to enter, viewers have to take off their shoes. After passing through three feet corridor adorned with arches, they get into the intimate prayer space - all in pink- and the large print on the wall. The prayer rug and shawl are displayed against a large arabesque designed window with light coming through." Hend al-Mansour, e-mail message to Lina Kattan, December 2, 2014.

[7] "Al-Bukhari reported a *hadith* regarding a woman who locked up a cat, refusing to feed it and not releasing it so that it could feed itself. The Prophet Muhammad said that her punishment on the Day of

composition shifts the meaning. Generally, in Islamic culture, white is associated with purity while black is linked to sins and demons. Paradoxically, the white cat placed on the woman's lap may not evoke negative connotations. By incorporating Islamic symbolism, positive notions may be associated with the woman and her sexuality.

Thus, the composition is charged with sexual symbolism and, to seemingly further ignite the composition, a flaming fire surrounds the entire woman. One interpretation could suggest *Shiism*. Because fire in *Shia Islam* represents spirituality and sacredness (inherited from Zoroastrianism), the image seems to reference her immigration to a non-Muslim country and being accused of impurity, indecency, and even adultery.[8] The overall fire, which acts as a halo surrounding the female body, protects her from impurity and vice. In *Half-Moon, Full-Moon* for example (Figure 12), al-Mansour depicts Ali (the Prophet Mohammed's cousin who married his favorite daughter Fatimah).[9] Ali appears to have a fire-like aureole that represents divinity due to his elevated status among *Shia* Muslims. Moreover, in the chamber installation, that *Shia* aureole also appears surrounding an abstract palm tree on the prayer rug. Therefore, regarding *Habiba in Pink*, it could be suggested that the combination of the white outline (symbolizes spirituality) and the cat (signifies pure sexuality) conveys positive connotations. Also, the backdrop pattern helps intensify that positive association: purifying flames cut across the background, and a white outline lifts the woman's layer above the flames. As a Saudi woman living in the United States and not wearing a *hijab*, she is facing multiple dilemmas. People around her may judge her faith, sexuality, and purity, even in a foreign country (whether these people are Muslims or not). The concept of not wearing the veil is not equivalent to anti-Islamic behavior, which is a misconception many Muslim women undergo in non-Muslim countries; they are misunderstood when they do not wear a *hijab*. She may look Westernized, but this does not mean that she has left her faith behind. The complications and contradictions posed by the image tell viewers 'not to judge a book by its cover.'

The artistic style of Hend al-Mansour differs from any other Saudi artist, yet her critique towards Islamic extremism is similar to many. It is evident that veiling is a relevant issue to many Saudi female artists. The woman depicted in al-Mansour's work is in complete control of her body, she does not fear change, and in fact, she is willing to establish a positive kind of change. Even though representing a seemingly realistic/naturalistic figure, the artist is avoiding the commonly known religious prohibition concerning figuration in Islam. She eschews reality in order to focus on conveying her powerful messages. Al-Mansour portrays a realistic full-figure living being that reflects her own likeness. Even though al-Mansour primarily depends on photographs as her initial departure, her photographic images are flattened by silk-screening. Silk-screening, as technological intervention based on photography, helps to

Judgment will be torture and Hell: Narrated Abdullah bin Umar: Allah's Apostle said, 'A woman was tortured and was put in Hell because of a cat which she had kept locked till it died of hunger.' Allah's Apostle further said, (Allah knows better) Allah said (to the woman), 'You neither fed it nor watered when you locked it up, nor did you set it free to eat the insects of the earth'" (Bukhari, n.d.).

[8] See footnote 6, al-Mansour installation description.

[9] *Shia Islam* considers Ali Bin Abi-Talib to have been divinely appointed as the successor to Prophet Muhammad. They consider him as the first *Imam*, whom should be followed by other Muslims. Shia also extends his *Imami* doctrine to *Ahl al-Bayt* (Muhammad's family), who *Shia* believes they acquire spiritual traits over Muslim community. Sunni Muslims on the other hand, highly respect *Imam* Ali as a Caliph, cousin, companion, and son-in-law of the Prophet ("Sunni Vs. Shia", n.d.).

mediate what might become realistic in painting. Even though she represents a full-figure, it is flattened in a way that recalls the flatness of Islamic miniatures. The degree of abstracted and flattened images is sufficient to avoid the commonly known prohibition of figuration in Islamic art.

Works such as *Habiba in Pink*, in which the female artist portrays herself, brings the notion of self-portraiture in contemporary Islamic art and how Saudi women artists are challenging cultural norms of representing the female body in public.

Unlike Western art, self-portraiture is an uncommon genre in Saudi art. Western artists master the antecedence of this artistic domain of expression.[10] Western artists' self-representation flourished during the Renaissance period because "it was an age preoccupied with personal salvation and self-scrutiny," and has become a genre of its own in the nineteenth-century.[11] Through self-portrayal, artists celebrate individualism by creating likeness of themselves and becoming both the observing subject and the object observed. When representing themselves, artists expose to their audience more than their physical looks. *Truth* can be exposed, in the way in which they want to be viewed by the audience, and the way they desire to view their own self-image. What differentiates self-portraiture from other artistic styles is the reversed gaze. In this style, the artist deliberately gazes back at the viewer. Aside from self-recognition, "[w]hatever stance they promote, be it pompous or playful or merely pleasing, self-portraits have much to say. Thus, self-portraiture has a more significant stance than any other genres of art"("The Self-Portrait: A Cultural History," 2014).The postmodern era, in particular, emphasizes skepticism and individualism, "artists began putting themselves more in the picture – physically, socially and stylistically – for portraiture had become more naturalistic and more concerned with the individual … The pursuit of the elusive self, it seems, never ends" (Ibid). Accordingly, this sort of imagery complicates meaning and interpretation because the viewer's attention oscillates between viewing as a picture of someone else (with all that is bound up with that) and as a self-portrait (with what might that entail for interpretation). In short, the viewer's visual experience changes because the image represents the artist's gaze in her own likeness.

Such Western artistic traditions could not be entirely relevant to Saudi self-portraiture. Anyone familiar with the Saudi art scene would notice how rare self-representation is, even for artists who usually depict living beings. Self-portraiture is considered an uncommon art genre mainly for religious reasons. Many artists would avoid the well-known prohibition regarding the depiction of living beings, even for fragmented figures. This might explain the notion that "Saudis buy more abstracts than portraits, since abstracts contain no images of human beings and they … carry a great mixture of colors" (Al-Mukhtar, 2010). As for female artists, Islamic religion magnifies the potential controversy. Muslim women veil in public (many even cover their faces); therefore, unveiling or revealing their image/identity through portraits would be discouraged on both personal and social levels. Aside from religious intentions, other artists might disregard self-representation for educational or personal reasons. Because figurative art is not celebrated in the Kingdom, educational institutions do not include

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[10] One could argue that Ancient Egyptian and Greek artists introduced the first known self-portraiture, but it was done for different reasons. Perhaps, individuality and subjectivity were not the principal purpose (The Self Portrait: A Cultural History, 2014).

Albert Dürer, Diego Velasquez, Rembrandt, and Van Gogh would be great examples.

portrait training or anatomical studies in their curricula, so many artists lack the artistic training and creative guidance needed to render self-portraiture. Moreover, many Saudi artists follow Islamic art traditions, which have lacked self-portrayal during the span of fourteen centuries. Accordingly, they would not think to represent themselves. Because self-portrayal is a Western tradition, Saudi artists may disregard it as a type of reaction against Western Orientalism, that is, they abandon self-portrayal as an anti-colonialism act. For personal reasons, many Saudi artists do not approve of following postmodern characteristics.

Furthermore, individualism and egocentricity is discouraged in Islam. On the other hand, modesty is greatly praised because egocentrism was the main reason behind Adam's expulsion from Paradise.[12] Other artists might disregard self-representation out of unwillingness to *freeze* a moment in time, and thus, misrepresent her realistic likeness when the artist aged. Finally, due to commercial demand, artists tend to focus on what the public desires, and in this case, not the artist's own portrait. In short, Saudi artists tend to paint what others desire to see instead of what they look like.

In a series of four paintings, al-Mansour uses the medium of painting to explore her identity and self-image and portray her image without stylistic alteration. *In Identity #2* (Figure 13) for example, she uses more of an expressionist brushwork and includes a profile of hers that gazes at her own portrait (as well as the viewer), but only a single image gazes back at the viewer. By combining Arabic and English handwritten texts, she charges her composition with symbolism. Some words are clear and others blend in with the background colors.[13] Both texts revolve around ideas of identity, individualism, and self-recognition. The text integrated in this self-portrait suggests that she expresses her own struggles as a Saudi woman, so her self-image conquers her paintings.

In general, self-recognition seems to be the main motivation behind the development of female self-portraiture in Saudi Art. Women felt the need to present themselves in the art world, which had previously been dominated by males. Therefore, Saudi women artists pursue a different artistic style from males.

Meskimmon's (1996) article stated that female's subjects differ from males', in which they need to connect their bodies with the self when performing social critique about the daily struggles they undergo now, women are fearless, courageous, powerful, strong, educated, have agency of their bodies, making statements through art, re-

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[12] To be a Muslim is to be humble and submissive to Allah. That is the essence of Islam.
   a. "*So the angels prostrated - all of them entirely, Except Iblees [Satan], he refused to be with those who prostrated. (Allah) said, O Iblees, what is (the matter) with you that you are not with those who prostrate? He said, 'Never would I prostrate to a human whom You created out of clay from an altered black mud. (Allah) said, 'Then get out of it, for indeed, you are expelled.'*" Quran 15: 30-35, translated by Sahih International, http://quran.com/15.
   b. Narrated by Abu-Hurairah, the messenger of Allah said: "*Charity does not diminish wealth, Allah does not increase a man in anything for his pardoning (others) but in honor, and none humbles himself for Allah but Allah raises him.*" "Jami at-Tirmidhi." Book 27, *Hadith* 135, translated by Darussalam, English translation reference: vol. 4, Book 1, *Hadith* 2029, accessed January 29, 2015, http://sunnah.com/tirmidhi/27/135.
   [13] The English text reads: *What am I.. I am my window.. the wind.. I am the vision.. I am the beholder.. and I am the seen.. I am everything I know.. and everything I reach.. I am my void.*
   The Arabic text consists of scattered words: *perspective- vision- viewer- myself- I am one.*

examining/re-visiting artistic traditions, presenting new visual experiences of the optimistic future.

Self-portraiture has become a new apparatus to rebel against patriarchal domination, in both society and the art world. Instead of being gazed at and being judged by their appearance or unveiled identities, Saudi women artists, such as al-Mansour, now can return that gaze back and show the audience how they perceive the world around them. This way, Saudi women artists can initiate a transnational agenda of the particularity of Saudi women. In brief, self-portraiture for Saudi women artists has become an escape from social seclusion and a way to challenge the masculine canonical system.

Unlike Western notions of autobiography, Saudi women's self-portraiture positions female art productions within modernistic realms. Saudi female self-portraiture deals with issues of identity and transnationalism. Feminist sensibilities ground their differentiation from other types of self-representation. This explains why males do not feel the need to establish their identities as Saudi women do. By employing issues of gender roles, politics, and expectations within the social sphere, contemporary Saudi artists adapt a feminist approach whether they acknowledge it or not. Through their art, Saudi female artists provide an alternative vision to re-visit both the private and public cultural boundaries in order to regain their self-presence. For these reasons, Saudi female artists dominate the self-portraiture genre because they desire to reclaim the act of looking, become more visible, and share their own interpretation of the world around them.

Conclusion

Women artists employ their self- images in a way to put their life struggles as Saudi women at the focal point of their works; they sometimes do this by self-consciously co-opting the superiority of male artists, and they often rely on photographic media. Like many modernist female artists, Saudi women are appropriating the masculinity of their society and the art world itself in order to par with contemporary realms, critique issues of identity, and celebrate transnationalism. By addressing sensitive cultural and religious controversies such as the issue of veiling in public, Islamic sectarianism, male chaperon, women's reputation, and self-image, Hend al-Manour's *Habiba in Pink* seeks *justice* through the eyes of her audiences. In complete sentence. Now, Saudi female artists are creating change by challenging cultural norms of representing the female body in public. *Habiba's Chamber* could be one way to create a positive kind of change: Muslim women are seeking justice though art.

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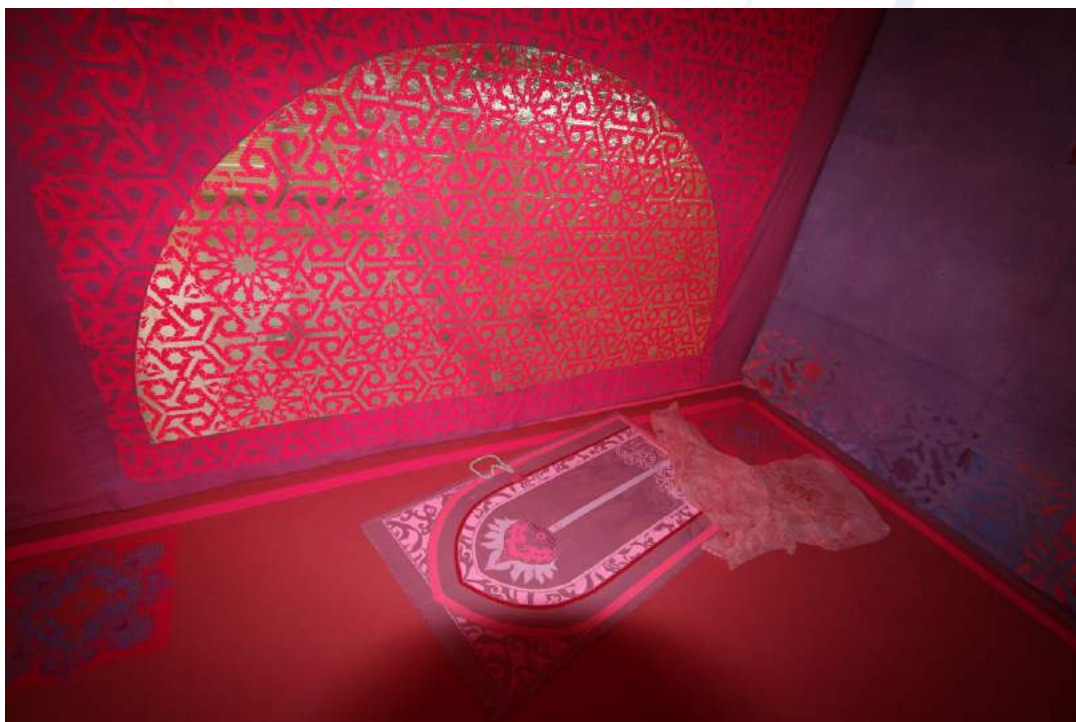
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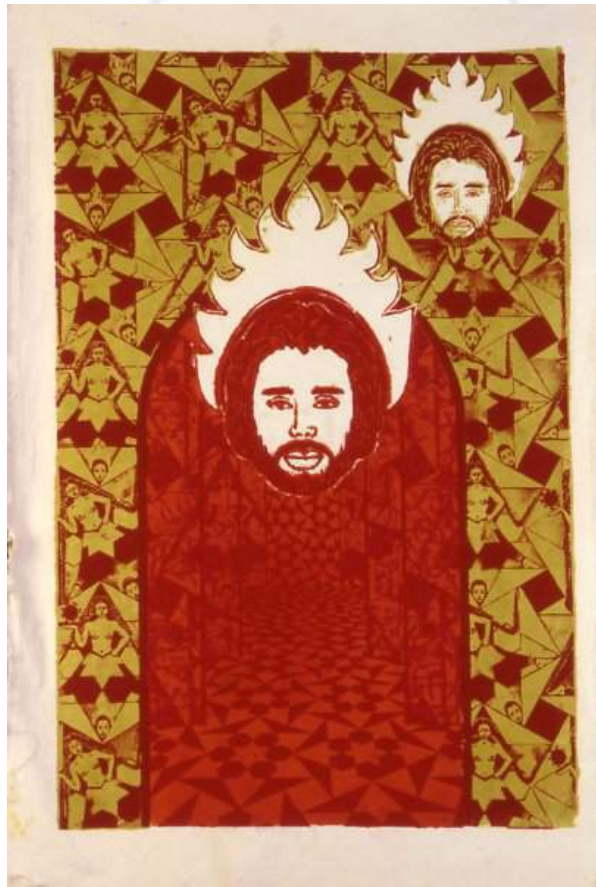
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The Contemporary Art Market in Istanbul

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Abstract

Istanbul has been a city that has the most active role in culture and art area in Turkey from past to present, hosted developments that have occurred in the field of traditional and contemporary Turkish art. Especially, with the increase of the number of gallery, museum and institutions that support art in recent years in Istanbul, the competition in the market and the number of collectors have increased. These developments have brought a new interdisciplinary formation to understand the art. In 1980s and 1990s, the exhibitions, carried out with the scope of the Biennial by IFCA, have been an impact on the expansion of conceptual art-based approach. Therefore, Turkish artists who used the developments in Western art and new expression practices in their works have prepared the ground for new ideas and debates.

In this study, an experimental research will be done on contemporary art issue and judgment with the frame of present art sector in Istanbul; the city having rich history, cultural heritage and geographical location.

The aim of this study is to handle discussing subjects in contemporary art sector and to mention the view towards the art object and subjects related to what the art is. In addition, the expression practices of conceptual art in the art galleries, the exhibition techniques, the methods and procedures followed by art institutions on reaching to collectors and art-lovers will be mentioned. In this research, literature review will be made and a study will be applied on situations placed in present market.

Keywords: Istanbul, Contemporary Art, Plastic Arts, Contemporary Art Market.

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Introduction
In the organization first works of curatorial exhibition and festivals has been began in today's context the formation of Contemporary Turkish Art towards in the late 1980s; Turkish Art has been entered a new era called as "Contemporary Art" started to spread in the art community after 1990. In 1990s, there was a serious progress in the contemporary art in this direction; exhibitions, biennials and events were organized especially in Istanbul. This activity includes different forms of expression and experimentation, beyond the traditional production methods of the art environment. The sense of interdisciplinary in contemporary art has begun to spread in countrywide, besides modern or classical understanding of art.

These developments have brought dynamism in commercial sense to contemporary art market in recent. Art galleries following closely innovations and contemporary art have been opened or some of existing galleries has entered into a way settlement in adopting different artistic expression. The artists who influenced by Western Art produced conceptual art works by making experimental venture and the number of artists who put the art works in this direction has increased in each period. In this text called "Contemporary Art Market in Istanbul", a literature experiment is aimed on effects of developments in Western Art on Turkish Art, with an analysis of operations and structure of the institutions and organizations that are based on contemporary art

If we talk about the scope of the text, in this essay, examines with an overview, city of Istanbul is selected to do research on contemporary art and the art market. After 1980 and present day has formed the historical frame of the research. This study does not mention the art galleries and museums that belong to the State which do not have active role in the contemporary art market. Generally, topics such as the work conditions of institutions, organizations and commercial galleries that have active roles contemporary art market in Istanbul, their roles and effects and etc. are discussed. Literature and interview are the methods used to analyze the research related periods and developments. Exhibitions and art fairs that organized in previous periods were visited and environmental review was done.

Istanbul, Art, Market
Istanbul, known as Constantinople in ancient histories, after the conquest; called as Islambol and taken the name of Istanbul in over time, has been one of the most important cities in the areas such as political, economic, historical and geopolitical situation from past to present. Istanbul, connecting Asia and Europe, is leading the largest city of Turkey with importance of geographical location and having social cultural life of the many areas. Information about historical establishment of Istanbul of 300 thousand years, contrary to what is believed, accuracy of information was increased that its history even earlier after excavations and researches carried out in recent years.

Except its geopolitical position, one of the main reasons that make Istanbul so important, known as the world's superpower empires, Roman Empire (Byzantine Empire) and Ottoman Empire used Istanbul as capital city for centuries. Both empires that have many elements in Istanbul; historical traces still exist in the field of architecture, urban planning and living socio-cultural issues.

According to the statistical migration and research data, Istanbul, has been the first in migration rank, with the migration received from home and abroad in Turkey for years, has an important growing population and it grows more and more every day. The city's income obtained from the industry and economic sphere is constituted a part of the national budget. Istanbul, not only leader in industrial sector, but also is the leader in the field of art. Therefore, Istanbul is also hosting to contemporary art market of the country mainly and played a fundamental role in this sector.

Istanbul, also leading in technology, economic, industry etc. areas in Turkey, has very important role in improvement of Turkish Art. In 1883, Sultan II. Abdulhamid period (Renda, 2002:143), art education has been given with an academic approach in the Ottoman Empire, as a result of the establishment of Sanayi-i Nefise and works in the field of fine arts by painter Osman Hamdi Bey. However, the first concrete steps have been taken to spread countrywide in Istanbul the sense of Western-oriented and academy in Turkish Art History. In the following period, many artists were trained and art works have been produced in the field of modern art and Turkish Painting Art. Therefore, in countrywide Sanayi-i Nefise has been as an example for art schools and colleges established in the next period.

After 1990, the number of art galleries and institutions that have supported produced the sense of modern and conceptual art works has increased in each period and made effects on the basis of today's contemporary art. The institutions that adopt the art formations and conceptual understanding of the origins contemporary art have placed as mission with the artists who reveal in this direction in Istanbul art market. Thus, have much bigger market than Anatolia, due to existence in a variety of ethnic art collectors with domestic and foreign tourism and migration in the market of art prepared the ground take placed contemporary art and artists in Istanbul's art around. Of course, it is located many art institutions can be examples for this in other parts of Turkey. However, in this area, Istanbul where can be qualified as "the heart of the art" among centers with historical and cultural identity.

It can be addressed in this topic there are many institutions and organizations in Istanbul. However, to make classification will be correct to summarize in understandable format in the text. Accordingly, most general institutions that have very important role and directed Istanbul contemporary art market; biennials and art festivals, providing funding to art support the holdings, prestigious art galleries, auctions, big art competitions supported for young artists etc. it is possible to reproduce more of these examples.

In this regard, to elaborate and explain the paths and methods some art organizations and institutions in the market, their impact on contemporary art can help us.

1.Commercial Art Galleries
Commercial art galleries are located is in the districts have high potential in tourism sector such as Nisantasi, Galata, Karakoy, Taksim, Beyoglu in Istanbul. These places have had a role in shaping the Turkish Art from past to present as a center of visual arts and plastic arts since 1900 in Istanbul. The number of gallery on contemporary art showed increased after 1990, but the number of postmodern and conceptual art oriented galleries still have not reached a sufficient level.

In Istanbul, some of commercial art galleries make contribution to contemporary art and take place in art environment. They have an intermediary role on behalf of contemporary art to the transfer society, art lovers and collectors, innovation in the world of contemporary art, exhibition methods and to follow other developments. Arter, Nev Gallery, Pg Art Gallery, Pi Artworks, Pilot Gallery, Gallery Zilberman, Sanatorium, Gallery X-IST, Rampa, Elgiz Gallery, The Empire Project, etc. These are some of the galleries that have placed in Istanbul contemporary art market and work at an international level.

Commercial art galleries have an intermediary task between artist and collector and they have taken on a task very important other role exhibit to audience's regard. Group and solo exhibitions require very meticulous work for the best exhibit way to buyer and market. Operation and working conditions of each gallery in Istanbul can be different. Galleries are usually made contract comprising operating conditions and covering certain a period (6, 5, 4 or less years, it depends on the artist) they want to work with the artists. In the accordance with the contract, the artist's status and position some galleries take different commission from the sold art work. For example, while some galleries take commission of 20-25 % or 35-40 %, this figure reach up to 60 % in some of galleries. The young artist who wants to promote themselves and make a name in the market can have to go through this process.

Interest of some prestigious galleries in young artists in Istanbul has increased in recent years and existence of young artists in the market increased significantly. However, to be discovered by members of the selection committee determined some galleries organize contests with prizes for young artists. Apart from this, young artists' acquisition efforts to place easily in the periodic fluctuations at contemporary art market, this quest for opportunities and connections in the network of relationships are revived.

The high amounts and figures in the works of old master artists are other factors for the buyers to direct them into young artists. Thus, young artists can find a place in the art market relatively easier than before and able to share their works with art lovers and collector. Young artists take part in events like this considered as a method to produce the incentive structure. In this sense, it has been particularly intense interest to canvas painting among the preferred art works.

Painting and sculpture weighted structures still maintains its popularity in contemporary art, as in the past. In particular, hyper-realist, figurative functioning of social issues and large sizes painting works in acrylic and oil techniques is one of works on the buyer's agenda. Tradition of painting continuing since from the past can influence the conditions of merchantability. Photography, video and installation attract the attention of collectors, after painting and sculpture (Gül, 2016).
According to Curator Beral Madra (2011): "Collectors in Turkey have invested in a certain style in painting, a style that sustained modernist content and aesthetics, and overlooked works produced throughout the 30 years of postmodernism and relational aesthetics" (p. 26).

Prestigious fairs organized in certain periods in Istanbul such as Art International, Contemporary Istanbul Art are pretty important on behalf of the visibility of the gallery and market popularity by arts community and seeking new markets. However,

some galleries are taken care to part in trade fairs organized abroad; it can be said given weight in international events. As known, such fairs are important events that bring together all the arts community and art collectors and give the opportunity to reach various collectors and artists from different countries for gallery as a commercial company. Each gallery is exhibiting to provide the audience the most private parts from the artists. Some galleries can also be mentioned in a competition is felt in these fairs.

Some mid-level galleries organize group exhibitions under a title with outside participations fee. The main purpose of this exhibition; to ensure the participation fee income, to increase the population of the gallery and having a spacious environment, bring together art lovers. The value of these art exhibitions may not be too much, but what is important for gallery is to create a business cycle and active participation.

In the public areas and central locations in Istanbul banner, panel and billboards placed the announcement of the social and cultural activities such as exhibition, panel have increased to reach people from all classes in recent years. These credentials are seen, as particularly, in the university, subway and public transportation. Reveal new ideas in the active sense of the gallery, processor, working, creating project an impression have become important on behalf of attention of competitors and collectors and both the contemporary art market and in corporate strategy.

Image: (Left) University Campus, Exhibition Poster, 2016. (Right) The exhibition poster that belongs to Borusan Contemporary in the subway billboard, 2016. Photography Archive: Tugba Renkci Tastan.

2.Institution, Organizations and Banks
In recent years, trends in the art market have attracted the attention of major holdings, enabled them to be involved and provided support and funding to the art institutions. These developments in the contemporary art market, the search for sponsorship of artists, large-scale international exhibitions and structuring of contemporary art in Turkey –especially in Istanbul- have increased the curiosity of art collection of holding companies. In this regard, main institutions in the field of contemporary art in Istanbul are as follows; Eczacibasi Holding, Sabanci Holding, Koc Holding, Dogus Holding, Borusan Holding and Zorlu Holding. Some of the art institution related to the holding companies and banks are; Akbank (Aksanat), Garanti Bank (SALT, Beyoglu, Galata ve Ulus branch office), Koc Holding - Arter, Is Bank (Is Sanat) and

Borusan Holding "Borusan Contemporary is the first office museum in the field of contemporary art in Turkey" (Vural, 2016:46).

Strongly in commercial sectors but non-profit holdings and companies are in the leading position of contemporary art and artists. It should be also noted that, the number of museums and galleries which present the collections of art lover holding founders or managers have increased. For example, Sabanci University Sakip Sabanci Museum and Akbank Culture Art Center were established by Sabanci Holding.

Banks in West, by exhibiting their collections in museums, become an example to the banks in Turkey. Like rich painting and sculpture collections of Deutsche Bank in Germany, Turkish Central Bank and Turkish Rural Bank have pretty rich painting and sculpture collections.

Banks offer artists whom they sponsor a variety of opportunities as well. For instance; providing free place for artist an catalog-advertisement, transportation of works, insurance and purchasing work from artists. In this context, commercial institutions such as banks, support the artists and also develop their own collections.

Many reasons could be shown for this development. Main reason is to take an active role in cultural and modern art field, like any other field, with an entrepreneur understanding. In addition, with prestigious international fairs, increasing the recognition of the company and creating advertisement campaigns are important commercial activities for companies. Also, to show up in not only industrial sector but also in open-public galleries and museums with appropriate concept affects prestige of companies positively. More reasons or benefits can be given but it is highly known that, heart of modern art beats in Istanbul in Turkey.

Every year, in fall semester, modern art fairs such as Contemporary Art and ArtInternational held in Istanbul. Fromm Conceptual art to modern art, works in different styles meet artlovers and collectors in these prestigious fairs. Leading institutions in Turkey demonstrate a serious effort to consolidate their places in contemporary art. For example; events are spread over central and large areas, to attract the attention of the public in this way.

In these company supported galleries, it is possible to see curatorial based exhibitions. These exhibitions generally involve modern and conceptual art and they are organized by an expert curator who takes part in large projects. The interaction of the works in the exhibition with the life, integration into the global art scene is important for moving the exhibition project into the international environment. (Gül, 2016). Therefore, various exhibitions which discuss contemporary art with different concepts held continuously along the year.

In addition, Istanbul Biennial, with a past of 30 years, has been organized by cultural and art foundation connected a holding. Known as most significant organization of modern art, Istanbul Biennial has lead different forms of expression to develop, be exhibited and take place in the art market.

3.Istanbul Culture and Art Foundation and Istanbul Biennial
Turkey's one of leading organizations, Istanbul Culture and Art Foundation, is a subsidiary foundation of Eczacibasi Holding, has been established under management of Dr. Nejat Eczacibasi management in 1973 (Yardımcı, 2005:14-15). The interest of Eczacibasi family in culture and art has paved the way for establishing the organization. No doubt that, IFCA is the leading foundation among major contributors for dissemination of contemporary art. After 1980, they hosted music, cinema, and plastic arts exhibitions events. Today, Istanbul Culture and Art Foundation has become one of the leading art institutions in the country. Known as the most prestigious event of Today's Contemporary Turkish Art, the Biennial firstly carried out at the end of 80's, regardless of the other activities. From past to present, in Istanbul, they have been arranged and located in historically, traditional and modern spaces in Istanbul. Biyearly organized, local artists and many internationally named, famous, foreign artists have participated.

Biennials often create an important part of Istanbul contemporary art dynamic. It contributed a new dimension and understanding to Modern Turkish Art with the concept of "Art and Life" togetherness. According to Yardımcı (2005): "Panels, speeches, performances and activities such as film screenings and publications organized as part of the Biennial made them away at the traditional biennial exhibition model. Biennial's articulation format with space-time of the city has changed; the interaction between the city people has gained a new dimension. It is impossible to assess the biennial as a traditional exhibition in its present form" (p. 12-13).

According to Akay (2008): " The change is not market change, but something which concerns the market began after the biennale, held on 1995. Because, after 1995, a kind of visibility of the artists who make business in Turkey, has appeared in international area." The sociologist, by opening exhibitions of various artists in many countries abroad in subsequent years, has stated that foreign collectors bought the works in this exhibition (p. 24).

Unlike the other contemporary fairs, the sales concern is not seen in Istanbul Biennial. It helps the artist increase his/her value and his/her work's value increase. The majority of the work which will be exhibited is designed for exhibition space. They consist of installations that use non-permanence mediums. However, at the end of exhibition, there may be buyers for works.
Along with these, the Istanbul Biennial has a significant impact on formation of Istanbul contemporary art paradoxical in and debates on contemporary art. Istanbul Modern, one of the places where the Biennale takes place, plays a leading role in the discovery of contemporary art. Exhibitions for contemporary art which are carried out by the IFCA, often creates a social and artistic impact in the city. It can be said that it has a router role for free art market dynamics.

Istanbul Museum of Modern Art, subsidiary of Istanbul Culture and Art Foundation is first private museum of modern art in Turkey. It is one of the most prestigious art places. The museum collection is consist of works of artists who managed to obtain a permanent place in the free art market and attracted the attention of major collectors. Some of the works belong to the Museum, Eczacibasi family and the other collectors. The museum has important and valuable works of arts from Turkish Art History and world famous foreign artists. In addition, Istanbul Modern Art Museum also carries

out various events such as contemporary exhibition project and educational programs. The museum, as an institution, without any sales concern, achieves to be one of the major art museums of the city with exhibitions of modern and contemporary art managed emerges.

4.Auctions

Undoubtedly, auctions are one of the most important institutions those drive Istanbul contemporary art market in Turkey and in the world and. In general value of work is determined in accordance with supply-demand relationship in the market and the past sales data. In addition, collectors who participated in the auction and their demands, advertisement of the work, are other important elements in increasing the competitiveness and value of the works offered for sale auctions.

In the auction that will be held, predictions about the price of the works of some artists are made before the sale. The works that will be available for sale are previously determined, advertising campaigns for prominent names are carried out. Therefore, the more participation is better result for the auction. Online catalogs are organized to get information about artworks.

In recent years, the interest of collectors in Istanbul in particular in the Contemporary Turkish Art has increased. It has become a fiercely competitive factor in the auction. Leading names of business world has begun to be contemporary art collectors and made a kind of venture investment. Some of the leading collectors in Istanbul and in Turkey are; Sabanci family, Koc family, Eczacibasi family, Demiroren family, Borusan Holding Chairman Ahmet Kocabiyik, Mudo Inc.'s founder Mustafa Taviloglu, Yildiz Holding Chairman Murat Ulker, Elgiz Museum's founder Sevda and Can Elgiz. Some of these names usually play active role in auctions among the collectors.

An article about collector Mustafa Taviloglu, MUDO A.Ş.'s owner, says: "He hasn't bought old pictures for 10-plus years, he prefers recent works; he stays away from names have reached a certain maturity" (Bay, 2016:78). About collectors Sevda and Can Elgiz "Their works usually exist of abstract painting, large works and statues" (Özata, 2016:58).

In the auction, apart from the antique pieces, works of the artist who have an important place in the history of Turkish Art are take part. Some of the favorite names in Contemporary Turkish Art of Painting and Sculpture are: Burhan Dogancay with the work of "Blue Symphony" (1987) " world sales record of 2.77 million TL – 939,000 $ in Turkish artists alive " Artam Antik Cor., Record sales, http://www.artam.com/eser/mavi-senfoni-6e5c/0), Erol Akyavas, Bedri Rahmi Eyuboglu, Cihat Burak, Komet, Adnan Coker, Fahrel Nisa Zeid, Mubin Orhon, Ali Celebi, Fikret Mualla, Abidin Dino, Ergin Inan etc. This list can be extended. The thing that makes these pictures special; color in their works, composition, format issues are in a unique style. These artists also represent Contemporary Turkish Painting Art in terms of their period.

Artam Antik Corporation and Beyaz Auction are one of the major auction companies in contemporary and modern art in Istanbul. In 2013, the Turkish artist Erol Akyavas's the "Kaaba" table has had the most valuable contemporary works record,

sold of 2.9 million Lira – 983,000 $" (Artam Antik Cor., Online News, http://www.artam.com/haber/yeni-yila-girerken-18e5). Erol Akyavas's works, sold in very high price, were included prominent among the works in the auction. Contemporary Turkish Art mobility has increased substantially in recent years on the market. These sales found a great echo in media in terms of sales record in Turkey. Even the starting price is too high in this auction. Price bids from buyers determine the value of the artwork in the market.

Having the opinion that the excessive works price rise in some periods must sit on the balance, according to Sotheby's' Oya Delahaye, the possible cause of visual art has little support at the international level in Turkey is this imbalance. Because, domestic collectors look for a safe port themselves, too.

The report related to the auction that is carried 288th time at the date of 7 November 2015 as follows: "In the auction, held at Antik Corporation Auction House and with sales rate of 95%, highest sales ratio average, Bedri Rahmi Eyüboğlu's "Çiftçi Ailesi / Farmer Family" sold at 415,000TL -139,000 $ and became most valuable work of the auction. Erol Akyavaş's "Zaman Herşeyi Siler / The Time Wipes Everything" work at 380,000 TL – 129,000 $, Adnan Çoker 215,000 TL – 73,000 $, Orhan Peker 200,000 TL – 68,000 $, Ferruh Başağa 190,000 TL – 64,500 $ got sales price. Ömer Uluç 190,000 TL – 64,500 $, Mehmet Güleryüz 180,000 TL – 61,000 $, Ergin İnan 145,000 TL- 49,000 $ were sold. (Artam Cor., 288.th Auction, Contemporary Artworks, http://artam.com/muzayede/288-muzayede-cagdas-sanat-eserleri-16cc).

Conclusion

Contemporary art in Turkey seems to be developing about the last thirty years. The main center of the state is Istanbul that has been a cultural capital for centuries. This situation in Istanbul is also affects the understanding of art in Anatolia, is a pioneer in Turkey n this context. Some galleries in the art market can be said given both modern places to conceptual art focused exhibitions.

The topics that are often discussed by artists in Turkey; popular culture, social life, gender, body, installation, identity and so on. Except these, works of plastic arts, visual arts and media plastic arts are exhibited and offered for sale. This situation has enable to increased interest the narrative methods for taking concrete steps in postmodern and conceptual art. Thus, collectors who are interested to works in the social, cultural, political fields of contemporary art have helped about create an awareness what contemporary art is. In public, the fairs and exhibitions those are creative and awareness with effective marketing and advertising activities in the city have taken a turn attracts the attention, even unrelated of people with art from the society. In fact, to be such contemporary art fairs and exhibitions has added prestige to individual in social sense.

The art lover families who have quite good economic situation and famous people world of music, cinema, theater or show with collection of the interest they have been in the exhibition or art fair opening ceremony. Even some of the galleries invite them the opening cocktails to increase the exhibition or event of advertising through media and to draw attentions. This situation has not included only the art and television, also from the food industry to the automotive sector; some of holdings, companies and organizations of interests have increased and followed the art works closely. The interest of contemporary art can be also said a beginning new trend interagency.

Famous collectors in Istanbul, while exclusive galleries, auctions and fairs take turn to contemporary art in the country, the rate of sales and management strategies of institutions can be considered as a source of formations in the market. Financial value attributed has considerably increased to known famous artists and painters' works in Turkish Contemporary Arts. Relatively the little collectors have been directed to the artists whose works are sold at affordable price. This organizations that tend to young artists in the state has entered into ways to promising to young artist's works which they see potential and promising talent to buyers.

Besides all these of contemporary art in Istanbul can be said that currently only stay in a certain environment. There are positive opinions about spreading of contemporary art in Istanbul and the exhibitions and events will produce and increase in the near future in this direction. Indeed, the increase in visibility of Turkish artists in the global art scene is among important developments. The mass media has a very large share in providing their environment both in the development of artists in arts education with the development of technology. The art market will proceed towards more advanced plans as parallel the artist's knowledge. Large or small art collectors and art lovers of participations from the world of business will increase in the coming period.

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The Disharmonized Space in Postcolonial Memoirs: The Case for Said and Achebe

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Abstract

This research paper will attempt to understand how space is integral in the formation of the colonial/postcolonial subject through the memoir of Edward Said's *Out of Place*, and Chinua Achebe's *There Was a Country* and give justice to their spatial reality. The paper will respond to the primary texts through a focused theoretical understanding of Lefebvre's spatial triad that he develops in *The Production of Space*, and comparatively understand and analyze how spaces are (re)presented through (post)colonial memoirs. I argue that both texts, in their discourse, show a disharmony when dealing space in the memoirs; and through Lefebvre understanding of spatial triad, we see that both texts' spatial triads show dominance of one of the triads, creating a disharmony of space in the text. I find that in Said's memoir the dominant triad is the representational space, while in Achebe's memoir it is the representations of space. The question to be asked then, what does this disharmony does to space in memoir? In Said's memoir, the space became personal, and for Achebe's memoir the space is political. We, therefore, see the power that language has in creating the space that we want and need, and this freedom is itself the justice that a subject could have in his/her lives.

Keywords: space, postcolonialism, Said, Achebe, Lefebvre, memoir

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Introduction

Imagine an astronaut on the International Space Station (ISS) doing their spacewalk, and imagine that the only link they have with Earth is a piece of metal and a radio connection. One must wonder: what this spatial difference can cause to the astronaut's subjectivity? Space, in any form, is inescapable difference from us humans, whether we interact with each other or alone, there's almost always a space creating a difference, a precursor for subject formation when it comes to subject's relationship with space. This spatial difference between two subjects creates a *space,* a non-physical one, allowing for the processes of production of the physical space for the subject.

Nevertheless, the subject may have that difference interrupted, become incoherent and disrupted, and most importantly, fragmented. This is the dilemma of the (post)colonial subject where we see that the (post)colonial is *out of* place, and not exactly *in a* place. We see this fragmentary—and also ambiguous—nature in a colonial novella *Heart of Darkness*. Mr. Kurtz whom "[a]ll of Europe contributed to [his] making" screams at his death bed, "The Horror! The Horror!" It's the voice that Marlow was obsessed with: the voice of Europe, his homeland. Both the colonizer and the colonized are (dis)placed in different categories when it comes to colonialism. The colonizer always yearns for home, yet at the same time is afraid with identifying with the colonized. The colonized, on the other hand gets (dis)placed, both physically and subjectively, and becomes out of place, out of his/her reality that they subjectively once knew, and without a voice. This then, if not immediately, causes the fragmented sense of self in the colonized.

The fragmentation that ensues here begins with the discourse. Marlow throughout the novella follows a voice with an obsession: Kurtz's voice. It begins then with the discourse, as it does with colonialism it begins with a discourse of superiority with a power structure imposed on defenseless. This discourse has imposed the sense of space for the colonized, in Marlow, we see him calling the Congo River as a "snake," and that as they go down deep in the Congo he calls it, "the heart of darkness." It is merely a matter of discourse, a voice, in the case of Marlow.

Besides discourse in fiction, and how the colonized space is represented in the text, what can the reality of a postcolonial subject can tell us about space? Memoirs perhaps have the ability to show to their readers how a postcolonial subject is experiencing his/her reality, and particularly space. The basic premise of the memoir is that the subject of the memoir reminisces over their past reality. It can be interesting to see how colonialism affects these subjects in their lives, and how it developed their conception of space. Perhaps the two big names the come up when mentioning postcolonialism as a field are Chinua Achebe and Edward Said.

Both Said and Achebe are known authors and scholars in the field. Edward Said, a Palestinian, is scholar and his well-known book *Orientalism* is a well-established book in the field. Achebe did not begin his career as an academic, but rather as a novelist, and his famous one that is almost studied in every university and schools is *Things Fall Apart*; a counter-narrative for the colonialist narrative. Interestingly, both at the end of their lives have written memoirs describing their experiences, during wars, after the wars, exile, and going through a history of colonialism in their respective regions, Palestine/Egypt/Lebanon for Said, and Nigeria for Achebe. Both *Out of Place* by Said, and *There Was a Country* by Achebe carry a title where space is very relevant to them.

The question is then: what happens to space in the text of a postcolonial memoir, and how space (re)presents itself to the reader?

Said's memoir begins with his grandparents, both maternal and paternal. But it is rather to pinpoint a structure for the memoir, since the memoir jumps around in time. Yes, there is progression from beginning to end, but within the chapters themselves we see Said referring to later years while discussing a certain year's memories. Said is meticulous with his recollection of his memories, and mentions very specific details. We see him at an early age that his private life is controlled by his own mother. For example, how he had restrictions to enter his sisters' rooms. Moreover, his public spaces were also controlled by colonialism or at least cultural appropriation. This happens with his school, where he describes that his school Gezira Preparatory School (GPS) yard "constituted a frontier between the native urban world and the *constructed* colonial suburb" (Said, 1999, p. 40, emphasis added).

However, it is not until we reach the chapter where he speaks about his schooling in Egypt, and his move to Egypt, is where we see the instances of exile and displacement for Said, which was on his twelfth birthday as he began in chapter six. His education at St. George reflected his sense of displacement, his disconnect with space, and says that he feels "a general sense of purposeless routine trying to maintain itself as the country's identity was undergoing irrevocable change" (Said, 1999, p. 109). We see a fragmented self slowly losing the sense of himself trying to identify with a country.

Another significant move in Said's life is his move to the United States. His experience of American spaces becomes very different than what it was in Egypt, Palestine, and Lebanon. America for him becomes a dark and a desolate place for him, as he describes New England as a desolate and an alienating place; however, beautiful at the same time (Said, 1999, p. 226). Moreover, besides his dark experience with American spaces, his relationship with his mother became less frequent and not as it used to be as it was in Egypt. In America, he extremely misses his mother which could be a reason of why he views American spaces in a dark view.

As Said loses his sense of his place, Achebe is driven by his memory of a country that did not last very long, which is Biafra. This what the title of his memoir refers to: that that there *was* a country. The memoir rekindles Achebe's audience with memories of the country and what it meant to him personally as a writer, and what it meant for him as an Igbo person. The memoir begins with his formative years, writing *Things Fall Apart*, the role of the writer, and the events that occurred before the Nigerian-Biafra war.

Since this paper discusses mostly space, I found that Achebe hardly ever writes in detail about space like Said does. Rather his focus of space we see is about national space, borders, and sovereignty. Even at the beginning of his memoir, he describes the manner that Great Britain "handed that would later become Nigeria, like a piece of chocolate cake at a birthday party" (Achebe, 2012, p. 1). Clearly this tone sets the focus of the rest of the memoir: he's concerned about his country and its future. Nigeria as it gets its independence from Great Britain, Achebe describes the feelings and the expectation of the Nigerian people at the time. Achebe (2012) says, "The general feeling in the air as independence approached was extraordinary" and about the expectation of the Nigerian people he says, "[w]e [are] going to inherit freedom—that was all that

mattered" (p. 40). Six year into Nigeria's independence, Achebe describes the country's status as "declining." The memoir constantly highlights and gives light to the national space and its sovereignty and Achebe's concerns about it.

During times of war there has to be a group that talks about it and these people are intellectuals and writers of the country. Achebe (2012) believes that "intellectuals play an active role in various capacities during the war years" (p. 108). Achebe mentions the names of well-known intellectuals and their contribution to the Biafran cause such as Wole Soyinka, the first African to win a Nobel Prize in Literature. As the country's dreams grew bigger, Achebe (2012) realizes that "[i]t did not escape Biafra's founders that a great nation needed to be built on a strong intellectual foundation" (p. 143). This realization has made the Republic of Biafra to write the Ahiara Declaration, and Achebe himself was invited by Ojukwu to the committee that drafted the document. Thereby creating a new sovereign state, a *new national space.*

It is undoubtedly that space is a very important to both subjects of the memoir, Said and Achebe. This research paper, then, will attempt to understand how space is integral in the formation of the postcolonial subject through the memoir of Edward Said's *Out of Place*, and Chinua Achebe's *There Was a Country*. The paper will respond to the primary texts through a focused theoretical understanding of Lefebvre's spatial triad that he develops in *The Production of Space*. The aim of this paper is to analyze both primary texts comparatively and understand how spaces work through (post)colonial autobiographical texts. I argue that both texts, in their discourse, show a discordance in the spatial triad through dominance of one of the triads. I argue that in Said's memoir the dominant triad is the representational space, while in Achebe's memoir it is the representations of space.

In his book *The Production of Space* Henri Lefebvre (1991) bases his whole argument that "(social) space is a (social) product" (p. 26). He elaborates on this idea and sees that "space thus produced also serves as a tool of thought and of action; that in addition to being a means of production it is also a means of control, and hence of domination, of power" (Lefebvre, 1991, p. 26). It remains then that space for Lefebvre carries a powerful position in social production, and by extension, I argue, it is also important to subjectivity.

For Lefebvre for space to work and to be produced he extrapolated from his readings of space a triad. For space to be produced and be in the process of production the triad must work in harmony with each other. The triad are the following: 1) Spatial practice, 2) Representations of space, and 3) representational space. According to Lefebvre (1991) spatial practice "embraces production and reproduction, and the particular locations and spatial sets characteristic of each social formation" (p. 33). In other words, he means this part of the triad is the experience of the space itself, hence the word "embrace." Moreover, Lefebvre (1991) sees that spatial practice "ensures continuity and some degree of cohesion" (p. 33). This "some degree of cohesion" can only be experienced through space itself as is. The second triad is representations of space which "are tied to the relations of production and to the 'order' which those relations impose, and hence to knowledge, to signs, to codes, and to 'frontal' relations" (Lefebvre, 1991, p. 33). In a strictly professional sense, this means the discourse *on* space. That means, maps, and plans are a part of representations of space. But, at the

elementary level—and hopefully not to be a reductionist—it is a discourse that is "tied to the relations of production" of space.

The final triad in Lefebvre is representational space and Lefebvre (1991) explains that representational space "embod[ies] complex symbolisms, sometimes coded, sometimes not, linked to the clandestine or underground side of social life" (p. 33). Here we see that representational space is a discourse o*f* space, in other words it is the space that is lived through "complex symbolism." The mode of discourse here then determines the kind of space that is lived through the subject. The triad work dialectically with each other, meaning in order for a subject to interact, and thereby produce a space, the triad must work harmoniously with each other for that to happen.

The problem we still have is in language. Lefebvre addresses this issue as well. Lefebvre (1991) sees that we cannot see that "(social) space is a (social) product" (p. 26) and this is because of the double illusion as he calls them, the illusion of transparency and the illusion of reality. Both illusions work together to conceal that "(social) space is a (social) product" (Lefebvre, 1991, p. 26). The illusion of transparency is that we as subjects imagine that there is nothing hidden about that space that inhabit, and conversely, the illusion of reality is that when we as subjects think that space is there as it is, that it is only there ready for us to grasp.

Since the focus of this paper is on discourse, I'll focus on that aspect as well from Lefebvre. In the illusion of transparency, we see that the "encrypted reality" (Lefebvre, 1991, p. 28) becomes decipherable through language. Yet, it seems that Lefebvre questions language in fully representing the spatial experience. Language can be used to communicate those ideas: "It was on the basis of this ideology that people believed for quite a time that a revolutionary social transformation could be brought about by means of communication alone" (Lefebvre, 1991, p. 28). However, Lefebvre (1991) finds that "[s]uch agendas," meaning revolutionary social transformation through communication and language, "succeed only in *conflating* revolution and transparency" (p. 28, emphasis added). This *conflation* seems to be a sign of failure for language to express and (re)present space through language, and it is precisely what both Said and Achebe memoirs show us.

Time and Place: Reasons for writing a memoir
Both Said and Achebe set out to write their memoir for a reasons that they mention in their introductions for the memoirs. However, it seems that their reasons for writing a memoir vary. Said, in his preface for the memoir seems very lost, is very much "out of place" trying to have a grasp of his sense of his self. Said (1999) says, "The main reason, however, for this memoir is of course the need to bridge the sheer *distance* in time and place between my life today and my life then" (p. xiv, emphasis added). It should be noted that Said started to write the memoir after his diagnoses with pancreatic cancer; he felt that his death was near. He needed something personal, and the experience of writing a memoir itself gives a way for the subject of the memoir to reminisce over their personal past.

However, it is quite a different case with Achebe. Achebe was indeed sick at the end of his life, and his memoir was the last book he ever published before his death in 2013. Yet, the memoir is not personal like Said's memoir, it does not have that personal tone that Said sets at the beginning of the memoir. Instead Achebe (2012) feels "it is

important to tell Nigeria's story, Biafra's story, our story, my story" (p. 3). Achebe begins with the nation, and the nation he is nostalgic for, and the collective, and ends with the personal. Said does mention that his memoir has recollections of the political events that occurred during his life time, but it's not the same as Achebe expresses it which makes it the topic of his whole memoir. Said's memoir is more personal. While for Achebe his personal history comes second to the Biafran history.

These introductions set the tone of what is to come in both memoirs. Said is very personal, and even discusses his awkward teenage phase, while we never see this with Achebe; he simply glosses over his childhood and teenage years. This setting of tone creates the biases in both memoirs: the nationalistic Achebe, and the personal Said, which will inform us in how both texts are playing with space and how space is (re)presented in both texts as we shall see. And we see this in the titles as well. Both titles refer to a space; however, one is nationalistic and the other is much more personal. *Out of Place*: if he is out of place, what does it mean for him to be "in place"? And is out of place metaphysical rather than physical? Or is it both? For Said it seems both. He is literally out of his own hometown(s) Palestine (and Egypt), but also, even when he was in his own hometown(s) he never really fit in. He was always the outsider. While Achebe's *There Was a Country*, invokes a temporal loss in of a country by using the modal "was." Yet, the title still refers to a space, a country.

The Body through Space
When interacting with a space, there must be a body that deals with it, creating a difference. A subject production of space cannot arbitrarily occur without the experience of the body through the living space itself. In both memoirs we do get some sense of the body, but we see it much better in Said than Achebe. In Achebe's memoir we rarely see any moments where Achebe discusses his own body. It is almost as if the *There Was a Country* is disembodied, and much of the focus is on the discourse, on the past voice and history Biafra. We never, as readers, get to understand how Achebe's body reacted to what happened in the text, the language of nationalism here *conflates* the experience itself. The space in Achebe's memoir is not lived through, but rather it is idealized throughout the memoir, from beginning to end, of what Biafra was and what it meant to him. And this shows up when he speaks of the Biafra and the intellectual foundation (Achebe, 2012, p. 143). There is *no place* for the body, only the voice, the discourse. This disembodiment shows us a lack of a harmony in the Lefebvrian triad. We never see a representational space; we only get a discourse on space imposed on us by Achebe. The disembodiment never quite gives us as readers the whole experience of Achebe of Biafra, we are only seeing the snippets that Achebe wants us to see.

For Said, however, the opposite is true. His body becomes very central to his experience with space. And this really shows up in his formative years, and especially with his father. His father, for the most of time, always puts restrictions on him, how sit, walk, and stand properly. His body moves along the space that he is living through. Moreover, his mother doesn't allow to enter his sisters' room. Said (1999) says, "The closed door of Rosy and Jean's room signified the definitive physical as well as emotional gulf that *slowly opened* between us" (p. 58, emphasis added). This is a bodily restriction, although he reacts negatively, but it is reaction to an experience to a space, or a lack thereof. However, it is still a biased and subjective account of Said's spaces. It is his body, not ours that experiences the space, and secondly it is a memoir, and he is

reminiscing over his past: how can we be sure that he is having the same feelings he had 20 or 30 years ago? We cannot be sure, and this for the reader can *conflate* the experience of space perhaps in any memoir, not just Said and Achebe. We see with Said that his body is interacting with his emotional state, he is not just a disembodied voice; he is a voice that interacts with the space. Unlike Achebe, we see here that Said is having a more wholesome experience of space; however, the problem still remains in the language itself.

Discoursing Space: Form and Content

It is worth looking at the language of both memoirs, and how they treat space and generally how both memoirs approach perception especially when it comes reminiscing over the past. Both memoirs do carry different form that informs their content. Beginning with Said's form, his language seems to be a bit freer, and less rigid when compared to Achebe. Said's memoir carries a lot of vocabularies, and simply by choice of words Said gives us more of his experience than Achebe does. Said's text lingers, and he is very meticulous when it comes to small details. The next passage is a perfect illustration of how detailed Said's language is, and how he is careful with it:

> Near the end of class Gately suddenly stood up, his great belly protruding out from his tight shirt and stained baggy trousers and, awakened from his torpor, lurched toward two chattering students whose insouciance prevented them from seeing the disaster looming near them. I had never seen anything like it before: a wide-armed heavy-set man flailing wildly at two pocket-size boys, he landing an occasional blow while trying to keep from falling, they nimbly dancing out of his way screeching "No sir, don't hit me sir" at the top of their voices, while the class gathered around the trouble zone, trying to divert his blows from the offending pair. (Said, 1999, p. 184)

Although this passage does not discuss space and place, but it does show how form is really important for Said. The scene when it is described it seems like it is a stand-still moment, and he captured brilliantly in writing. His word choice, and style remains similar when discusses spaces. When he leaves for the US, he talks about the New England as "alienating and desolate" (Said, 1999, p. 226) after he describes the scene to be beautiful. How come it is beautiful and at the same time "desolate"? There is the fragmentary nature of Said's memoir as well. His spaces are scattered all over the place, and he is "out," there is no place that he could piece himself together. Said mentions and talks about 1967 war and how this important event "brought more dislocations, whereas for me it seemed to embody *the* dislocation that subsumed all the other losses, […] I was no longer the same person after 1967; the shock of that war drove me back to where it all started, the struggle over Palestine" (Said, 1999, p. 293). The fragmentary nature of the text shows us the Said who is the fragmentary postcolonial subject who due to the text's disharmonized relationship with space, nation, and the self.

For Achebe his memoir is still fragmentary. We see this in how he organizes the memoirs itself. Between chapters and parts in the memoir, Achebe gives his readers the experience of reading his poetry in his prose that he wrote during the civil war. This cuts in the flow of the memoir and give us an image, and break in the linearity of the memoir. Unlike Said's attention to detail, Achebe's language is almost masculine, rigid, and almost logical sounding. The language of Achebe's memoir does not give the experience in detail, but rather it is series of jump cuts into different scenes. We start

with his formative years, and suddenly we begin the war, and the coups that occur. The form in Achebe memoir is concise and to the point, and it never becomes as descriptive as Said's memoir. The prime example of this is the beginning of the memoir, "My father was born in the last third of the nineteenth century, an era of great cultural, economic, and religious upheaval in Igbo" (Achebe, 2012, p. 7). Simple, and to the point. Compared to the previous quote by Said, we can see the stark difference between the two. This difference shows us on what ideas both memoirs focus on, and what biases both memoirs carry.

With Achebe, the simple, to the point language serve its purpose in advancing a political idea, reminding people of Biafra. While for Said's memoir it does not carry any agenda, the memoir serves as a moment in his history and retells it to an audience. Yet, spaces are not harmonized, Lefebvre spatial triad perhaps was experienced by both Said and Achebe as subject in the world, but the moment of writing of those memoirs creates the disharmony in both memoirs. Achebe never shows us the experience of living in Biafra, he imposes onto us a discourse *on* Biafra, a voice that young Nigerians should hear. Said does not want to be heard as loudly as Achebe wants, but he wants to go back, holding on to every memory he can. But one must ask and wonder, how can a representational space, a discourse *of* his life, really tell us the full experience of space in his life?

Conclusion
To end this dry discussion, I want to return to "Mistah Kurtz" as the African has put it in the novella. Mr. Kurtz is the voice that Marlow longed for in Africa, it is the voice of Europe that he misses. Yet, we only know Mr. Kurtz through Marlow, and his obsession with him is only a discourse that Marlow has created for himself. Achebe does the same thing. Taking out the body in his text, we never see Biafra for what it is, we only see the idealized version, a voice and a discourse *on* Biafra that Achebe imposes on his readers. Marlow also, like Said, sees the space with his own subjective eyes. Much like the Congo becomes the heart of darkness, New York for Said (1999) is "unpleasantly overcast and dark" (p. 223). The memoir can never really give us a full experience of the subject's space; it is rather an experience of writing where the subject only recalls past memories imposed with emotions involved at the moment of writing. Marlow says, "The mind of man is capable of anything—because everything is in it, all the past as well as all the future."

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L.A. Streetwalkers: Female Artists Telling Stories on the Streets

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Since the beginning of the 20th century, artists have treated the streets as their canvas and political platform. For instance, in 1917 during the Russian Revolution, members of the Russian avant-garde relied on cutting edge posters to inspire, gather and activate the new, working citizen. Since the next few decades were riddled with war, the popularity and necessity of poster art grew with equal fervor. In the 1960s there was a passionate initiative by artists to push beyond the barriers of the enclosed, myopic gallery/museum world to the streets and to nature. Earth artists such as Robert Smithson and Michael Heizer began to utilize natural elements like dirt and rocks as their artistic materials and the outdoors as their exhibition space. At the same time, alternative performance artists like Robert Rauschenberg, John Cage and Allan Kaprow began enacting happenings on the streets as if they were a stage. Street art as we know it today came into focus in the 1980s in New York City. As communities were plagued by rampant drug use and AIDS-related illness and death, artists such as Keith Haring and Jean-Michel Basquiat took to public spaces and the streets to forge a platform for themselves where they could voice their anger and their warnings. Since the 80s, street art has continued to build momentum, diversify its voices and become an integral part of understanding the international urban landscape.

In 2010 anonymous and infamous street artist Banksy released his documentary *Exit Through the Gift Shop*, launching a continuous flurry of street art activity in the form of exhibitions, scholarship and awareness. And in the years following, through blogs, social media, mainstream publications, museum exhibitions and even courses taught in university classrooms, street art has taken over the artworld. Scratch that, street art has taken over the world, art or otherwise. Part of the reason street art is resonating with, and in fact forging, the *zeitgeist* is because of its accessibility and immediacy. Regardless of whether we self-identify as art enthusiasts, city-dwellers tend to notice scrawls they pass on their way to work, want to snap that selfie with an outdoor mural and feel compelled to spout their opinion on Banksy. We don't have to carve out an entire day to see quality art anymore—for instance at the Getty, swerving down a narrow parking ramp only to wait for a tram to take us to that gleaming, pinkish, travertine palace. Today we can discover equally transformative art on our neighborhood sidewalks, on a freeway ramp and on a wall we pass a hundred times a week walking to that artisan coffee shop. Street art allows the world of aesthetics to integrate with the world of everyday life and people are connecting.

But there's a major problem. Despite its counterculture reputation, an unfortunate system that street art and the mainstream artworld share is their lack of adequate attention placed on work that's made by women. The large majority—if not the total sum—of well-regarded street artists are male, which is especially disappointing considering the outward progressiveness of the movement. What great irony it is that although the personification of Justice is a woman, many women navigating many disparate circumstances and careers do not receive their just share. The world of contemporary street art in the United States is no exception. This presentation will examine the work and critical positioning of three female street artists—a common name, Kristy Sandoval and Colette Miller—each of whom lives in Los Angeles, enlivening its streets with the narratives they tell that emerge from their sensibilities as women artists. Each woman's practice varies from the others in material, intention and degree of visibility; however, they share a strong ideological commitment to correcting that silly fantasy that only male artists can hack it on the streets. It is the purpose of this presentation to correct the fantasy that only disenfranchised male gang members put renegade work up on the streets and to add three corrective footnotes to the cast of significant contemporary street art characters.

Furthermore, it is the intention of this presentation to not only prove that there are notable female street voices but also to illustrate that the work they make is just as relevant, just as irreverent, as the work produced by their male colleagues.

One of the most sophisticated voices on the street scene today is graphic designer-cum-street artist, Paige Smith. Smith, who also goes by a common name as a self-mocking nod to the ordinariness of her birth name, is best known for her "Urban Geodes:" mini-sculptures placed on the streets and exhibited in the gallery. It takes a rare versatility to operate in both spaces and Smith navigates these worlds with ease; her installations are just as satisfying in the hypermodern lobby of the Standard Hotel as they are in a derelict phonebooth in East L.A.

"Urban Geodes" are sculptures that resemble their nature-made namesake, while themselves being formed synthetically, early on in her career made out of hand cut and folded die-cut paper and more recently fashioned using individually cast resin. Since geodes are formations made and found in nature, the fact that Smith fabricates this process out of manmade materials and places them in ultra-urban settings presents viewers with an engaging duality between nature and industry: on the one hand, Smith calls attention to the growing disappearance of a nature that's untamed by man, yet on the other hand, she celebrates the aesthetic beauty of technology and signals the power of the urban space.

Tethering Smith's practice to the practice of canonic 20th century figures whose work is more widely recognized, I find myself captivated by her modern interpretation of surrealist pairings and Duchampian strategies. During the early nineteen-teens, Marcel Duchamp forced viewers to question the authenticity of what makes an object art when he found pre-fabricated objects on the street, altered them slightly then placed them in a conservative gallery or museum context. This work—comprised of a bicycle wheel and kitchen stool—is the first of Duchamp's readymades and a perfect example of the non-functional machines he patched together using pre-made, discarded parts.

Flipped upside down, the wheel can no longer transport anything from A to B and the stool, permanently impaled by the wheel, can no longer provide a respite from standing. Both functional objects are rendered functionless and viewers are asked to see utilitarian items as possessing conceptual value. The way Duchamp undermines established notions of the artist's craft and the viewer's aesthetic experience, Smith subverts the formula of contemporary street art. Using operative urban materials, such as: bricks and drain pipes, as her version of found objects, Smith alters them with her geodes, rendering them useless and asking us to re-imagine their power.

We tend to think of street art as being mural-sized and brightly colored to aggressively grab our attention. Smith's work denies these expectations and takes thoughtful, keen sleuthing to discover. Rather than install these geodes in places where their visibility would be maximized, Smith seeks out overlooked, modest, forgotten spaces instead, such as the cracks in between bricks where the mortar has chipped away or the inside of a broken drainpipe. Then, like a mastermind cracking the code of a puzzle, she clusters the individual pieces into groups and slips them into these spaces so perfectly it is as if the geodes formed there on their own. Her subtle, elegant contributions to the streets are the pot of gold at the edge of the rainbow, the pearl tucked inside the oyster. They invite us to notice where we are and actually look. More than look, Smith encourages that we be playful and discover, turning the streets into our own, private map and the geodes into our rightful treasures to hunt.

Massively scaled, filled with figures and text, legally commissioned, and painted during the light of day, the work of Kristy Sandoval departs from Smith's urban geodes in several significant ways. However varied their aesthetics may be, both women share a dedication to the Los Angeles community and both breathe fresh life into past art historical movements. Sandoval grew up in the low-income Pacoima area of the Los Angeles valley, where she focuses her practice today. Her public art additionally functions as local public service, counteracting the paucity of art programs offered to the community and focusing attention on the neglect that has befallen it. Largely to credit for the recent attention Pacoima has received as an L.A. area of interest, Sandoval's walls are colorful, crowded and engaging, all the while illustrating relevant themes that pertain to social justice, current events and women's empowerment. Most importantly, Sandoval is a passionate arts advocate, facilitating mural and public art workshops for enthusiasts of all ages. Dismantling the modern stereotype that artists have to be isolated from society and work alone in order to achieve success, Sandoval includes the public in her process and invites community members to participate in the design and execution of her murals. For instance, she's recently worked in collaboration with students, faculty, staff and parents associated with local Lincoln High School to enrich the campus and encourage funding to reinstall the arts education program that was recently cut. Not only did Sandoval let the community help with the actual painting but also with the content—all of the book titles were chosen and created by students and teachers.

Her choice to engage the public in an offering of community outreach connects her approach to the formidable mural work of Los Tres Grandes—Diego Rivera, Jose Clemente Orozco and David Alfaro Siqueiros—but also introduces her own postmodern commitment to viewer participation. More than any form of outdoor art, murals illustrate stories that are visually legible and itching to be understood. Since murals are typically large and filled with figures and environments that we can recognize, their messages are accessible to art aficionados and novices alike. A mural's voice is loud, its reach wide and its impact great. That's why, in the wake of the Mexican Revolution,

Rivera et al worked in the outdoor mural format in order to impart their political messages and communist agendas to the largest amount of people. The resulting walls are intrinsically and explicitly intertwined with politics and intended as visual efforts to raise awareness and unite the country. All three men were commissioned to paint murals in Los Angeles during the 1930s to boost American morale and assert the strength of governmental programs amidst the depression. With its explosive imagery, aggressive message and eventual whitewashing, one of these murals—Tropical America by Siqueiros, became an illustrative case study of governmental censorship.

In line with the traditions and social awareness of Los Tres Grandes, Sandoval sees her murals as pedagogical tools. However, moving a step beyond her predecessors, as we have seen, Sandoval openly encourages the communities she's targeting to actively work on the murals rather than only receive their message after completion.

Since the narratives Sandoval tells in her work are both historically rooted and currently relevant, it's worth taking some time to unpack the iconography of one of them in more luxurious detail. This mural, entitled *Decolonized*, articulates an important theme of self re-discovery. We read the central woman as the colonized figure and her act of releasing the caged birds from their confinement signifies her stifling past and self-empowered future. The blue feathers in her dreadlocked hair and tattoo of the Aztec moon goddess both reflect the woman's indigenous culture that occupied the land before colonization. As she releases the birds, she also frees herself from colonial narratives so that she can rediscover her culture and recommit to its traditions. In addition to the poetry of the imagery, Sandoval's incorporation of the building into her design—her transformation of the window into a cage and awning into a skirt—is both elegant and respectful to the local landscape.

Returning to a quieter, more intimate street aesthetic, Colette Miller's now iconic angel wings function as a tender surprise amidst its frenetic, urban surroundings. Whereas the majority of street art is typically loud, large and positioned well above eye-level, Miller's work is soft, delicate, human-scaled and positioned only a foot or so off the ground. Miller began her life as a street artist in the 1980s painting on billboards in Richmond, Virginia and in the '90s she transitioned to painting on the sides of moving trucks in New York City and on outdoor walls in South Africa. Appropriately, she launched her Global Angel Wings project—for which she has since received international renown—in Los Angeles, the city of Angels. One day while stuck in infamous L.A. freeway traffic, Miller started to notice the buildings along the freeway more thoughtfully than she had before. Started recognizing how flat they were, utterly devoid of personality with vacant facades. She began to see the potential of these buildings as inspirationally blank canvases and hosts of a vision, a global initiative, that could symbolize collective goodness and radiate nourishing energy to any city-dweller who needs it. Meditating on these buildings, Miller kept thinking how much more alive they would be if there were angel wings on them. How much more alive the city would be.

Since her practice is firmly planted in a desire to spread positivity, Miller picks her locations purposefully and often installs wings in neighborhoods that need the most reinvigorating. For example, there are several pairs in Juarez, which is a base for Mexican drug cartels and also in the slums of Kenya that continues to bear witness to constant crimes. Miller's wings are guardian angels for all of us—they silently witness, guide, support and enliven. They remind us of a higher power—the power of spirituality, religion, beauty, art and love—and in an age when so many communities are fractured by negativity, hers is a simple and effective symbol of cohesion.

The wings themselves are nostalgically reminiscent of the panels painted by Fra Angelico in the early 1400s during the Italian Renaissance. They possess an aura, a glow, a presence that is both otherworldly and universal. They are also incomplete. Although Miller's wings allude to benevolent angels, where we expect to see the body of that being we are met with a void and a challenge instead. To me, the aspect of the wings that makes the most impact and is the most relevant to our digital age is their invitation to us to interact. Miller strategically installs the wings on human level and without body in the middle, encouraging us to stand in that void and activate the work with our earthly bodies. The wings beckon us to step in the middle, put them on and become an angel who walks on the earth. This pact, this opportunity, not only inspires us to be our best most loving selves, but also serves as a powerful reminder of the underlying good we should expect in others in turn.

Although today the, when Miller first started putting them up in 2012, they were illegal. In order to work speedily enough to release her message before the cops could spot her, Miller began working with the widespread street art process called wheatpasting. A wheatpaste is the most common form of self-sanctioned street art since artists design and print the work in the safety of their studio then are able to quickly put it up on the outdoor surface of their choosing. To affix a wheatpaste, an artist covers an area with a paste, then unfurls the poster, drawing, painting, or photo made off site. After smoothing out the paper's wrinkles and bubbles, another smear of wheatpaste goes on top. The base coat supports the work and the top coat ensures it's difficult to remove. Her wings have since taken off, garnered an international cultish following, and organizations and building owners now approach Miller to commission pairs for their space. To

be faithful to the project, she still wheatpastes and has recently begun to expand the materials she uses to include stained glass. These wings on Traction were among her very first and the earliest pair to remain extant. Although technically these wings are unsanctioned, they've earned such a high level of respect and admiration from the community that no official has taken them down and no fellow street artist has tagged over them. The way the wings seamlessly curve and fold over the corrugated material adds a depth and texture that wouldn't be possible if they were on a smoother surface, like a traditional easel canvas.

Although the content of Smith's, Sandoval's and Miller's work isn't overtly feminist, the fact that they assert their voices with confidence in a space that historically is less than amenable to their sex and the fact that those voices derive from their particular gendered experiences as women is in and of itself an act of empowerment, an assertion of justice.

Theories of justice are centrally concerned with whether, how and why people should be treated differently from one another. Using the practices of these three women as illustrative case studies of female artists seeing and using and transforming the streets into their canvas, my belief is that they should absolutely be treated differently—as every artist working from his or her unique place of authenticity should—however, should be regarded with equal respect and discussed with equal scholarly gravitas as any male contemporary. There might not be an equal transference of justice within the street artworld yet; but, in the meantime, I, at least, am comforted knowing more people will continue to have access to the stories women like Smith, Sandoval and Miller are telling and perhaps more people—more women—will be moved to start telling their own.

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Translation as Culture

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Abstract
This contribution examines the culture of translation in the translation of culture. As the *par excellence* site for intercultural encounters, translation, particularly between civilizationally and power-unequally related cultures, demonstrates the need for an interface of translation, cultural and discourse studies to analyze the complex processes inherent in translating across cultures. The complex processes stem from the fact that translation involves the carrying-over of specific socio-cultural input (texts as cultural goods) to and recuperated by specific target reading constituencies. These constituencies have at their disposal an established system of representation with its own norms for the production and consumption of meanings (as texts) vis-à-vis self, other, objects, and events. This system stands-for a particular master discourse through which cultural identity, similarity and difference are identified, negotiated, accepted and/or resisted. Drawing on translation from Arabic, the contribution explores how constraints and disciplinary demands of a socio-culturally defined master discourse affect translation.

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Introduction

A paradox of human history is that scientific and technical discoveries, particularly weapons, are deployed for purposes that do not relate to science at all. Instead the purposes are grounded in how cultures perceive each other. The Nobel Prize for Peace is a case in point: The inventor of 'a weapon' left a legacy and a prize to search for peace so as to eliminate the need for his invention. Peace means establishing understanding between at least two parties. The deployment of weapons at any time, but particularly during wars, relates to misunderstandings or often forced ways of understanding. Labelling a culture or a people different provides the ammunition for the labeller to deploy weapons against the labelled (Faiq, 2007). Misunderstandings derive from incompatibilities in the processing of media which carry them: languages. Yet, misunderstandings are not only the products of linguistic incompatibilities *per se*, but are most importantly of a cultural nature.

The literature of translation studies, (inter)cultural and (post)colonial studies is replete with calls for an ethical accommodation of cultural diversity and otherness. Yet, practices within these disciplines and others indicate that *mono-isms* have reigned supreme over *multi-isms*. Taking translation as intercultural communication *par excellence*, this contribution examines the constraints and pressures of translation as culture. Particularly between civilizationally distant and power-unequally related cultures, translation demonstrates the complexity inherent in the process of communication across cultures. This complexity is due to the carrying-over of specific cultural products (texts) to and recuperated by receivers who have at their disposal an established system of representation with its own norms for the production and consumption of texts, including translations. This system ultimately evolves into a *master discourse* (or culture) through which similarity and difference are identified, negotiated, accepted and/or resisted.

Although, representations of 'weak' cultures by 'powerful' ones, in negative terms have been part of the scheme of history, no culture has been misrepresented and deformed like the Arab/Islamic one. Drawing primarily on textual import from Arabic, the purpose here is to show how a master discourse turns translation into a culture. In a rapidly globalized world, a master discourse emerges as the all-powerful in its hegemonic discursive norms; leading naturally to desperate and often violent measures from other equally self-perceived powerful master discourses (revolutionary movements, terrorist groups, and the like).

The Culture of Translation or the Master Discourse of Translation
Across the different approaches/models and their associated strategies, the primary objective of translation is to achieve the same informational and emotive effects contained in and realized by the source texts in the target ones (translations). Opposition and conflict between the different labels and terms used have been norm in translation studies.

> Much of the academic discourse on translation and interpreting has been articulated more or less explicitly in terms of conflict. Whilst some authors have focused on the tensions that are inherent in the process of translation (source texts versus target text, adequacy versus acceptability, literal translation versus free translation, semantic translation versus communicative translation, and formal correspondence versus dynamic equivalence, to name but a few dichotomies and constructed oppositions that underpin discussions of translation and classification of approaches and strategies), others have represented translation as an aggressive act. (Salama-Carr, 2013, p. 31)

It follows then that translating involves the transporting (carrying-over) of languages and their associated cultures to and recuperated by specific target reading constituencies. These constituencies have at their disposal established systems of representation, with norms and conventions for the production and consumption of meanings vis-à-vis people, objects and events. These systems ultimately yield a *master discourse* through which identity and difference are marked and within which translating is carried out (Faiq, 2007).

In intercultural communication, translation should perhaps most appropriately be seen and appreciated as involving interaction (communication) between and across different cultures through the languages of these cultures. This communication means that those carrying out the acts of translating bring with them prior knowledge (= master discourse = culture) learned through their own (usually mother or first) language. In any communicative act (even between people of the same group), culture and language are so intertwined that it is difficult to conceive of one without the other (Bassnett, 1998).

A culture seeks to tell its members what to expect from life, and so it reduces confusion and helps them predict the future, often on the basis of a past or even pasts. Cultural theorists generally agree that the very basic elements of any culture are: History, religion, values, social organization, and language itself. The first four elements are interrelated and are all animated and expressed through language. Through its language, a culture is shared and learned behaviour that is transmitted across generations for the purposes of promoting individual and group survival, growth and development as well as the demarcation of itself and its group vis-à-vis other cultures and their respective members.

A very basic definition of language is that it is no more than the combination of a good grammar book and a good dictionary. But these two do not refer to what users actually do with the grammar rules and the words neatly listed in dictionaries. The grammar rules and the words in the dictionary mean what their users make and want them to mean. So use depends very much on the user, and language as a whole assumes its importance as the mirror for the ways a culture perceives reality, identity, self and others.

Because it brings culture and language together, translation means transporting (making to travel) texts (languages and their associated cultures) to become other texts (in other languages and their associated cultures). The culture of the others usually has an established system of representation that helps define this culture to its members but more importantly it helps these members to define those (languages and cultures) they are translating from vis-à-vis their own.

Thus, translation is by necessity a cultural act (Lefevere, 1998). As such, translation has a culture (politics, ideology, poetics) that precedes the actual act of translation. Culture *A* views culture *B* in particular ways and vice versa. These particular ways of view affect the way culture *A* translates from culture *B* and vice versa. In the same way, people tend to transfer ideas and concepts into other languages and cultures with significant effects and meanings from their own languages and cultures. To express this union between culture and language, perhaps one can restate the statement in the following way: Translation means transporting texts from *culguage A* into *culguage B*, where *culguage*, the blend from culture and language, is intended to capture the intrinsic relationship between the two.

So, in translation the norms of producing, interpreting and circulating texts in one *culguage* tend to remain in force when approaching texts transplanted through translation from another *culguage*. As with native texts, the reception process of translated ones is determined more by the shared knowledge of the translating community than by what the translated texts themselves contain. This means that understanding what translation is can be stated as: the culture of translation (translation as culture) affects (*guides* and determines) the translation of culture.

Irrespective of the strategy or theory used, a translation, as a product, becomes 'a statement intended to convey a particular aspect of a subject so as to influence its receptors' (Tymoczko, 2007, p. 112). Whether seen as imitation or representation, translation and translating involve much more, whereby

> The 'faithful' and the 'creative' translation can be one and the same, if the intention is merely to translate. But the urge to translate is inevitably combined with other redactive agenda, producing a displacement beyond that of language. It cannot disavow those other agenda insofar as language cannot disavow its social and epistemic environment, nor its contingent specificities of form. There is no 'mere' translation: it always incorporates the total process of textual generation. (Sukanta, 2007, p. 94)

The Romans, for example, imitated, in the orthodox sense of the term, Greek literary texts on the basis of a void that they wished to fill in their culture; they had it all - economic and political might, but lacked a literary tradition (Bassnett, 2002). Likewise and based on their cultural context, medieval Arab translators managed to transform the medieval Arab into a global player. The decision to translate did not spring from a genuine interest in Greek or any other culture of the day, but was rather prompted by their urgent need to satisfy the necessities of a young nation. Culturally, medieval Arab translation was the tool for an interactive dialogue between the medieval Arabs and other cultures, but most importantly, it was seen as the means for the transformation of a group

into a nation through the appropriation (imitation and representation) of the intellectual heritage (cultural goods) of other nations (Faiq, 2000).

Approached from this perspective, translation yields sites for examining a plethora of issues: race, gender, (post-) colonialism, publishing policies, censorship, and otherness, whereby all parties involved in the translation enterprise (from choosing texts for translation to linguistic decisions) tend to be highly influenced by their own *culguage* and the way it sees the *culguage* they are translating from.

The Culture of Translation from Arabic
Translation from Arabic into Western *culguages*, for example, has followed representational strategies within an established framework of institutions with its own lexis and norms (Said, 1993; Faiq, 2004).   In a global context, translation, aided by the media and its technologies, yields "enormous power in constructing representations of foreign cultures" (Venuti, 1998: 97). Given this situation, cultural encounters between Arabic, and by extension all that relates to Islam, through translation into mainstream Western languages, have been characterized by strategies of manipulation, subversion and appropriation, with the cultural conflicts being the ultimate outcome. Such strategies have become 'nastier' and dangerously *topoied* since the events of September 2001.

The various 24/7 media outlets have played a major role in the rapid diffusion of subverted translations and coverage of this world – suffocating the diversity and heterogeneity of the different Arab and Muslim cultures; portraying them instead as a monolith and a homogeneous group and forming a specific cultural identity that creates an otherness of absolute strangers, who need to be isolated, avoided and even abominated, negating thus possibilities of *tertium comparationis* and ethical translatability.

While seemingly both the West and the Arab/Islamic Worlds have decided to block themselves in their own towers, press and other media coverage has created more reasons of cultural misunderstandings. Almost a decade before the 09/11 events, Barber (1992, p. 53) posited two futures for the human race. One future is dictated by the forces of globalisation through

> … the onrush of economic and ecological forces that demand integration and uniformity and that mesmerize the world with fast music, fast computers, and fast food – with MTV, Macintosh, and McDonald's, pressing nations into one commercially homogeneous global network: one McWorld tied together by technology, ecology, communications and commerce.

The other future is driven by what he calls 'tribalism' and is seen as the complete extreme opposite of the former. This future represents

> … a retribalization of large swaths of humankind by war and bloodshed: a threatened Lebanonization of national states in which culture is pitted against culture, people against people, tribe against tribe – a Jihad in the name of a hundred narrowly conceived faiths against every kind of interdependence, every kind of artificial social cooperation and civic mutuality

Barber's choice of the words *Jihad* and *tribe* to describe the dangerous future for humanity immediately conjures up images of Arabs and Islam as the main causes of destructive

nationalisms (tribalisms) that threaten the ways of life of the 'civilized' West. Within this space, translation becomes infected by such antagonism, and consequently infects intercultural encounters between these two worlds. Representations of and translations from Arabic and its associated cultures and Islam are carried out through lenses that fall within what Sayyed (1997, 1) describes as,

> Ghosts are the remains of the dead. They are echoes of former times and former lives: those who have died but still remain, hovering between erasure of the past and the indelibility of the present - creatures out of time. Muslims [including Arab societies] too, it seems, are often thought to be out of time: throwbacks to medieval civilizations who are caught in the grind and glow of 'our' modern culture. It is sometimes said that Muslims belong to cultures and societies that are moribund and have no vitality - no life of their own. Like ghosts they remain with us, haunting the present.

Translation from Arabic has generally suffered from influences of such images that underpin the master discourse of the translating culture in terms of invisibility, appropriation, subversion, and manipulation. Such a situation not only distorts original texts but also leads to the influencing of target readers. Carbonell (1996), for example, reports that in his comments on Burton's translation of the *Arabian Nights*, Byron Farwell (1963/1990: 366) wrote:

> The great charm of Burton's translation, viewed as literature, lies in the veil of romance and exoticism he cast over the entire work. He tried hard to retain the flavour of oriental quaintness and naivete of the medieval Arab by writing as the Arab would have written in English. (cited in Carbonell, 1996: 80)

Such views of translation and by extension of readers, lead to translations that imply the production of subverted texts at all levels, "not only the source text, but also the target context experience the alteration infused by the translation process when their deeper implications are thus revealed" (ibid.: 93). This alteration ultimately leads to manipulations of the target text through the process of translation, thus, regulating and/or satisfying and agreeing with the expected response of and/or sought from the receivers of the translations given the pressures of the master discourse through which Arab and Islamic culture (s) are perceived prior to the translation activity itself. Particularly in such a context, translation

> … becomes a significant site for raising questions of representation, power, and historicity. The context is one of contested stories attempting to account for, to recount, the asymmetry and inequality of relations between peoples, races, languages. (Niranjana, 1992: 1)

Translation from Arabic has followed representational strategies within an established framework of institutions with its own vocabulary and scripts (Said, 1993), that is, a particular master discourse and its centripetal pressures. In this framework of relations of power and knowledge, the West, satisfied and content with its own representations, has not deemed it necessary to appreciate and know fully, through translation, the literatures and respective cultures (with their differences and heterogeneity) of Arabs and Muslims (there are, of course, exceptions but they do not affect mainstream trends).

Reporting on personal experience of translating contemporary Arabic literature into English, Clark (1997: 109) writes:

> I wanted ... to translate a volume of contemporary Syrian literature. I ... thought the work of ʿAbd al-Salam al-ʿUjaili was very good and well worth putting into English. ʿUjaili is a doctor in his seventies who has written poetry, criticism, novels and short stories. In particular his short stories are outstanding. Many are located in the Euphrates valley and depict the tensions of individuals coping with politicisation and the omnipotent state. .... I proposed to my British publisher a volume of ʿUjaili's short stories. The editor said, "There are three things wrong with the idea. He's male. He's old and he writes short stories. Can you find a young female novelist?" Well, I looked into women's literature and did translate a novel by a woman writer even though she was and is in her eighties.

Peter Clark's experience is not incidental. His account shows that translation from Arabic into mainstream Western languages is essentially still seen as an exotic voyage carried out through a weighty component of representation in the target culture, in which the objective knowledge of the source culture is substantially altered by a dialectic of attraction and repulsion. The *Arabian Nights* (a title preferred for its exotic and salacious resonance to the original *A Thousand and One Nights*), for instance, is more famous in the West than in the Arab East. The exotic, and often distorted, view of the Arab and Islamic worlds has led to a situation where the proportion of books written about this world in Western languages is greatly disproportionate to the small number of books translated from Arabic. Arabic literary texts are rarely chosen for translation for their innovative approaches or for their socio-political perspectives. Rather, texts chosen are recognizable as conforming to the master discourse of writing about and representing Arabs, Arab culture and Islam.

Closely related to and affected by the master discourse (culture of translation) is the meager number of translations from Arabic. Based on data provided in Venuti (1995), table 1 below shows the numbers of translations in the U.S. from Arabic, Spanish, Hungarian, and Classical Greek and Latin into English for the years 1982, 1983 and 1984 respectively. One can easily notice the insignificance of the number of translations from Arabic —a language of a culture that affected and still affects humanity in many ways.

Table 1: Translations from Arabic in the United States (1982-84).

Year	Translations from Arabic	Translations from Spanish, Hungarian, and old Greek and Latin
1982	298	839-847-715
1983	322	679-665-703
1984	536	1035-1116-839
Total	1156	2553-2628-2257

Similarly, in an extensive survey of literary translation from Arabic in the UK and Ireland, Büchler & Guthrie (2011, p. 21) provide the following statistics for 20 years (1990-2010) as shown by table 2.

Table 2: Translations from Arabic in The UK and Ireland (1990-2010).

Fiction (novel)	Memoir	Miscellaneous	Poetry	Short Fiction	Plays
192	11	1	37	65	3

The numbers shown in table 2, provide a yearly average of literary translations from Arabic into English in the UK and Ireland of some 15 titles (translations). Still and despite the miniscule numbers of translations from Arabic, the English speaking World bestowed the Nobel Prize for Literature on the Arab (Egyptian) novelist, Naguib Mahfouz. But as Thomas (1998: 104-5) aptly argues, this award was not "innocent."

> Arab culture … vis-à-vis the West, has largely been positioned through the selection of translation material. The prevailing view of Arab culture as a mixture of the quaint, the barbarously primitive and the comfortably dependent, is to a large degree a product of those texts which have been selected for translation. … In this regard it is interesting to consider Naguib Mahfoudh – the only Arab writer to have been given the full western seal of approval through his winning of the Nobel Prize. He worked as a censor throughout the Nasser and Sadat eras, eras not noted for liberal attitudes to the arts or critical awareness. He also appeared on Israeli television on a number of occasions supporting a pro-western position. Despite what one may think of the literary merits of his work … the fact remains that nearly all of his work has been translated, which compares very favourably with translations of other Arab writers who have been much more critical of the West.

This situation prompted Said (1995: 97) to rightly remark:

> For all the major world literatures, Arabic remains relatively unknown and unread in the West, for reasons that are unique, even remarkable, at a time when tastes here for the non-European are more developed than ever before and, even more compelling, contemporary Arabic literature is at a particularly interesting juncture.

Despite this interesting juncture, despite a Nobel Prize in literature and despite the current almost hysterical attention given to Arabs and Islam, translation from Arabic still proceeds along a familiar and established master discourse (translation as culture). What transpires here is that through adherence to the requirements and constraints of a master discourse of translation, source texts become situated into ways of representation ingrained in the shared experience and institutional norms of the translating community or communities (self, selves, us). Source texts and their associated peoples are transformed from certain specific signs into signs whose typifications translators and others involved in the translation enterprise claim to know. As the antonym of the self (the translating culture), the other (them, the translated culture) is used to refer to all that the self perceives as mildly or radically different. Historically, the other and otherness have been feared than appreciated with the exception perhaps of the phenomenon of exoticism, where the other, though often misunderstood and misrepresented, is perceived as strange but at the same time strangely 'attractive' (O'Barr, 1994).

In intercultural contacts through translation, otherness is measured according to a scale of possibilities within a master discourse: when the other is feared, the lexical strategies one expects are those that realize hierarchy, subordination and dominance. Otherness can and often does lead to the establishment of stereotypes, which usually come accompanied by existing representations that reinforce the ideas behind them. The representation of others through translation is a powerful strategy of exclusion used by a self as normal and moral (Said, 1995). This exclusion is also accompanied by an including process of some accepted members from the other as long as these accepted individuals adopt and adapt to the underlying master discourse and its associated representational system and ideology of the accepting self (Faiq, 2005).

Conclusion

Notwithstanding the complexities of intercultural communication, the ethics of translation, in theory, postulates that it should lead to a rapprochement between the *au-delà* (Bhabha, 1994: 1), the Arab/Muslim World for our purpose here, and the Western World, as the translator of this *au-delà*. And, since it covers the *betwixtness* (the space-between cultures), translation could render encounters less painful, less conflictual, less antagonistic, and less bloody.

Today and more urgently than ever before, the ethics of translation postulates that it should lead to a rapprochement between different *culguages* to bring both globalization (the *culguage* of the multinationals – often equated with the *culguage* of the United States of America and Western Europe) and localization (individual *culguages* – often equated with the rest of the World) together to celebrate differences. That is, translation should be defined within and carried out as a tool for some *glocalization* objective (bringing the hegemonic global and the not-so-hegemonic local together in peaceful encounters)! But current practices of translation (issues of identity (self and other), translation enterprise (patronage, agencies, translators) and norms of representation (master discourse, or the culture of translation) indicate that this aim is almost untenable. Arabic literary texts are rarely chosen for translation for their innovative approaches or for their socio-political perspectives. Rather, texts chosen are recognizable as conforming to the master discourse of writing about and representing Arabs, Arab culture and Islam.

If we are to examine the process of intercultural communication through translation, we ought to carefully consider the culture of doing translation since the culture of translation (master discourse) ultimately guides and regulates the translation of culture.

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Jesus In Films: Representation, Misrepresentation, and Denial of Jesus Agony In (Apocryphal) Gospels. An Aesthetical Perspective

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Abstract

Since the discovery of *cinematographé* in 1895, Jesus Christ has been presented for the silver screen. This representation correlates with the development of audiovisual recording. The development of technology made the representation of Jesus on cinema coevolves into a discourse about His humanity and divinity, as in film *The Gospel according to St. Matthew* (1964), *Il Messia* (1975), *The Passion of the Christ* (2004), *Son of God* (2014). Since the first film in 1897 (*Passion du Chris* by Albert Kirchner), Jesus' films have received reconstructions subjective to the society of its era. The limitations of cinema in representing supernatural events contribute those debates.

This paper will argue that the representation of Jesus in films (1897-2014) is answering questions of whether cinema representing, misrepresenting or denying the agony of Jesus written in the Gospel. The life of Jesus will be narrowed to *the golden section, "section aurea",* of His ministry, namely *"the Agony in the Garden of Gethsemane"* scene. The theological basis for choosing this scene as the golden section is the Christology of reformed theology. The aesthetical foundation is Eisenstein's theory of organic unity which explores the existence of *the golden section* in cinema, the ratio of 2:3 found in science as well as in aesthetics. Bourdieu's social theory will be adopted for determining reconstructions subjective of certain era regarding the representation of Jesus. Both theories will contribute to the indicators and the sub-indicators required by the Analytic Hierarchy Process (AHP), a method used in this paper.

Keywords: Jesus, Agony, Film, Golden Section, Eisenstein.

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Introduction

The life of Jesus has been a subject for silver screen presentation since the discovery of *cinematographé* in 1895 by the Lumière Brothers in French and Edison in the United States. During the early year of cinema, regardless of economic pursuit between the Lumière and Edison, the purpose of making the representation of Jesus in film is correlated with the excitement of capturing everyday life activities in front of the camera and then presenting it onto the bigger screen as an attraction for audiences. As a new tool, of course, *cinematographé* offered a new way of experiencing human life including Jesus' ministry more than the common performance of Church tableaus on stage. Attraction is a really matter, as underlining by Tom Gunning for every movie produced prior to 1906 (Gunning in Strauven 2006: 37).[1] Gunning's claim is obvious for the first representation of Jesus in *Passion du Chris* (1897) directed by Albert Kirchner for The Lumière Brothers production, and even the 1912 production of Olcott's *From the Manger to the Cross*.

As the development of cinematography technology, audience expectation on every event being presented on the screen is getting higher. The ability of camera in capturing and producing moving-images is always contested to realism. Gesture, make-up/costume, setting, and lighting which are put into the scene - as aspects of *mise-en-scene* - always follows what is acceptable in certain society and era. The invention of sound track on film in 1927, despite its rejection, reshaped the concept of realism. Character is no longer determined by his gesture alone accompanied by his dialogue in the intertitles as common practices during the silent era. Sound films evidently broaden character's appearances to his color of voice, tone, and rhythm. Those inventions contribute to the arrangement of narrative and visual strategies for breeding to pathos of film. Following those reasonable demands, it is arguable; the representation of Jesus coevolves to a discourse about His humanity and divinity.

This paper will argue that the phenomenon of Jesus in films (1897-2014) is answering questions of whether cinema representing, misrepresenting or denying the agony of Jesus written in the Gospel. In this paper, the life of Jesus will be narrowed to *the golden section, "section aurea",* of His ministry, namely *"the Agony in the Garden of Gethsemane"* scene. The theological basis for choosing this scene as the golden section is the Christology of reformed theology. The aesthetical foundation is Eisenstein's essay *On the Structure of Things* in which he explores the existence of *the golden section,* the ratio of 2:3 found in science as well as in aesthetics and how it is applicable for cinema. Bourdieu's social theory will be adopted for determining reconstructions subjective regarding the representation of Jesus. Both theories will contribute to the indicators and the sub-indicators required by the Analytic Hierarchy Process (AHP), a method used in this paper.

In Searching for *the Golden Section*

Sergei Eisenstein (1898-1948) is a well known Russian film director and theoretician. His essay *"О Строении Вещей" (On the Structure of Things,* will be shortened to *OtSoT)* is relevant to our discussion of the representation of Jesus in films. In his

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[1] Gunning proposes the term "cinema of attraction" for all movies made before 1906 as his refusal to the term "early cinema".

essay, not only he rationalizes the relationship between the representation and the work of film director who resolves the problem by using composition, but also Eisenstein settles on how the wish of film director is being perceived exactly by his audience. It is wise, then, to give more attention to his theory and to follow Eisenstein's argument as he proposed that there is no such thing as emotion "in general" (Eisenstein 2006: 15).[2] His proposition could be applied for our discussion as well since there is no such as *agony* "in general".

OtSoT begins with the statement, namely: "the emotion being presented by the image is not the emotion that would be precisely absorbed by the audience." Eisenstein explains, the defeat of valiant in movie never raises audience's sympathy. In accordance to the acknowledgment of the present of *"в себе"* ("thing in itself") in phenomenon, he underlines, the image contains the representation of emotion solved by film director. For achieving a certain emotion, film director needs support from other phenomenon, namely: situation, rules, and figurative comparison. Certain phenomenon should be experienced by him before the construction of characteristic and structure of the image. It is the author's attitude which governed by the law of structuring in which he "dictates the images and analogies" (Eisenstein 2006: 18).[3]

Nevertheless, the same image at the same time contains the latent emotion as well which is experienced naturally by the audience as common emotions toward the given phenomenon. This latent emotion functions as the raw material for constructing certain emotion through juxtaposition of one image to the other. The construction could only be achieved if a certain raw material for building the image has been undergone selection process. Those materials should not be put into the scene directly from the real life.

This phenomenon brings Eisenstein closer to his objectives on the problem of the structure of things when he recognizes the presence of organic unity as "single norm pervades the whole and each part" " (Eisenstein 2006: 21).[4] The purpose of organic unity is for constructing the sensation whereas the law of organic structure follows the law of structure of the organic phenomenon. In Eisenstein's view, dialectics has no dichotomy as well as there will be no concept without representation. The existence of subjective is the result of the existence of objective, and vice versa.

From here, he introduced the present of narrative and visual strategy in the image construction, "the truth of story and its visualization reflex the patents of reality." Then, he presented two approaches of examination of the nature of the organic unity, namely: under static condition for determining the division and proportions of the structure, and under dynamic condition for determining the process of the structure of things.

By applying those approaches to *The Battleship of Potemkin,* Eisenstein proposed *the golden section*. *Potemkin* has five identical acts in which each act is a part of the main structure. Each act is in the dynamic condition and has the formula of growth for constructing the organic unity which is in the static stage. This formula is applied for

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[2] Eisenstein wrote, *"Грусти «вообще» не бывает."*

[3] Eisenstein wrote, *"Оно диктует образы и сравнения"*

[4] Eisenstein wrote, *"Единая закономерность пронизывает не только общее и каждую его частность."*

determining *Potemkin* structure, its principle of the unity and inseparability of the whole, which corresponds with the basic law of natural phenomenon. The formula is known as the golden section – *"section aurea"* as called by Da Vinci - which is described as the place of honor, the proportion of the main subject in the intersection of two horizontal lines with ratio 2:3.

For Eisenstein, the golden section is the most possible way of explaining organic unity and its elements. It is applied for image as well as narrative. Plot in the golden section is "the most influencing one on constructing organic unity". Harmonization and organic unity were also achieved in its intersection as happened in *Potemkin*. The golden section of *Potemkin* is in the second and the third act, namely: *Drama on the Quarter-Deck* and *the Dead Cries Out*. The dead of Vaculinchuck at the closing scene of the second act resulted in a great break which turns the whole story to the different direction, mood, rhythm, and contrast.

"The Agony" as *the Golden Section*

"The Agony in the Garden of Gethsemane" is the golden section of Jesus ministry on earth written by the Gospel. Christology of Reformed Theology argues the Messianic background of agony scene will be considered in connection with Servant of Yahweh, and Son of Man, Jesus divinity and humanity. It is reasonable to consider only Jesus film which has the agony scene eligible for answering our research questions of whether cinema representing, misrepresenting or denying the agony of Jesus.

Factors Affecting the Representation of Jesus in Films

Previously, we have been searching for *the golden section* in Eisenstein's theory of organic unity. And, now is it the time for discussing Bourdieau's social theory. Both theories will provide our setting for the hierarchical structure in term of its indicators, sub-indicators, and alternatives.

Pierre Bourdieu (1930-2002) is a French sociologist and philosopher who wrote the famous book entitled *Esquissed unethéorie de la pratique* (1972). In his works, Bourdieu determined the concept of *structure*, *agent*, *habitus*, *field*, and *capital* as well as the interaction among them. He began by escaping the ritual of choice between objectivism and subjectivism (Bourdieu 1977: 12) as the prevention from ignoring the present of structure by the subjectivist as well as from dominating agent by the objectivist.

For Bourdieu, structure acts as rules and cognitive experiences which verify agent's thoughts and behaviors (Bourdieu 1977: 22-33). While habitus is the strategy principle used by agent in respond to the unforeseen and ever-changing situations. For Bourdieu, habitus is never constant and depend on its field. Field is defined as a social space where persons or groups are always in conflict for position. Field and habitus communicate to each other.

Even though, agent's habitus is constructed by structure, Bourdieu also acknowledges the present of doxa as a fundamental belief which contributes to the consummation of agent's action but not as a strategy of his response to a certain action.

According to Bourdieu, every agent has a distinction, a certain power, which determines his social space. His power is based on capital he owns, namely: economic capital, social capital, cultural capital, and symbolic capital. While economic capital includes all kind of material such as money, gold, lot, car, etc; social capital includes all social relationship agent has; cultural capital includes the possession of knowledge; and finally symbolic capital includes all respect and prestige agent has.

As summary to Eisenstein and Bourdieu, the hierarchical structure is constructed,

GOAL	**The Representation of Jesus in films:** How the phenomenon of Jesus in films (1897-2014) is answering questions of whether cinema representing, misrepresenting or denying the agony of Jesus written in the Gospel?	
ALTERNATIVE(S)	• Representing • Misrepresenting • Denying	
FORMULA	Not applicable	
CRITERIA(S)	**PERSPECTIVE:** • **Reference** • **Field** • **Agent** • **Capital** • **Habitus**	**AESTHETICS:** • **Narrative Strategy** • **Visual Strategy** • *Mise-en-scene* • **Pathos**
	INDICATOR & SUB-INDICATOR FOR PERSPECTIVE • **Reference**: Artwork, Philosophy, Politics, Mythology • **Field:** Institution, Rules, Strategy, Opportunity, Doxa • **Agent:** Film director, Producer, Censorship, Clergy, Government • **Capital:** Cultural, Economic, Social • **Habitus:** Experiences, Education, Lifestyle **INDICATOR & SUB-INDICATOR FOR AESTHETICS** • **Narrative Strategy:** Plot, Character, Action, Faithful to the source, Structure • **Visual Strategy:** Camera work, Dramaturgy, Motivation, *Decoupage* • *Mise-en-scene***:** Gesture**,** Make-up/costume**,** Setting**,** Lighting • **Pathos:** Concept, Script, Production, Review	

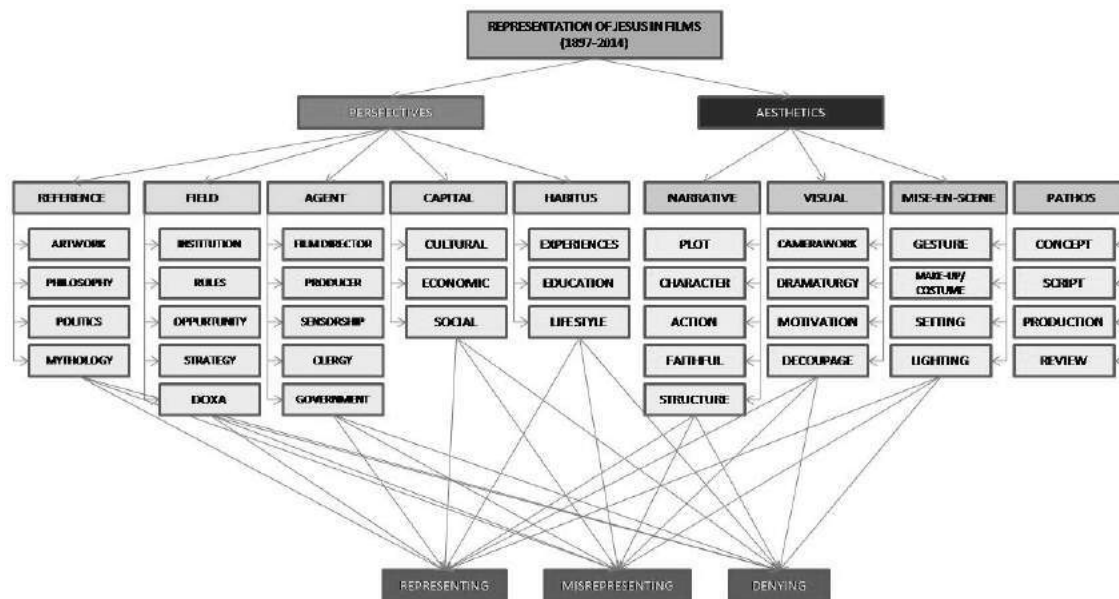Table 1. Criteria, indicator, sub-indicator, and alternative.

Figure 1. Hierarchical Structure.

Based on this structure, we would step further to calculate the *Analytic Hierarchy Process* (AHP) by making pair wise comparisons between each criterion (Saaty 1990: 9-26). We compare the criteria in the row to the criteria in the column by *binary comparison matrices* in term of relative importance with scale 1-9. Our action will obtain a complete comparison matrix.

Importance Levels	*Definitions*
1	*Equal importance*
3	*Moderate importance of one over another*
5	*Essential or strong importance*
7	*Very strong importance*
9	*Extreme importance*
2,4,6,8	*Intermediate values*

Table 2. Scale of Relative importance according to Saaty.

Normalizing the matrix is then needed by totaling the numbers in each column using *eigenvectors*. Each entry in the column is divided by the column sum to yield its normalized score. The sum of each column should be 1.

It is important to check the consistency of the matrix for maintaining the consistency of the original preference ratings. The result is the reflection of reality as indicated in the importance value. The Consistency Index (CI) as well as the Consistency Rate (CR) will be valued by using formula:

$$CI = (\lambda max - n) / (n-1)$$
$$CR = CI / RI,$$

while RI (Random Indicator) follows the amount of n according to the given table of RI:

N	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Random indicator	0	0	0.58	0.9	1.12	1.24	1.32	1.41	1.45	1.49	1.51	1.48	1.56	1.57	1.59

Table 3. Random Indicator value.

Saaty requires the value of CR should be less than 0.10 to be considered acceptable. If it is greater, the decision is said not consistent, therefore the revision of pair wise comparisons is necessary. The final step is to make a priority by yielding the value of main average and sub-indicator to 1. Priority is given to the highest score of the value of alternatives.

The Representation of Jesus in Films

Since the first film produced in 1897, the representation of Jesus has received reconstructions subjective to the society of its era. The fragments of His life gradually abandon certain style at certain era. Even though narrative and visual strategy work together as the organic unity, the independency of visual strategy enables it to synchronize with *mise-en-scene* for determining the pathos of the film. The present of film director supports its position. As the authority figure in the production stages, film director fully controls over visual strategy for his own despite the present of another agent in the field, such as a producer, censorship, or even the government. He has the capacity of expanding his perspective freely; countering what has been dictated to him even by the authority.

Eisenstein's *Ivan the Terrible* could be the best examples how film director's access to visual strategy might rebuff the initial message. During Stalin regime, every step of film production in Soviet Union should be under his supervision, from script writing to the released film. Stalin could interfere any time during the production without prior notice. Eisenstein experienced how Stalin entered his editing room during *October* post-production and dictated him to erase all shots depicted Trotsky (Seton 1960: 100-101). However, without his detect, Eisenstein subversively located his own massage in *October* contrary to the initial one. It happens throughout his projects including *Ivan the Terrible Part 1* and *Part 2* which were intended by Stalin to glorify himself (Neuberger in Valeria and Neuberger, 2010: 201). Eisenstein accomplished his mission by controlling his visual strategy in term of *mise-en-scene* in the golden section of his movie, namely *The Fiery Furnace*. Once the golden section is in control, the initial message might turn upside-down.

Jesus in films underlines the independency of visual strategy in respect to *mise-en-scene* regardless its production era. During the silent, while attraction was the primary compare to its narrative, and dialogue was supported by the intertitles, *mise-en-scene* of the agony was rooted in Church tableaus, mosaics, and paintings. The presence of the cup in those films became physically and literally important as the signification of the wrath of the Father that Jesus should endure as the atonement to the sin of all man.

In Nonguet's *La Vie et La Passion de Jesus Christ* (1903), the cup in symbolic state was brought to Jesus by an angel while He prayed in the garden of Gethsemane.[5] The important of the cup as representation of the New Testament has been introduced in the previous scene, the Last Supper scene. Although the function of the intertitles in this film is obviously for naming the scene only, however, the narrative conveyed in its plot was faithful to the Gospel. Alice Guy's *Naissance, La Vie et La Mort du Christ* (1906) underlines the relationship between the cup in the Last Supper and the cup in the garden by the use of transfiguration of Jesus together with the angels as

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[5] The Gospel of Luke witnesses this appearance of the angel to strengthen Jesus. See Luke 22:43.

seen by Judas alone during the event. While Antammoro's *Christus* (1916) presented the flying dove over the cup hold by Jesus in the Last Supper scene, Cecil de Mille's *King of Kings* (1927) added two others element in stressing the important of the cup. Instead of the dove alone, he used lighting that shining upon the cup and a small plot of Peter who eagerly tried to possess the cup.

The present of the sound film in 1927 shifted character's gesture to voice. The color, the tone, the rhythm of Jesus' voice became problematic since the Gospel is a written matter. The first Jesus sound film was produced by Pathé in 1935 entitled *Golgotha (Behold the Man)* and directed by Julien Duvivier. In this film, Jesus articulates His lines softly and tenderly while His gesture adjusts to it. This manner was emerged in all films before 1968, especially the Mexican production. Morales' *Jesus de Nazareth* (1942), Torres' *María Magdalena* (1945), Morayta's *El Martir del Calvario* (1952), and even Zacarias' *Jesus Nuestro Señor* (1971) presented Jesus as a tender and meek person which is obvious in His voice.

Pasolini also follows this style, even though his *mise-en-scene* in *The Gospel according to St. Matthew* (1964) was not common compare to other Jesus films. Instead of presenting Jesus in long hair and beard, Pasolini's Jesus has a modern hair trimmed compare to other characters in the film such as the twelve disciples (figure 2). Make-up/costume for Pharisees and Teachers of the Law are all modern and stylized not even referred to any Jewish traditional outfits (figure 3). As one of the pioneer of Italian Neo-realisme, Pasolini's visual strategy was supported by his *mise-en-scene* to coexist faithfully with narrative strategy for the pathos according to the Gospel.

Figure 2. Jesus hair style in Pasolini's *The Gospel according to St. Matthew*.

Figure 3. Costume and make-up of Pharisees in Pasolini's *The Gospel according to St. Matthew*.

The great fracture of *mise-en-scene* in representing Jesus in films was common after 1968. The gesture of Jesus, His manner and voice, His make-up and costume, no longer represents a tender and meek person as before. These great leaps are the consequences of the 1968 event known as the greatest protest mobilization of the postwar era (Farik 2008: 4). At that time, the protesters in the Unites States and in Europe especially in France and the Federal Republic of Germany challenged the Western democracy. The movement initiated by student who has a political agenda, and also lead by the people who criticized life style and known as the Hippie Movement.

The protest effected the representation of Jesus in films. Jesus in Potter's *Son of Man* (1969) was a harsh person in look and voice. His manner of prayer in the agony scene is more inclined as a rebellion than the obedience to His Father's will. Jewison's *Jesus Christ Superstar* (1973) follows the same tradition by putting Jesus as a protester. His *mise-en-scene* reflects the Hippie Movement at that time. The Last Supper scene setting was shifted to the exterior under the big tree while the sitting composition still referred to Da Vinci's *the Last Supper* paintings (figure 4). Jesus in the agony scene is tended for questioning the compensation of His death than obeying His mission as the Messiah.

Figure 4. The Last Supper scene in Jewison's *Jesus Christ Superstar*.

Although Rossellini and Pasolini are both known as pioneer of Italian Neo-realism, they have different approach in presenting Jesus. Rossellini's Jesus is an ordinary man, like one of us person, compare to Pasolini's. Jesus in *Il Messia* (1975) is not outstanding whose presence should be emphasized or made known by visual composition. In the Last Supper scene, the composition did not put Jesus as the heart of the event, unless He took the cup of wine (figure 5). The agony scene also follows in the same style, Jesus prayer was not the main issue of the scene. The value of the plot is shared equally among other plots; the sleepy disciples and the kiss of Judas.

Figure 5. The Last Supper scene in Rossellini's *Il Messia*.

Not until Gibson's *The Passion of the Christ* (2004), the dramatic moment of the agony scene is made outstanding in term of *mise-en-scene* and dramaturgy. Duvivier has presented the garden of Gethsemane as dramatic venue in *Golgotha* (1935). He manipulated the position of trees, trunk, roots and moonlight as part of *mise-en-scene* describing the agony of Christ (figure 6). Gibson also came up with the same move by placing Jesus among the trees in the Garden, with the moonlight shines upon his body. However, Gibson took the step further by combining the power of *mise-en-scene* with the plot of Satan in the garden. His decision resulted in as an added value to the agony scene, that Jesus agony is a part of the prophesied fulfillment of His winning over Satan.

Figure 6. The agony scene in Duvivier's *Golgotha*.

Figure 7. The agony scene in Gibson's *The Passion of the Christ*.

Jesus as Black person appears in La Marre's *Color of the Cross Part 1* (2006). La Marre personalized the dramatic value of the Gethsemane scene by the appearance of three moons as seen by Jesus. His Jesus did not want to die, and only after His objection prayer He saw the moon multiplied by three. Another approach in engendering the dramatic value of the agony scene could be found in Spencer's *Son of God* (2014). The presence of female disciples instead of only male in the agony scene is debatable even after the screening. Shot juxtaposition of Jesus prayer, teachers of the law prayer and common people prayer become his visual strategy for signifying the agony of Jesus.

We have been discussing the independency of visual strategy, the power of *mise-en-scene* and the control of film director upon them. Although, as the authority figure, film director is dominating all aspects of *mise-en-scene*, however, when it is due to deny or to represent Jesus agony the chances are equal. He might never try to misrepresent it even though he broadens his perspective to the extreme, instead he might just come up to two options: denying or representing (figure 8).
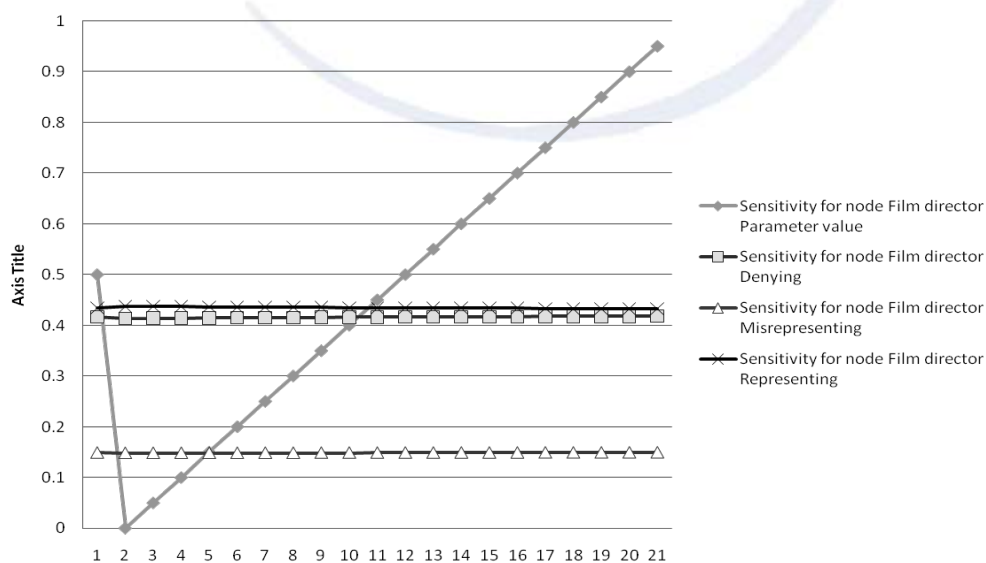

Figure 8. Sensitivity for film director.

The main attention should not be given to film director as person. Eisenstein has been an excellent model to us especially how visual strategy turns down the obedience of narrative strategy for constructing the initial pathos as intended by Stalin. Narrative strategy functions as a physical body for the soul. Visual strategy, the soul, composed by camera work, dramaturgy, motivation and *decoupage,* has the ability to have its own agenda away from its physical body. The more the film director is given the opportunity to expand his perspectives, the more denial his visual strategy will be through (figure 9). Rossellini's *Il Messia* could be put as the best sample of how visual strategy betrays narrative strategy. His Italian Neo-realism is always steady as his trade mark, however his perspective on the life of Jesus tends to be away from the Gospel.
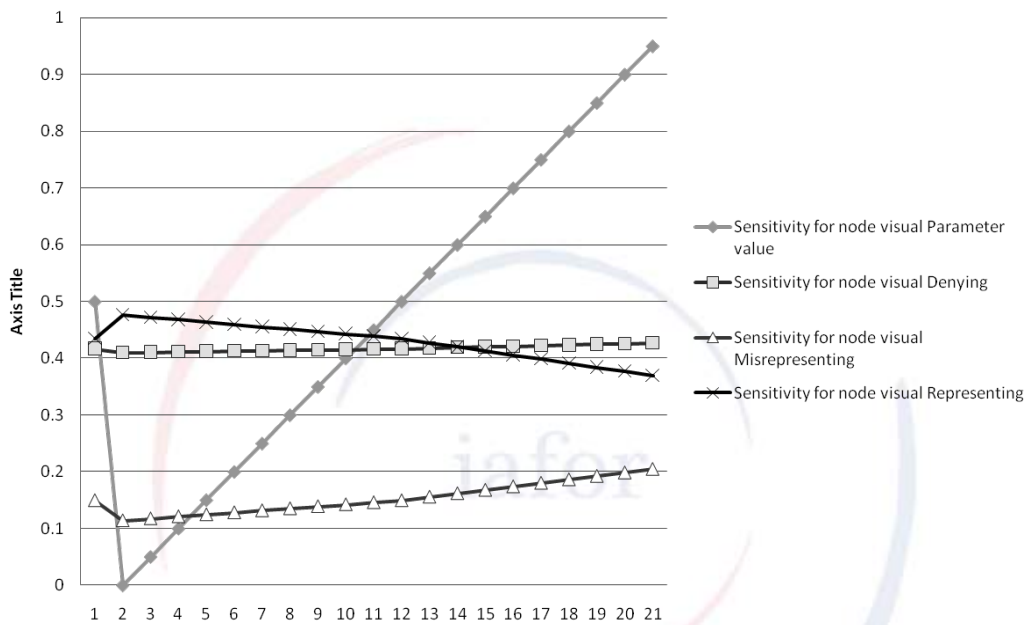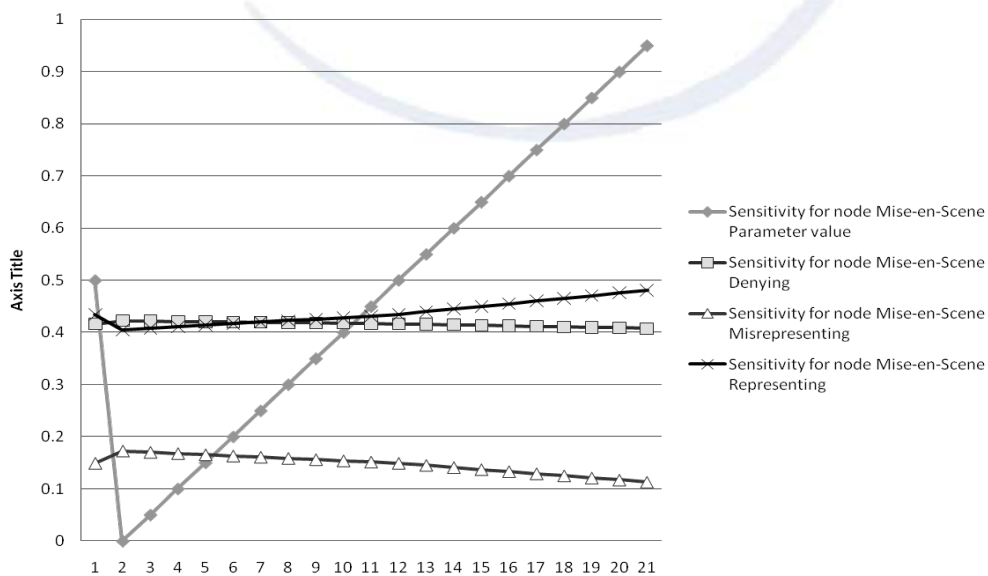

Figure 9. Sensitivity for visual strategy.

Figure 10. Sensitivity for *mise-en-scene*.

It could be argue that while accomplishing its hidden agenda, visual strategy uses the power of *mise-en-scene* to cover narrative's agenda. In this respect, *mise-en-scene* is always obeying narrative strategy while visual strategy moves to the other direction. Jesus films in the silent era follows this rules as well as Pasolini's *mise-en-scene*. Albeit film director is given the chance to gain his perspective freely, *mise-en-scene* would never deny its root (figure 10).

Our attention should be given to the advancement of cinematography technology. We have seen that the representation of Jesus coevolves with its development. From the silent to the sound era, for example, audience demands on the ability of the camera in capturing life are getting higher. Those demands on realism will never be degraded. However, the more sophisticated cinematography technology will be, the more difficult it is to represent Jesus' divinity and humanity faithfully as depicted in the Gospel. Audience's demands on realism are becoming greater.
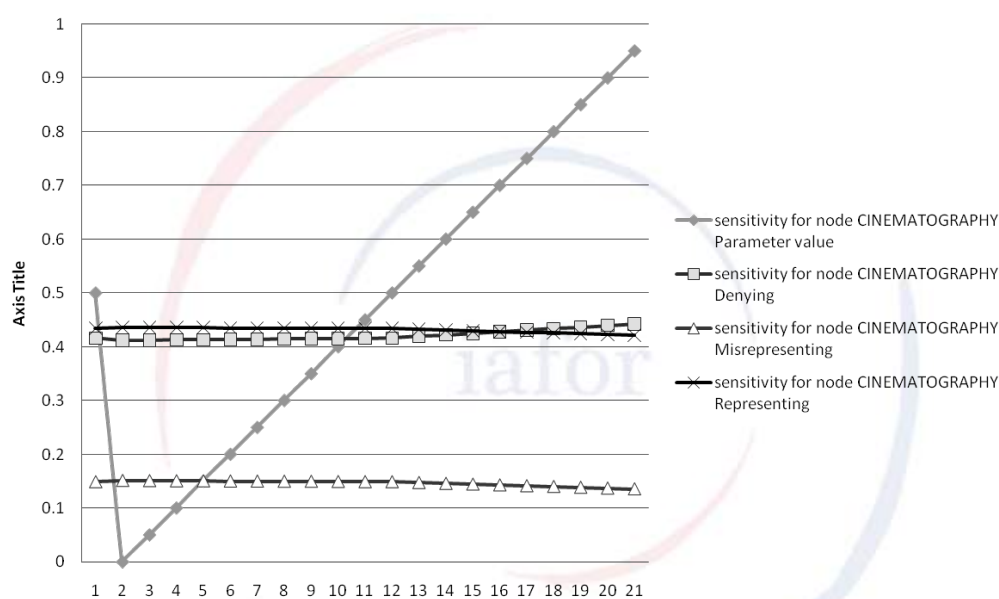

Figure 11. Sensitivity for cinematography.

Conclusion

"The Agony in the Garden of Gethsemane" is the golden section of Jesus ministry on earth written by the Gospel. His humanity and divinity is coevolved in this scene. It is reasonable to consider only Jesus film which has the agony scene eligible for answering our research questions of whether cinema representing, misrepresenting or denying the agony of Jesus.

Visual strategy is crucial compare to narrative strategy in betraying the intended pathos of the final film. Film director as the authority figure during production stages might use it subversively by manipulating the power of *mise-en-scene,* and the most important, without even misleads his narrative strategy. Our research proves, narration and representation of Jesus in film might be faithful to the Gospel even though its message is denial.

It should be noted, the more sophisticated cinematography technology, the more it is difficult to represent Jesus faithfully as depicted in the Gospel. The reason is due to the audience demands on realism are getting higher.

In the name of Justice, determining one work of film as representation, misrepresentation or even denial of Jesus' agony should not at first glimpse. Instead, we have to examine conscientiously its visual strategy in the golden section.

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Indian Temples and the Erotic Sculptural Art

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Introduction

Sex in the religious art of Indian culture presents an interesting subject. Such widespread and riotous sexual depiction throughout India could not obviously be the creation of the whims and caprices of a few individuals but must be the reflection of the social reality of the period. Its spread and variety could not have been fortuitous, bearing no relevance to the socio-cultural background[1]. A sexual representation in Indian religious art is undertaken here to understand and explain the socio-cultural forces behind the seemingly anomalous situation. Sexual representation was not an isolated occurrence confined merely to few places, Social conditions giving rise to it were common and instead of studying them piecemeal and automatically as social conditions, The root of the problem lies not in the social conditions of particular temple sites or regions, which express sex largely or loudly, but in the social conditions common to all-Indian culture[2]. Explanations for this cultural phenomenon have so far been sought mainly at idealistic levels. Sexual expression has been interpreted as the symbolic representation of the Eternal Bliss or the over manifestation of *Kama*. But the problem is not solved by such a prior speculations, the actual representation of sex with themes involving orgies and bestialities[3]. These idealistic hypotheses also explain why, in this particular period of history, there is such a vast outburst of sexual depiction, there is also a tendency to explain these sculptures as symptoms of degeneration and sexual indulgence. This factor does explain, to a certain extent, their historical development but leaves out one of the significant aspects of the situation, viz. the presence of the sex in religious art. The bhogis (voluptuaries) would be satisfied with the decoration of palaces and the aphrodisiac function of sexual themes on their objects of daily use. It is when sex is represented on religious monuments that it poses a problem to us[4].

The emphasis in the empirical reality the observation of actual sexual representation, its nature it is necessary to know, for instance, whether the motifs display sexy-yogic poses, whether they are placed in the interior and on the garbhagriha walls, etc. The rejection or acceptance of views should be based on the observation of sculptures. Without knowing what is actually portrayed, it is no use delving into idealistic rationalizations and justifications. An interesting and significant discovery was made on such visits to places in the same region[5]. It was clearly revealed that the nature and type of erotic motifs were conditioned by the architectural conventions of the regions. Erotic figures of the same region showed a pattern different from those of other regions. Each region thus appears to have had its own interpretation of erotic motifs as reflected in the size and placement assigned to them in the architectural scheme of the temple and the nature and extends of erotic display. Temples erected in the period (900-1400C.E) reveal the influence of regional conventions[6]. Our concern is to give the general social background of sexual representation in Indian culture. It was realized that in order to understand the rational of erotic figures in religious art, it was necessary to study them before they were conventionalized in silpa-canons. Forms, once accepted in art, have a tendency to become conventionalized and assume the character of motifs. In the culture of India which glorifies traditional values, the process of conventionalization became a major factor leading to persistence and inhertia in the use of motifs[7].The prolific depiction of sex on medieval temples, though resting on numerous other factors, is also embedded in the tradition of art. It has its own history in the art of Ancient India and therefore cannot be adequately treated without taking into consideration the earlier representation of sex. O.C. Gangoly, one of the first scholars to bring this subject to the fore, has traced the historical development of erotic motifs and has suggested the possible connection of erotic motifs in Early art with those in Medieval art. His treatment of *mithuna* as an architectural motif is one significant contribution to the erotic art[8].

All important religious sects of the country – Hindu, Buddhist and Jaina have presented erotic motifs in their art. Sexual representation was a pan-Indian cultural feature. It implies a common cultural substratum which influenced religious sects all over India. This common substratum is seen in those beliefs and practices which show the primal connection between sex and religion. In sanction to sex in religious art can be seen in magic-religious beliefs and practices, what is it that sustains its depiction and leads to its prolific display.[9] Not a single *Silpasastra* speaks of profuse depiction and it is obvious that no religion will go so far as to specifically advocate loud and large-scale depiction of sex. Besides religious sanction, the analysis of sociological factors which generated the permissive atmosphere and mood underlying this depiction is an essential part of our inquiry. It is necessary to find out why so many temples were built in this period and why erotic motifs were depicted on them so prominently and profusely. It may clarify here that our interest in erotic representation is from the point of view of its socio-cultural, anthropological and historical aspects. We are directly concerned with aesthetic appreciation of erotic art.[10] It is for this reason that the photographs are selected not for the artistic excellence of sculptures but because these sculptures unfold the essential elements of this cultural phenomenon. It is also for this reason that sexual representation in the temples of Gujarat, Maharashtra, and Karanataka and Tamilnadu receives almost the same importance as that in the elegant and magnificent temples at Khajuraho and Konarak.[11]

As sexual motifs in sculptural art present a variety of themes, some sort of classification is considered necessary for the sake of clarity in presentation and avoiding ambiguity and confusion. It should be borne in mind that no classification, however exhaustively made, could accommodate all instances of sexual representation in temple art. The artists had no classification in mind. The term "*erotic motif*" as used in the work does not denote an iconographical fixed form.[12] The nature and content of the motif according to the spatio-temporal setting. The word "erotic" is used here as expressive of sexual love. It covers an extensive range of sexual expression from the mild gesture of the lover's putting his hand on the chin of the beloved to the extreme form as represented in the scenes showing the sexual act. The elementary erotic motifs in Indian art are the mithuna, the maithuna and the erotic group. Over and above the man-woman relationship, the portrayal of individual men and women in sexual and auto-erotic attitudes and in relationship with animals, known as bestiality, is also included in the term erotic motif.[13]   The word *mithuna* means a couple or a pair who may or may not be involved in an erotic relationship. Wherever used by us, the word indicates a human couple unless specifically stated as naga-*mithuna* or a pair snakes, *hamsa-mithuna* or a pair of swans, and so on *maithuna* means coitus. *Maithuna*-couple hence is used here as indicating couple in coitus.The expression "erotic group" is used for scenes which depict more than two people in erotic activity. We have classified the erotic group into different types according to the amatory activities of the participants and the number of men and women involved in the group. There are, theoretically, innumerable possible types of the erotic group, but we have given six basic types and their sub-types which are commonly found in Indian sculptural art.[14]

Thus, the sexual outburst of the previous centuries had subsided in the Vijayanagara period. It seems that the period of about two hundred years between the Hoysala and Chalukya to Vijayanagara sculptures represents a change in the approach to sexual depiction on temples. The Pre-Vijayanagara sculptures, now preserved in the site-museum, show that erotic motifs were carved on the kakshasana railings. The Portuguese traveller Domingos Paes (1520-22 C.E) mentions temples of Krishnapura near Vijayanagara as having "many figures of men and women, all in lascivious attitudes."But the present remains of Vijayanagara period clearly show that there had been a considerable diminution in sexual representation on temples in the course of two hundred years. Erotic motifs were depicted only in unfrequented parts of the temple, e.g. on pillars and on tall gopurams.[15] They were few and far between and were always placed in a manner so as to remain hidden from the sight of the public. They were probably considered to be magico-defensive in function and were therefore not entirely eliminated from the sculptural scheme of the temple.The large number of the medieval temples from the different regions shows us that in the period under review the treatment of the erotic motifs is in accordance with the conventions and traditions of the regional school of art. Each region has a distinctive approach towards sexual motifs which is reflected in the place and size assigned to them in the architectural scheme of the temple and in the choice of their thematic content.[16]

Erotic's Sculptures
The erotic's sculptures in India are to be found fairly widely distributed but confined to a limited period. We find them on the temples, at Khajuraho in Madhya Pradesh (900 C.E) to 1050 C.E)Bhubaneshwar, Konarak and Puri n Orissa(750-1250C.E) the Limbojimata Temple at Delmel, Mehsana (10th century C.E); the Nilakantha temple at Sunak near Baroda. In the art of the other parts of India (11[th]century.C.E) and Modhera

(1200C.E)in Gujarat the Bodoli temple(8th century C.E)and the Bhanddevra temple(10th century, renovated in 13th century) near Ramgarh in Kotah;[17] the Ambikamata temple (960 C.E) at Jagat in Udaipur; and the Adinatha and Chowmukhi temples(15thcentury) at Ranakpur near Udaipuri in Rajasthan; the Ranganayakaswami temple, Gandikota Cuddapa; the Virabhadhraswami temples of Koilkuntole,Kurnool,and Guntur Districts (12th century) in AndhraPradesh the Prasanna Chenna Kesava temple, Somanathapura (1270 C.E) the Tirupurintakesvara temple 1070 C.E), Badami, Shimoga; the Kedaresvara temple, Halabid, 13th century in Karanataka . Thus most of these temples in India bearing erotic sculptures are to be found in Central India(Madhya Pradesh), Western India(Gujarat), and Eastern India (Orissa) in the North,and in SouthernIndia (Andhra Pradish,Karanataka andTamilnadu) mostly date from the 10th to the 13th century C.E).[18]

The fact that erotic sculptures were not displayed on many temples in the North and more in south especially in Tamilnadu. Though widespread neither the devadasi institution, nor sculptures moralizing their achievements were universally employed. The strength of orthodox public opinion against pornographic disfigurement of temple walls adequately explains it. As regards the portrayal of ascetics, there have been always any dasis who have fallen from the path of virtue and who have used the garb of a saydsti to enjoy physical pleasures.[19] A public display of this dichotomy between their preaching and practice could help the devadasis to meet the threat of the orthodox opinion, which emphasized virtues of brahmachary, chastity and renunciation. The *Kamasastra* and the contemporary literature contain ample evidence of the social status the ganikas or courtesans so enjoyed, and the atmosphere of permissiveness that prevailed. Coupled with the philosophy of Vimacirathism us they have helped to promote sexual promiscuity as well as made such sculptures acceptable to the elite.[20]


Interpretation of the Erotic Sculptures

At the outset, we must distinguish the erotic (maithuna) sculptures from the voluptuous couples (mithuna). We are here primarily concerned with an explanation for the frankly, any brutally, sexual in as much as the sexual act the coitus and its perversions, are depicted without hesitation or prudery. Numerous interpretations have been advanced by scholars to explain these *maithuna* sculptures on Indian temples. It has been argued that the Kaula-Kapalika cults were very powerful all over the country by the(10th to 11th century C.E.)[21] These cults flourished in the area around Khajuraho and Bhubaneshwar.Some of the temple sculptures support this view. Completely nude ascetics, haven-headed or with heavy curls, holding a club and a Kamandalu, or gurus dressed in a lion cloth and wearing a sacred thread and an upper garment over the shoulder, a necklace and arm bands of rudraksha beads and with hair arranged in a chignon over the head, are shown engaged in sexual acts.[22]In the South, they are called Bhairava Yogis who, according to Ramanuja have six marks: a necklace, an ornament, an ear ornament, acrest jewel, ashes, and the sacred thread.None of the ascetics at Khajuraho, Konarak, and Bhubaneshwar etc. are shown with *'Nara-astbi munda-mild'* or performing a human' sacrifice before Bhairava or Kali or drinking liquor out of a human skull or worshipping Kali, Bhairava, Chamunda, or Chinnamasta.[23] The women shown in the company of these ascetics are not Kapila vanitis, considering their ornaments and coiffure.

Sex in Society

The Architectural grandur and sculptural splendor of Hindu temples and Buddhist monuments rest on the moneyed class that commissioned them, the class representing kings, royal relatives, ministers, merchants, feudal lords and chieftains.Art is influenced by tastes and interests as its patrons and public and general picture of the sexual mores of the upper levels of society. We have presented their attitudes towards sex as reflected in the meticulous cultivation and study of the art of sex and have examined their sexual behavior in the context of polygamy,concubinage, prostitution, extra-marital relations, etc.[24] We have also described their behavior on festivals, showing the worldly and sensual aspects in the celebrations which were originally meant for fertility purposes. Their non-religious art is examined to show that, in this sphere too, sensualist is the keynote. The predominance of the bhoga (pleasure) element in the wealthy tended to bring in worldly sensualist and material exuberance in the depiction of auspicious erotic alankaras on religious monuments patronized by them.[25]
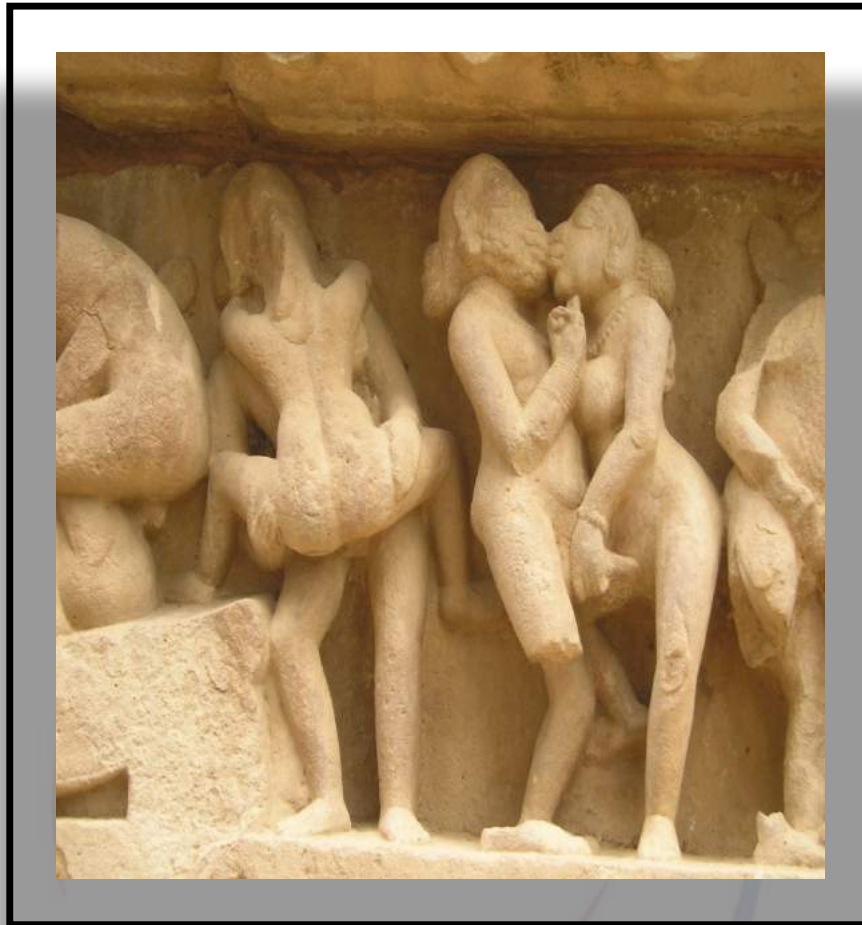
Sex as Art

Sex was not only uninhibited but was cultivated as an art, the knowledge which brought prestige among the cultured citizens and aristocrats. Vatsyayana advocates the study of his *Kamasutra* to princesses, daughters of ministers, courtesans and to married women with the permission of their husbands. He places such importance on the study of sex as to consider that "a person who is not conversant with the sixty-four arts of the science of love will never be respected among learned men, never be able to fulfill the three aims of life, though he may be quite competent to explain the theory and application of other sciences. On the other hand, simply through knowledge of these sixty-four arts, a man commands a leading position among men and women in the go this or assemblies, although he may be ignorant of other scenes." [26]

Worship of Generative Organs:

In certain magic rites nakedness was considered necessary. Some of the Vedic love charms and magic rites were to be performed naked. Nakedness was an important condition in the Tantric rites. The Kathasaritsagara of the 10th century describes a queen performing these erotic rites while standing naked in a mandala (magic curcle). In the kalasa ceremony of the temple nakedness was an essential feature. Nudity rites were performed by women until recently in the Khajurho region for the purpose of bringing rain.[27] Magico-religious significance has been attributed to generative organs all over the world since early times, female and male genitals, known as yoni and lingam in India, are worshipped and also considered to be endowed with magical power-both auspicious and defensive. Women of south India also sang obscene songs for bringing rainone of the features is singing of obscene songs also with the making represented couple has a magico-religious function. It is considered to be a centre of sacred energy.[28]

Lingam

The male generative organ, lingam, and draws our attention to Aniconic symbols. Different forms of lingam have been erected on buried dead-bodies as symbols of regeneration and are found in Mirzapur, Chunar (Uttar Pradesh) and Lauriyan and Angarh, Champaran, Bihar. Archaeological sources and also in 'Erotic Element in

Indian Art.' In fact, the depiction of sex symbols started from the Mesolithic period. Gradually, these drawings took shape on seals, then as terra-cottas, then on pillars and stupas like Sanchi,Amaravati,and Ahichchatra.Then,they attained sculptural from(950 C.E.) onwards exclusively on temple walls. No doubt, Sanskrit literature and paintings offered place for sexual symbolism during the period(200C.E.to950C.E.) for instances Ajanta painting and the paintings of Chaurapanchisika.[29]

Their Imorphic Symbols

Representation of animal motif in the relation with human beings condemns us. Except 'Sparsa mithuna' in Vedic literature, on zoophilic symbolism is found in Indian art. In some symbolic sexual arts, a wife is the sex partner and the other partner is animal, mostly a ritual horse. That is why the verses of Sanskrit literature reveal 'Asvamedha, Yajna: the Chief Queen mates symbolically with the horse by keeping the penis of the horse in her yoni'. Though it was a religious art, it was certainly a zoophilic act. The ceremony of Vresakpi was of the same type. A couple, caressing each other, is perfectly drawn; and, the erected penis of the person is visibly painted which otherwise represents the pre-copulation position. The rthymic curves of the body are extremely schematic and natural suggesting the state of sexual excitement. The dynamic expressive action is highly appreciable.[30]

After a critical examination of these paintings it is better to conclude with an understanding that the sexual life of the pre-historic people was not different from the sexual life of the present day people either in per-play activities or in sexual gestures. Hence, the pre-historic people have successfully suggested their way of living through the rock-paintings which shows a perfect and permanent way of expressing their emotions as there was no other via-media to present their style and experiences of life.[31]

Indus Valley Period to 325 B.C.E
The male and female sexual organs from the earliest times served an essential element in popular religious icons, the lings (male organ) and the yoni (female organ) within the female organ symbolized the act of creation, procreation and manifestation. The goddess is completely nude; sitting in a frog style with legs stretched out and displays her yoni "One of the earliest ancient specimens of erotic motifs on the door in Indian art is seen at Nasik Cave III[32] .The history of Indian temple architecture gets back to the time of Aśoka Maurya in the 3rd centuryB.C.E. when the rock-cut caves for the Ājīvikas were excavated in the Barbar hills.[33] These are the solid evidences of temple and cult or monastic settlements even if the hazy evidences from the Indic culture (c. 2750-1500 B.C.E) could be kept in the reserve.[34]

This movement of rock-cut architecture initiated in favour of the sects of Jainism and Buddhist dominated the scene when the Hindu phase begins by about the time of the Kuṣāṇas in the early Christian era [35] and acquires momentum under the Guptas in the hills of Udayagiri and Rāmgarh around 400 C.E.[36] A continuous array of cave temples and structural pyramidal monuments emerged during a vast span of time from the 3rd century B.C.E to the 3rd century C.E mostly concentrated in Western India and Central India. Macro works in the sites at Bhāja, Beḍsa, Kārle, Sāñci, Nāśik, Ajaṇṭa, Ellora, Auraṅgābād[37] and so on talk eloquently of the architectural works in stone (Nāśik) and bricks or both combined (Sāñci). The iconographic samples displayed in these centers of art pertain mainly to illustrate the life of the Buddha and the Jātaka tales. In addition to the life of the recluses, they recall how domestic life prevailed in those times. They show how the laity goes to a temple and offer worship. Such domestic illustrations give a glimpse into the ordinary walk of life that includes dress habits and the delineation of rustic or urban life patterns.They include dancing girls who presented recitals in the centers of worship. These are the earliest evidences of erotic art in India.[38] This leaves unexplained the over whelming number of the remaining erotic's sculptures.

Explanations for the erotic's sculptures have also been sought in texts dealing with the architecture of temples and their sculptural decoration. In other words, these sculptures are considered to be more than decorative elements in temple architecture.

Silpa Prakasa-II says "A place without love images *(kama-kald)* is known as a place to be shunned *(tyakta-mandala)*. In the opinion of the Kaulacaras, it is always a base, for saken place resembling a dark abyss, which is shunned like the den of Death." Only one verse in the *Samaranganasutradhara* (11th century C.E) recommends men and women engaged in *rati-krida*, love play, under the branches of trees beings how none the body of temples. It has to be noticed that the word used in *Brihat Saythita, Agni Purana, and Hayasirsapan-caratra is mithuna,* which ordinarily means a couple, as distinct from *maithuna*, which means couples engaged in sexual intercourse.[39] Again these texts confine themselves to the decoration of the door frames of the temples, and also speak of other decorative elements, birds, trees,pitchers, creepers, *svastika* etc. But the erotic's sculptures at Khajuraho, Bhubaneshwar, Konarak, etc., are not on the door frames only; they appear all over the body of the temples. The other decorative elements like birds, trees, creepers etc., are not so generally present, except trees in the case of *salabanjikas*. Infact Indian art is singularly devoid of elements of land scape like trees, creepers, birds, etc. No doubt the word*rati-krida* of S*amaranganasitradhara* does mean something more than a mered depiction of couples, but the evidences extremely tenuous to provide a basis of the erotic sculptures.[40]

It is significant that *mithuna* is not recommended in therefore mentioned texts for use on secular buildings. They speak of this motif only in respect of Prasaddasor temples.The *Mayama-tam* and *Silparatnam* prohibit figuring of nude figures and of the amorous sports of ascetics on the habitations of human beings.As such it is not a purely decorative motif. On the other hand, *Silpa Prakasa* I, enjoins that *alasa kanya(or Kanya bandha or naribandha*) as distinct from *mithuna* is indispensable in architecture; " As a house without a wife, as a frolic(play) without a woman, so without(the figure of) woman the monument will be inferior in quality and bear no fruit." [41].The erotic's sculptures were intended towards of evil, to prevent the building beings struck by lightning. This is based on *UtkalakbhadaXI*, "No lightning will strike the building where the union (*mithuna*) is imaged." The almost universally common" scare crow" motif towards off evil in use in Indian architecture has been the Kirttimukha, "the face of glory". This symbol has been in use since the beginning of the Pre- historic era, and in any case it appears on different monuments[42] which pre date the temples of Khajuraho, Orissa etc, but features in addition on the front of the threshold of the Garbhagrha to either side of the lotus stalk in the centre; it is more over seen as a repetitive motive along the scold or base of the temples, where it is known as Griha-patikiin Gujarat and as Rhurmukher-mala, in Orissa; it is also carved on either side of the steps at the base of South Indian temples and forms the beginning or the centre of carved panels of the Vedic".[43]

"It has its most explicit form on Indian temples from the 10th century onwards, where it is placed on the apex of the Gavaksa of the Sukanasa etc., It appears to be somewhat unusual that the architect should have felt the need for a new evil-repelling device, viz. Erotic scenes, and thought to be more potent than the traditional motif of Kirttimukha. In fact on some of the temples having erotic sculptures the Kirttimukha also appears. It would be add if the sculptors felt the need to reinforce the Kirttimukha motif by depicting blatantly erotic sculptures towards off evil.[44] This erotic sculpture is that they

portray in stone the various bandhasor sexual poses for embracing and coitus given in the *Kamasudra* and other works on erotic's. Some of the embraces described in Vitsyiyana's *kamasutras* etc. Latadvestaka, Vriksidhirudhaka, Standlingana, Ksiranira. Sexual congress poses and extra-varginal coitus depicted and identified with the Kamasutra are Avalambitaka or 'suspended' congress, Sanghataka and Gauyuthika (plural congress), oral congress including Kakila. Coitus with animals, the horse, dog, ass etc. is also shown.[45] The *Kamasutra,* says that in sexual union a man can adopt the posture peculiar to animals like the dog, monkey, tiger, horse, etc.; and human-animal coitus scenes have been traditionally considered to be virile and hence animal postures might be adopted in these acts. In other words such sculptures are only symbolic, suggestive of the coital postures to be adopted rather than any actual congress between men and beasts.[46]

Assuming that these sculptures do exhibition stone the various postures or bandhas described in the Kdmasitra, this does not explain adequately why it was found necessary to illustrate them on temple walls. Again, the handbooks on *Kamasutrara* for bid the performance of the sexual act in a holy place or at a road side in frequented by travellers. Those who have intercourse in such places attract evil beings that cause illness. The best place is a bed chamber within a private house. According to these injunctions temples could not be used for illustrating the *Kamasutra*. Many scholars have sought to find a philosophical justification for the erotic's sculptures and have quoted scriptures in support. "This state, which is like a man and a woman in close embrace, is a symbol of Moksa.[47] This symbol is carved on the door jambs of the Garbhagriha and on the walls of the temple, repeatedly, in the many forms in which limbs are conjoined in close embrace and their name of the conjoint symbol of Purusa and *Prakrtias, Moksas, Mithuna*. She goes on to explain that mithunas practiced and to be held by the siddhaka, is a reunion, for in the beginning the Purusa, the essence, was "like a man and a woman in close embrace.[48]

He adds that sukba, the essential meaning of which is physical pleasure, is the terrestrial equivalent of the transcendental ecstasy or *ananda* and in consequence the two terms are used indiscriminately. "On the basis of the allegories which discussed the *maithuna* (congress)is conceived as a symbol of the highest ideal of Hinduism, moksa (liberation); it suggests another form of union, the re-convergence of the world emanated from God (Prakrti) and of God emanating from the universe or in other words the return to the germinal identity.[49] There is a frequent representation of "acts which are not directed towards procreation and cannot be readily interpreted as referring to mystical experiences." Perversions like masturbation, use of limbos by women, the practice of lesbianism, fellatio and cunnilingus, which are depicted in the erotic sculptures, could not possibly be equated with the normal sexual act.[50] The law-givers and the Purdnas "held out the threat of sanctions against perversions and these sanctions could be extremely severe involving for example loss of caste." there is something in this theory, but clearly it cannot be used to interpret the representations with which we are here concerned. It has no application, for instance, to the scenes depicting not normal sexual relations but certain aberrations in relation to which say symbolical interpretation is clearly in admissible.[51]

He suggests that "Just as the sacred books were kept out of profane and "by certain expedients, similarly" the temples were decorated with obscene themes and representations in order to isolate more effectively those who performed the prescribed

rites within them. In other words, the deliberate obscenity of the texts, designed to exclude the profane, was reflected in the decorations and representations on the temple.[52] And it is true that these elements are on the outside of the temples, indicating by their presence that the inviolable secret is preserved within the temples for the temple is the counter-part of the architectural equivalent, of the book and of the experiences which it describes."In brief it was means to exclude the profane from the inner precincts of the temples by a riotous exhibition of profane acts on the exterior.[53] The temples sculptures on the outer walls, however, virtually amount to a standing public announcement in the best possible publicity technique. Frankly, these erotic's sculptures, far from keeping out the profane, could only lead the licentious to flock to these temples. Sura-sundaris and *maithuna* couples replaced gods on temple walls and niches. In fact, such public exhibitions of voluptuous couples and sexual orgies in sacred places could only help to invest them with dignity and to sanctify them and free them from the social stigma they otherwise suffered.[54] In short this was an open invitation to sexual license. No longer would the Vidmamirgis be under any compulsion to perform their rites in secret.

But they do not express the pleasure of physical union writ large on the *maithuna*s of Khajuraho, Bhubaneshwar, and Konarak. Infact, in the case of angry or more precisely fiercest pesit cannot even be remotely suggested that the god and his prajna in embrace exhibit sexual gratification.[55] It is still more significant that no laymen, princes or others are shown in erotic embraces as in the case of Brahman cal temples. The Buddhist gods embracing their female partners cannot be equated   with human couples in sexual congress nor can they be explained by a common *hypothesis;* they belong to two different planes of existence. There is also a fundamental difference between sculptures of gods embracing their consorts and erotic couples.[56] In the Hindu Tantras, they have male purusa female purusais the quiescent, static principle. In Vajrayina of the Buddhists, it is vice versa, the labale being the active element and the female the static. In any erotic play, rati-krida, active participation by both the partners is essential. This is absent from the Hindu and Buddhist interact divinities in embrace. Whereas erotic sculptures.[57]

Jain temples
The Padrivanithan Chowmukha temple (15th century) at Ranakpur, Rajasthan. It would, therefore, is erroneous to ascribe the Erotic sculptures solely to the cult of Kaula- Kapalikas. In the Mayamatam'- III (earlier than 12th century C.E) and the Silparatnam(16th century C.E), the term tapasvi-lil-occurs.This has been interpreted to mean the amorous ports of the ascetics and at best explains, without raising any questions of sectarian affiliation, the few scenes howling ascetics engaged in amorous activities.[58]

Early Buddhist Images
Few such scenes of eroticism in early Indian art may be demonstrated here to show the antiquity of the subject. Few of these could be considered to find out the antiquity of erotic themes.

The gateways of Sāñcī illustrate a number of celestial nymphs reclining on trees that are called *śālabahñjika*s. The images are beautifully decorated with several ornaments such as mekhalas, necklaces, a row of ankles but are stark nude, exposing the genitalia.[59] The image is dated in the 1ˢᵗ century C.E.In another case a man and woman are found in close quarters, the man taking the hand of the woman and persuading to drink something that he holds in a cup. In the nearby panel worshippers are found who pay respects to the Buddhist sings of worship such as the Buddha-*pāda* or *stūpa*. The image from Nāgārjuanakoṇḍa is dated dated in the 2ⁿᵈ century C.E.[60]Several events of the *Jātaka* stories are illustrated in these Buddhist carvings. People in these scenes appear in a group that pertains to life in villages or cities. Few such events from the *Vesantara Jātaka* and *Mandhata Jātaka* are illustrated in scholarly works.[61] These include some women in a bizarre posture and may represent dancing girls who accompany a troupe to a Buddhist temple.James Fergusson as early as the 1870s drew the sketches of some of these sculptures; e.g.

The Buddha found seated in dhyana and men and women having a *darśana* of the images from both sides. Women in these cases are nude and may be dancing girls.[62]Another image represents the *parinirvāna* of the Buddha from Cave XXVI at Ajanta in which the colossal Buddha is found reclining. Above the huge relief are found celestials paying homage to the Lord. Below are human beings in various postures such as seated, kneeling or dancing and few of these are partly nude.[63] In these cases nudity could not be viewed in the context of eroticism.

Following James Fergusson, C. Sivaramamurti was fond of drawing the sketches of these images that he has illustrated in his works on Indian art. His work on the Amarāvati sculptures, first published in 1942 by the Madras Government Museum is an important work in the present context. These illustrate the dress and ornaments of the people and show them in different postures.[64]

Amarāvati Sculptures

Discovered by Col. Colim Mackenzie in 1797, the British government conducted periodical surveys and the monuments in complete ruins. It is unknown history how these wonderful monuments fell a prey to Muhammadan vandalism or natural devastation is not known. The collectors of the then districts in Āndhra and Madras systematically and periodically removed the broken architectural pieces and slabs to the museums in nearby Āndhra headquarters or the Madras Presidency Museum and England. C. Sivaramamurti, the then Curator of the Madras Museum systematically examined the exhibits and published a report in 1942. Some of these representations of men and women in these broken slabs may be examined in the present study.

In many cases the images of men and women pertain to devotees offering worship to the Buddhist sacred objects such as the Wheel of *Dharma*, *stūpa* and so on.[65]Some of the images find men and women in semi-nude postures that may not be verbally nude but represent the mass in their habitual dress habits.[66]Some of these may relate to the Buddhist legends as told in several versions of the *Jātakas*.[67]Buddhist minor characters such as dwarfs playing and amusing others with their naughty actions.[68]Some of these appear like erotic illustrations[69] but actually illustrate the worship of the Buddha. It is not clear whether Tantricism was a matter to reckon with in such an early period.

Flowering of Hindu Art

About 1,500 rock-cut cave temples have been reported from all over the subcontinent of which the majority is concentrated in Western India, Gujarat and Central India.[70] About 75% of these are of the Buddhist-Jain lineage. Early Hindu images have been reported since the Kuṣāṇa and Sātavāhana times. The iconographic features of these images mostly follow the earlier Buddhist models.[71] Most images of this period are of *yakṣa* and *yakṣī*s.[19] Giovanni Verardi has brought to light a number of iconographical specimens that seem to pertain to the early stages of Tantric art of the Kāmboja and Gandhāran regions in India.[72] The most important early findings of this study are the following:

Lajjāgaurī from Kahsmir Smast with the legs widened and the yoni displayed.*Sthānaka*-Gaṇapti in *urdhvaretas* (phallus erect) mode

However, the roots of the Hindu phase of rock-cut art and structural temples could be traced in the Art of the Guptas of which the works by Joanna G. Williams and Sribahagavan Simha are noted. These two reference works are not concerned with either the Tantric art or Śākta in a specialized perspective. They throw light on how Tantricism had its roots in Gupta art. Representation of celestial figures in semi-nude postures and those of *yakṣa*s and *yakṣī*s continued following the earlier Buddhist tradition. Few of these reported in earlier works may be noted hereunder:

Bracket motifs of divine *śālabhañjika*s[73]·*Urdhvaretas*-Śiva with Umā[74]
Sexually provoking Gaṅgā and fragment of a goddess[75]
Mukha-Liṅgas from Nachna and Kohoh[76] and so on.
These acquired a wider popularity in the Western Calukyan art in Aihole, Badāmī and Paṭṭadakkal. Delineation of nymphs and *apsaras* continued in the art of the Pallavas and Pāṇḍyas. Particular interesting from the Tantric point of view are the following images that find expression in the structural temples of Aihole:

Brahmā attended by *apsara*s in erotic mode in the Hucchapayya-*maṭha* temple[77]·Viṣṇu in erotic mode with penis erect and women nearby in the Lad Khan temple[78]·*Pūrṇakuṃbha*s in huge numbers on the plinths of the temples[79]·Woman seated like Lajjā-Gaurī or Yoninilayā and nearby two men standing with erect phallus, which the goddess holds in both her arms.[80] This is definitely a Tantric ritual image, dated around the 7ᵗʰ century CE.The Tantric orientation of the Ēkampam in Kāñci is acclaimed in literature around the 7ᵗʰ century CE; e.g. the *Mattavilāsa* of Mahēndravarmaṉ I (c. 610-30 CE). Few American scholars argue the Kailāsanātha temple in Kāñci was oriented toward the Yoginī cult.[81]

It is understandable from the above study that since the flowering of Hindu art under the Guptas eroticism in one form or the other seems to have entered the realm of art.[82] The temples of Aihole are positive evidences of the erotic ritual going hand in hand with the temple arts. This acquired a vivid expression in the temples of Central and Eastern India by about the 9ᵗʰ century CE. A number of centers such as Khajurāho and Hīrāpūr provide evidences of Yoginī worship. Besides Devangana Desai has presented a list of temples in which the erotic art attained full-fledged form. Thomas E. Donaldson has studies the temples of Orissa that is more than encyclopedic in nature.

The Yoginī Cult and Erotic Art
The Yoginiṣ are a group of sixty-four goddesses that are considered to be the main deities of Tantric worship.[83] The famous temples for the Yoginīs are from Khajurāho and Hīrāpūr in Central and Eastern India. However, scholars have detected the evidences of Yoginī worship in northern India from the following places that mainly cover the modern states of Uttar Pradesh, Madhya Pradesh and Orissa. The places are: Nareśar, Mitauli, Hinajajgargh, Dudhai, Badoh, Lothari, Rikhiyari, Khajurāho, Shahdol, Bherāghāṭ, Rāṇīpūr-Jharial and Hīrāpūr.

To this list Kāñcīpuram from Tamilnadu is added.[84] R.K.K. Rajarajan suggests to this list Ellora, Aihole, Tirupparaṅkuṉṟam, Kōyamputtūr, Paḷḷūr should be added. It is also added that several of the temples in Kerala go by the name Bhagavati. Therefore, if a systematic survey is undertaken a number of places from the south could be added to the list of Yoginī temples. Temples with a cluster of erotic images from the basement to the *vimāna* and the integral parts of the temple such as *maṇḍapa*s are concentrated in Orissa and the Buṇḍelkhaṇḍ region in Madhya Pradesh.[85] A cluster of temples are found in Bhuvaneśvara.[86] The other important centers are Koṇāraka and Pūri, Khajurāho was a region ruled by the Rājpuṭ kings of the Chaṇḍella dynasty. They built a number of temples in this temple city such as Kandarīya Mahādeva, Lakṣmaṇa, Vāmana, Chauṣaṭ-Yoginī and a number of Jain temples. The major attractions of these temples are the erotic carvings of which scholars like Thomas E. Donaldson have spent their life time in research.

Conclusion
The political interaction that the imperial Cōḻas had with Kaliṅga seems to have initiated a new course in the artistic output of the Tamils. Since the middle Cōḷa times the erotic arts get into the mainstream of art in Tamilnadu. With the advent of the Vijayanagara-Nāyaka times erotic arts linked with the erotic rituals seems to have very

much impressed the Tamil traditions. We may add there is no Vijayanagara-Nāyaka temple in Tamilnadu that fails to accommodate erotic images. We may add here that there is no exclusive work dedicated to the erotic arts of Tamilnadu. In Tamil tradition the wood-carved temple cars of Tamilnadu are the abodes of the iconography in the erotic arts. Against this historical setting, the erotic images in the Tamil country may be examined and their *raison d' etre* discussed.

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The Art of Justice: Woman Holding a Balance

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Abstract
The Roman goddess of Iustitia (Justice), the blindfolded woman equipped with sword and scales, who impartially delivers human fate in this life and the next, seems almost a timeless figure. And as the image of order in judgment, she is the most universally recognized icon of fair rule and good government. The origins of the goddess and the symbolic use of the scales predate the Roman world, deep in the ancient world, in the Egyptian divinities of Maat and Isis and the myths of the Book of the Dead. The Roman allegory is equally indebted to the Greek deities of Themis and Dike.

The continued importance of Roman law in the modern world is incontestable, while in contrast, the allegorical figure of Justice which characteristically adorns public buildings and courthouses, appears also in unofficial contexts of popular imagery. To encounter the image of Justice as a modern virtue, this paper looks to Dutch painting of the seventeenth century, to Johannes Vermeer's work, *Woman holding a balance*. His composition places the solitary young woman who weighs gold on a delicate set of scales, between the viewer and the backdrop, a painting (within a painting) of the Last Judgment. This discussion explores the persona and the painting through a range of iconographic schema that resonates on also ritualistic and philosophical levels. Is Vermeer's *Woman holding a balance* the first modern figure of Justice?

Keywords: Justice, Vermeer, art, history, Dutch Golden Age, painting, iconography, mythology

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The pervasiveness of the sign of Justice, the ancient goddess who holds the scale in one hand and a mighty sword in the other, suggests the continued influence of Roman Law as a foundation of contemporary constitutional and juridical systems. The contemporary figure of Justice adopts quite faithfully the Roman portrayal of the goddess of Iustitia (Justice), the blindfolded figure equipped with sword and scales, impartially delivering human fate in this life and the next. As the image of natural and divine order that begets earthly judgment between humans, and as the most universally recognized icon of fair rule and good government, she seems a timeless figure. She is a visualization of the law, communicating the essence of the legal system to the public at an intimate level, and as an image, bypasses the rationality of the books and statutes.

Since Roman times, in the context of the tribunal, the elements of the allegory have remained remarkably resilient–the figure of the goddess is a constant through which the essence of the law has been embodied. Statues and plaques of the goddess grace the law courts and the halls of justice for all variants of government institutions that draw on this sign as a guarantee of the authenticity of a legal model, in a reference to antiquity, itself a testimony to the gravity, consistency and legitimacy of systems of criminal judgment.

Her presence, traced across the ancient worlds, suggests that the goddess is at least 3000 years old. Her persona predates the Roman world and Roman law. Her origins and the ritual use of the scales can be located deep in the New Kingdom of Pharaonic Egypt and in the divinities of Isis and Maat, goddesses both associated with justice and natural law, both pictured in the *Book of the dead*, the instructional manual for the Egyptian afterlife. In one instance, illustrated on the papyrus scrolls of the *Book of the dead*, the heart of a deceased scribe, an important man, is weighed on a balance against a feather, in a ceremony overseen by the goddess. His heart is revealed lighter than the feather, his life is as a result judged worthy and his quest to enter the afterlife is successful.

The Romans, who often used the blindfold to indicate both the goddess's impartiality and intuitive aspects, were in fact indebted to the Greek version of the same allegory, in the deities of Themis and her children. Themis was an Oracle priestess and giver of natural law and order while her daughter Dike judged, personifying Justice. The other three daughter-deities of Themis were the Moraie (the Fates), the spinners of the thread of life, governing the destiny of humans from birth to the grave.

Figure 1. Maria I. Papaconstantinou (1987). *Themis* [Sculpture].

Just as the continued importance of Roman law in the modern world is incontestable, it can be said that the Lady of Justice, as she is now more commonly known, remains an intransigent figure. She consistently features in many neo-classical as well as more modernist-influenced monuments that adorn public buildings and monuments worldwide. Within the institutional context, her role is formal, anachronistic, attached only to the rhetoric of institutions. Stone statues and bronze plaques remember other similar statues and plaques–her function is ceremonial. Even though lifeless, she must be there: detached, featureless, expressionless, she transmits the seeming immutability of the law.

She is as important as the books. She is the visual guarantee that the law she represents is of divine providence, a device that naturalizes and disavows the cultural origins and the discursive processes of the law at large. In myth, Justice is as natural as woman, as truthful and precise in judgment as the scales, and authoritative and awe-inspiring like her oversized sword. In the face of this embodiment of the essence of the law, the lawyers, crime victims and defendants, all submit unconsciously–they don't engage. One does not linger over her image in contemplation, she is recognized. Nor is there a spiritual dimension–no one prays to the goddess of Justice, although she can be feared, like one might fear the grim reaper. This is the institutional function of the icon.

While some modification can be tolerated within the codification of the figure (she can be seen with or without a sword or blindfold), her iconography is more or less static. Similarly, variations may be made in her stylistic or aesthetic treatment, that they might better engage the figure in a reflection of the spirit of the time. Within the institutional context however, whether Rococo or Cubist, the goddess of Justice remains always herself and her meaning is fixed.

Beyond the walls of government and the courts of law, unofficial and popular images of justice abound, for example in the heavy metal sub-cult of Lady of Justice tattooing. But a casual Web search for images of justice, rather more than locating images of the goddess figure, will more characteristically return a long and varied series of images of injustice, or lack of justice, in a photographic vernacular that reports on human suffering and related protest. While it lacks the universalizing capacity of the official sign, documentary photography, the so-called concerned photography, indicates the limits of law through an engagement with alternative models of justice, those based in human rights and/or social justice agendas.

Complementing the rigidity and singularity of the official signs of justice that can only denote, such images of Justice lie beyond the legal frame of the state. Popular images of the goddess of Justice have been, in contrast, unlimited in how and what they narrate and connote. The vernacular use of the figure ranges across painting, sculpture, architecture, the decorative arts, illustration and literature, in a cultural panorama where the sign is explored. As a popular figure, rather than a precise and paired down icon, Justice has been elaborated in varied and hybridized narratives, allegories and metaphors. Within Christian iconography, for example, Justice has been a fluid entity, at times embodied as an angel, the Madonna, the Byzantine Saint Michael, Christ or God himself–and each time the divine judge has weighed human souls. No allegorical scene seems quite complete without her. At times the figure of Justice is found amongst a chorus line of Christian virtues, alongside Faith, Hope, Prudence, Temperance and Fortitude. At other times she is the sum of all these attributes, as a totalized authority–like the vengeful God, with his sword raised in fury, towering over the Last Judgment scene of the Sistine chapel. It is as if across art history, where a critical mass is required, Justice can be found–alongside the other sibyls, saints and heroes of the frescoes, worked in mosaic, carved in stone capitals, decorating illuminated manuscripts, and populating coats of arms and tarot card packs.

Figure 2. Johannes Vermeer (c.1662). *Woman holding a Balance* [Painting].

In the mid-seventeenth century in Delft, a city of northern Netherlands central to the history of Dutch independence, Johannes Vermeer painted *Woman holding a balance*, on a relatively small canvas, one of his series of studies of women portrayed within a tranquil and ordered domestic interior. This image, I would argue, presents the ancient figure of Justice, in her first modern guise, amidst the flowering of humanist philosophy in the Netherlands at the height of the Golden Age of Dutch painting. The year was 1662 and Delft was the city of the artist's birth. It was in his actual home that he paints a young woman poised in a contemplative moment, holding a delicate set of scales that are empty.

Figure 3. Detail. Johannes Vermeer (c.1662). *Woman holding a balance* [Painting].

A demure young woman, seemingly pregnant, faces a mirror and also a window from where enters a diffuse golden light, filtered by a curtain to dimly light the room. Strings of pearls and gold pieces lie on the table before her. The rather indistinct and Italianate painting on the wall behind her is of the Last Judgment, the biblical scene of apocalypse: in this painting within a painting, in an aureole is Christ, who judges from above over saved souls and damned souls, in a universal struggle between good and evil. Vermeer's composition is carefully balanced, a geometrically precise organization of space. In what has been called 'a dream of domestic peace' (Graham-Dixon) the work famously exudes an almost spiritual calm. The theme is generally interpreted as a Vanitas, a warning against earthly pleasures, suggested in the pearls, gold pieces and the mirror, a reminder of the judgment that awaits us all, the same destiny that also awaits the woman's unborn child. For many historians it is a memento of the insignificance of human concerns and the importance of turning to God (Vergara & Westermann, 2003, p.254). The woman portrayed has been interpreted as the personification of Vanitas, she embodying, like a Madonna, the appropriate temperance that allows her to transcend the desire for riches and other earthly pleasures. Justice, in the Christian iconography, is then transformed from her ancient role to a religious state of grace, one of a list of Christian virtues, often depicted together with the above-mentioned fortitude, prudence and temperance.

Figure 4. Clara Peeters (attributed) (c.1618). Vanitas *or* Self Portrait [Painting].

Among the precious thirty-five surviving paintings of his oeuvre, the majority are studies of women: women engaged in simple activities from private contemplations to flirtatious conversation. *Woman holding a balance* is one of this series of Vermeer's studies of women depicted in Dutch domestic interiors, many of them posed and painted in the same room on the upper level of his home in Delft. Vermeer made paintings of ladies and maids, many of them involved in quite mundane daily tasks or pastimes, often observed absorbed in solitary moments. This series includes *The lacemaker*, *The milkmaid*, *The glass of wine*, *Officer with a laughing girl*, *Lady with her maidservant holding a letter*, *Woman in blue reading a letter*, *Lady standing at a virginal* and *The music lesson*. *The allegory of painting* depicts the artist working on a canvas, a painting of the life model before him, a young woman dressed as a classical muse, suggesting that art itself lies in a relationship of artist with woman as subject.

Figure 5. Johannes Vermeer (1666-1667). *The allegory of painting* [Painting].

If, for Vermeer, woman is the very allegory of art, his subject matter also conforms closely to the genre painting of the Dutch Golden Age of the 1600s, a genre that contrasts the naturalistic treatment of characters with the formal geometry of the architectural forms that frame those characters. Studies of women that served as vehicles for moral/ethical and even political and philosophical questions of the day

became a staple of the genre. Women were generally cast as the protagonists of moral lessons that counseled against various excesses, such as drunkenness, debauchery and idleness. Simple devout acts of daily domestic life were shown to offer the potential for transcendence towards spiritual states. As experimentation in the pursuit of higher values and vision, genre painting defined itself in its secular subject matter, holding a mirror to the mundane of the society to explore the potential for great art in minor subject matter.

Simon Schama, in his study of the Dutch Golden Age, argues that the single burning ethical question that the nouveau-riche citizenry of the Dutch republic strove to resolve was: how much wealth was enough wealth? (Schama, p.323) He points to the tension between the puritanism of the culture and the exponential growth in wealth that the country generated through mercantile capitalism–the Netherlands peaking at the mid-seventeenth century as the dominant trade economy worldwide. While Vermeer's *Woman holding a balance*, might appear to rehearse the Protestant puritanism and the Lutheran work ethic of the period, the range of possible interpretations offered by the work arises directly from the conflation of the thematics of Vanitas with the sign of Justice, in a secularized vision of the human as divine. The balance, a reference to the weighing of human worth and the judging of fates, also recalls that the same instrument was used from prehistoric times for measurement (initially using seeds) and was in Mycenae associated with stewardship, discernment and social order (Seidenberg & Casey, p.196).

Edward Snow argues that to propose this painting as an allegory of Vanitas is to 'is to opt for a meaning that is at direct odds with the immediate spiritual impact of the painting' (Snow, p.179). He describes that impact:

Woman holding a balance *provides us not with a warning but with comfort and reassurance; it makes us feel not the vanity of life but its preciousness. Against the violent baroque agitation of the painting behind her, the woman asserts a quiet, imperturbable calm, the quintessence of Vermeer's vision. Against its lurid drama of apocalyptic judgment, and the dialectic of omnipotence and despair it generates, she poses a feminine judiciousness, a sense of well-being predicated on balance, equanimity, and a pleasure in the finest distinctions. Against a demonic, emaciated fiction of transcendence, she exists as a moving embodiment of life itself, and what is given to us in it. (p.179)*

Where Justice is a state of grace and she, like an ancient Oracle, weighs life itself, the allegory of Vanitas is rewritten and the Manichean struggle between good and evil is resolved. Vermeer reduces the narrative to an episode, inverts the symbols and subverts the signs. Pearls are symbols of purity rather than only vanity, and the mirror is no longer the sign of self-absorption but of consciousness and self-knowledge.

Much has been written about Vermeer's modernity that discusses his depiction of the fashions and the popular pursuits of the 'dandies and damsels' of the era (Blankert, 1995), his devotion to 'nature' over classical themes, as well as his presumed use of optical devices, such as the camera obscura, in the pursuit of verisimilitude (Penn, J & Ziegler, 2013). In *Woman holding a balance* however, it is the gentle humanity mapped onto the divine attributes of the figure of Justice that suggests an interiority associated with a modern subjectivity. Vermeer's modernity in this work lies in the

sense that the question of judgment has become philosophical and no longer exclusively a theological investigation. *Woman holding a balance* offers jurisprudence, a philosophical reading of law, rather than the law itself. As Snow suggests, she stands between the viewer and the receding and blurred baroque vision of the apocalypse behind her, in a recognition of shared humanity as the moral bond of human society in the early Enlightenment.

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