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*The Procedure of Nationalism in King Rama VI's Play:
A Case Study of Hua Jai Nak Rob*

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The European Conference on Literature & Librarianship 2015
Official Conference Proceedings

Abstract

In the reign of Phra Mongkut Klao Chaoyuhua — King Rama VI who is known as King Vajiravudh, Thai was confronted with many profound difficulties, especially colonization from western countries. “Hua Jai Nak Rob” was written in 1913 by His Majesty King Rama VI. The purpose of this play was to suggest and arouse Thai people to protect their own country. Therefore, the Thai boy scouts, a group of people who sacrificed themselves to defend country by supporting soldiers in war, were exemplified. In addition to stimulating people, the understanding of boy scouts’ importance has been clarified as well. The role of this play is not merely for entertain, but also demonstrates the power of nationalism clearly. Although “Hua Jai Nak Rob” was written in a hundred year ago, but its idea of patriotism is never obsolete. For this reason, this play has always been chosen to perform in many events until now.

Keywords: colonization, nationalism

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Introduction

“Hua Jai Nak Rob” is one of the most important theatrical plays written by King Rama VI. Evidence show that this theatrical piece was written in 1913. This play has been recognized as one of Thailand’s greatest plays and selected to be performed in various forms such as stage play, TV show and films.

This royal play involves an elderly former government official named Phra Phiromworakorn, who despises the scouts as he views them as of no use. One day, war erupts in Thailand and he witnesses these scouts and soldiers help defend the country. His eldest son volunteers to deliver a message calling for military reinforcements but succumbs to a bullet. His youngest then volunteers to deliver the message in his brother’s place. These events gradually change his attitude towards the scouts. Due to their superior numbers, the enemy captures his house and hold him hostage, but fortunately, the enemy has to retreat as the scouts that come to help have a bigger troop. Once Thailand has secured the occupied territory and after fully realizing the significance and usefulness of the scouts, he full-heartedly volunteered and joined the boy scouts.

There are two main objectives King Rama VI wanted to convey to the readers. First is the purpose of the play which is to support the activities of the scouts. The second is to stimulate and instill patriotism in every Thai citizen. It can be noted that despite it being more than a century old, the main theme has been pertinent to every period in Thai history.

Support for Thai Boy Scouts Affairs

Through Hua Jai Nak Rob, one can see the duties and significance of those who took part in performing scout duties even before the founding of the boy scouts. The scouts are soldiers under the command of the King with the responsibility of gathering military intelligence i.e. the number of enemy troops, the direction they are coming from, the battle strategies etc. Nowadays, the definition given to the boy scouts is used to describe the military spy or scout¹ in English term.

King Rama VI established the Wild Tiger Corps and started to recruit members on May 1st, 1911 with the main objectives of:

1. Defending the territories of the country and protecting the king
2. Acting as reinforcements to the army and police especially during emergency situations

After King Rama VI successfully founded the Wild Tiger Corps, 2 principles were established. The first of which involves the duties that must be carried during times of war, namely defending the territory with no military assistance available, holding the fort when attacked, hindering the enemy’s siege, being in regular communication with the army and assisting in their missions, and gathering intelligence. The second

¹Worachart Meechubot, **Historical Anecdotes of King Rama VI**, (Bangkok: Sangsan Book, 2010), 134 – 135.

involves internal peacekeeping operations, namely assisting officers in general peacekeeping, assisting during fire emergencies, the guarding of the royal palace and philanthropic duties.

The responsibilities of the scouts mentioned previously reflects the intention of King Rama VI to train the Thai people to defend the country and to understand the essentials on what to do in certain situations. The unequivocal guidelines facilitate the scouts in performing their duties of protecting the country. Furthermore, King Rama VI introduced the National Scout Organization of Thailand and its rules and regulations in order to instill discipline, humanitarian values and patriotism to the youths of the country who are currently studying in primary and secondary schools. King Rama VI implemented the knowledge and principles of scouting he learned from England, where he had studied. Thailand is the third country after England and the United States of America to establish scouting.

Nevertheless, the inception of the scouts was met with some skepticisms as many deemed this affair as ineffectual and was squandering the coffers of the country. King Rama VI acknowledged this problem and therefore wrote the play “Hua Jai Nak Rob” to inculcate the public and the sceptics about the significance and advantages of the scouts as seen in the following dialogue revolving around the topic of the importance and duty of a scout. The following exchange is between Luang Manu and Phra Phiromworakorn, who represents the sceptics. Luang Manu is trying to explain to help the protagonist understand the significance of the Boy Scouts.

Luang Manu : My apologies but I think there should be enough reason to forbid something. May I ask, why do you hate the scouts?

Phra Phirom : I think it’s wasting the children’s time instead of learning in school.

Luang Manu : Training and learning to be a scout is not a waste of time. On the contrary, children who are scouts will have more knowledge than those who are not.

Phra Phirom : I beg to differ. I think it’s just fun and games.

Luang Manu : In being a scout, one learns to be strong. Being a scout teaches children to be patient.²

Scout affairs in Thailand has constantly developed and flourished. Nowadays, schools in the primary and secondary level throughout the country have included Scout programs in their curriculum to broaden the students’ knowledge, instill values and develop personal physical fitness and abilities.

Inspiring Thai Citizens to Foster Patriotism and Sacrifice for the Country

The reason King Rama VI wanted the people to foster love for the country might be because Thailand, during the King’s childhood, faced the danger of the ongoing colonialism, especially by the French ,who desired to spread its colonial powers,

² Phra Mongkut Klao Chaoyuhua, Hua Jai Nak Rob and Ching Nang, (Bangkok : , Suksapanpanich 1972), 6.

brought in boats and ships to the estuary. Thailand opposed France's action but the French did not concede which led to a battle. This crisis ultimately led to the concession of the territory east of the Mekong River, which is part of present-day Laos. I believe that the King remembers that event and did not wish history to repeat itself. As King Rama VI studied in England at Royal Military College, Sandhurst during his youth, he was inculcated with the knowledge and importance of the military and governance. He also knew the dangers of the upcoming World War I. These reasons may have factored in his determination to instill patriotism to the Thai people, so they could defend the country from the ever increasing threat of western colonialism.

In various scenes in the play "Hua Jai Nak Rob", King Rama VI latently infused the important message of spurring patriotism in the hearts of the Thai people and inspiring self-sacrifice for the good of the country through the actions of the scouts who played an important role in helping the country overcome the difficulties of war. One such example of bravery in war time is "Sa-wing", the eldest son of Phra Phiromworakorn who sacrificed every drop of blood and ultimately, his life to defend the country. The most important though is the change in thinking and attitude of Phra Phiromworakorn towards the scouts, from a non-believer who does not see the significance and benefits of the boy scouts and of being one of them. He even forbids his son from joining the scouts. But ultimately, he changes, seeing the importance of sacrificing to defend and protect the country and the King, and joins the scouts to help the country fend its foes.

Commander : If your father answers the question, I will spare his life. Please, talk to your father.

Urai : (Speaking with a shaking voice) I can't. I am Thai.
I would rather lose a father than become a traitor.

Commander : (To Mae Yaem) Will you let your husband be killed?

Phra Phirom : When it's time, it's time. (Walks to wife and daughter)
Mae Yaem, Mae Urai. Don't be sad. I have lived a long life. Everyone born must die. This time, I don't regret it because it is giving up my life to protect my home and king. There's nothing more honorable than sacrificing one's life.

Urai : Father.

Phra Phirom : Urai, my dear daughter. Since you were a child, you have always wanted to be a boy. Now is the time to be as courageous as a man. When you have your own children, teach them to be loyal to our beloved king. Teach them to love our country and be a faithful believer and adherent of Buddhism.³

³ibid, 78 – 80.

Conclusion

Thailand has not been in wars unlike in the past, but after 102 years after its inception, the message of this play by His Majesty King Rama VI still resonates in every period of Thai history, instilling patriotism and the upholding of self-sacrifice for the good of the country among the Thai people. This play is especially pertinent in the current events in Thailand, where there are group segregation and each group openly expresses its radical political opinions that clash with each other that sometimes these people forget that they are bonded by being countrymen.



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*The Power of Literature in African Development Since the 1950s:
A Focus on Kenyan Author Ngugi wa Thiong'o'*

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Because subjects like literature and art history have no obvious material payoff, they tend to attract those who look askance at capitalist notions of utility. The idea of doing something purely for the delight of it has always rattled the grey-bearded guardians of the state, sheer pointlessness is a deeply subversive affair.

Terry Eagleton 2008

Art encourages you to fantasize and desire. For all these reasons, it is easy to see why it is students of art and English rather than chemical engineering who tend to staff barricades.

Terry Eagleton 2008

We writers and critics of African literature should form an essential part of the anti-imperialist cultural army of African peoples for total economic and political liberation from imperialism and foreign domination.

Ngugi Wa Thiong'o 1981

Do we want to free and be freed by the text? It depends on how we read it and what baggage we bring to it. Hopefully the work of art may contain that which makes us look again, critically, at our baggage.

Ngugi wa Thiong'o 1981

African history has been described as a hero in African literature. In this paper I argue for the reverse: that African literature is not only a hero in African history but also a powerful proactive force in the continent's development. The contribution made by African literature constitutes the academic arm of the continent's multifaceted struggles from the 1950s to date. African writers /pen soldiers bear many pet names that signify their essence and power in the society such as "artist the ruler", "Oracle of the people", 'self-ordained priest", "novelist the teacher", "voice of conscience" and so on. A comprehensive history of African development in the last half a century must of necessity take cognisance of the contribution made by creative artist and texts. In this paper I focus on the contribution made by the prolific Kenyan author Ngugi wa Thiong'o.

Since the 1950s many African countries have had many political leaders some of whom doubled as poets, such as Leopold Sedar Senghor and Agostno Neto, essayists and autobiographers such as Kwame Nkrumah, Oginga Odinga and Nelson Mandela. There have been political writers and lovers of literature such as Julius Nyerere, to cite just a few. Senghor the first president of Senegal retained his poet-cum- politician identity throughout his life. He viewed both fields as expressions of the same African protest against political-cum-cultural imperialism.

His ideology of negritude was realised through both fields. Agostinho Neto the first president of independent Angola was also a poet-cum –politician. He started writing poetry in the 1940s and continued writing in the fifties and sixties –the difficulty years when he was in and out of prison. In his foreword to *Sacred Hope* (1974), Basil Davidson summarises Neto’s poetry thus:

Chants of sorrow, these are also songs of joy. Poems of departure, they are also poems of arrival. They are highly political writings but their message has nothing to do with the machinery of politics, and even less if that were possible, with the empty political propaganda. If they are political poems, then they are political in the sense that Shelley wrote political poems, in the sense that Brecht wrote political poems..(Neto,1974: xiii).

Nkrumah the first president of Ghana was an essayist with a keen eye on the function of the arts and literary art in particular in the process of colonisation and consequently in decolonisation. Oginga Odinga’s *Not Yet Uhuru* (1967), and Nelson Mandela’s *No Easy Walk To Freedom* (1965) speak of different levels of oppression but also demonstrate deep hope for complete freedom.

In the first generation of leaders of independent Africa, Julius Nyerere the first president of Tanzania ranks high among those who understood the philosophy and potential power of literary art. He knew when to exploit and contain it. As a believer in Marxism he presumed the function of literary and other arts as part of the superstructure .His deep understanding of the discipline is exemplified in his translation of three of William Shakespeare’s plays into Kiswahili, the local/national language. The very fact that Shakespeare’s European texts from a different era were still relevant in modern Africa signifies the power of the literary text across a myriad of contexts. No wonder Nyerere who understood this fact encouraged the arts in many ways. Unlike Nyerere, other political leaders around him appreciated literature only when it served an overt propagandist function in their favour but rejected it when it became critical of their actions.

Not all independent African countries had leaders who supported the arts. There were other first generation African leaders who were threatened by the power of the text. In Kenya Ngugi wa Thiong’o was detained by Jomo Kenyatta the first president. It is ironical that Jomo Kenyatta Foundation established an annual prize for Literature from 1974. Even more ironical is the fact that wa Thiong’o met Uhuru Kenyatta son of Jomo when he came to Kenya from exile to celebrate fiftieth anniversary of his first book *Weep Not Child* (1965).From detention wa Thiong’o went into exile. A number of Kenyan writers were to follow particularly during the Moi era 1978-2002.

From the 1950s to date Africa has produced a long list of artistic rulers who have engaged the African experience through prose fiction, poetry, drama and theatre, film, and practical criticism. In most cases the artists have challenged the power of the politicians and paid heavily for their audacity with imprisonment, exile and even death. Their crime is often summarised euphemistically as treason. In retrospect “treason” can now be defined as valid knowledge and truth rooted in critical thinking with the ultimate aim of structural social transformation. As Terry Eagleton concludes, literally philosophy is “deeply subversive” mainly because artists are “trained to imagine alternatives to the actual” (2008:833). The censoring political

rulers understand the potential of literature and exploit or punish it in equal measure. Interestingly, few African scholars in other disciplines particularly the sciences have been subjected to similar victimisation, which raises the question: why would fiction--mere imagination threaten the political ruler with all his resources and instruments of power? That notwithstanding, literary art is generally undervalued and relegated to the margins of verifiable knowledge since it is neither scientific nor technological. At the surface level its entertainment function tends to subsume the didactic. In modern Africa, unlike traditional Africa, literary artists are either victimised or abandoned to pauper existence. Fortunately their creations are timeless and enrich our understanding of many aspects of human experience including the concept of development.

In contemporary discourse in Africa, development is generally perceived in economical terms as the process of material production and creation of commensurate ideas, policies, structures and institutions, with the ultimate aim of solving practical problems of poverty, ignorance and disease in order to change a country from developing (read under developing) to developed status. The developed world that prescribes development strategies emphasises science and technology starting from the education system and subsequently spreading into other areas of daily experience. Educational institutions are established on this basis. Hence, the multiplication of institutes of technology something or other, never institute of literature and literary studies, history, anthropology, philosophy or sociology. Before the 1970s, much of the literature taught in school systems in many African countries excluded African literature. Little research was done in this discipline. In developmental language research denotes investigative activities that yield solutions to practical problems. Research in the humanities is generally not given priority in development agenda. There are many other signifiers of this deification of science versus reification of the arts. Yet everyday experiences are shaped by both discipline categories as sources of knowledge.

In *Theory of Literature* (1949), René Wellek and Austin Warren argue that the humanities had systematic epistemology long before modern science. Indeed philosophers and poets such the Greek Sophocles and Euripidies were theorising meaningfully about the universe centuries before technology ventured into space. Although there is no explicit dismissal of the knowledge in the humanities especially literary art in Africa, there is equally no explicit acclamation of the non-material contribution it makes to socio-economic development by providing the necessary moral guidance, critique, caution, and evaluation.

Reading any developmental documents one would think that the sciences and the arts are mutually exclusive in our lives. Eagleton argues that artists “raise questions of quality of life in a world where experience itself seems brittle and degraded” and that “those who deal with art speak the language of values rather than price. They deal with work whose depth and intensity shows up the meagerness of everyday life in a market-obsessed society” (Lodge and Wood: 2008: 833). Market is the final phase of technology. In this sense literature seems to be antithetical to scientific technological development aimed at poverty eradication. This is subversive indeed! Yet, paradoxically it enhances development by providing the vital antidote to value-free capitalist tendencies that drive humanity to obsessions. Moderation is humane but obsession is savagery. To serve humanity constructively capital, machines and markets need the humanities and literature in particular. Ngugi wa Thiong’o delineates the complementarity between the science and the arts in colonialism succinctly in *Writers and Politics*:

“to make economic and political control the more complete, the colonizing power tries to control the cultural environment: education, religion, language, theatre, songs, forms of dances, every form of expression, hoping in this way to control a people’s values and ultimately world look, their image and definition of self “(1981,12).

The same complementarity underpins contemporary non-residential imperialism because it is basically cultural. It is characterised by entertainment excesses in music, film, pornography, and non-scientific sporting activities circulated on internet which is hitherto the highest stage of technology second only to technological traverse of the outer space. Some of the rich and famous of the developed world thrive on the arts that are first created imaginatively then scientifically commoditised and technologically disseminated. It is this process that is currently achieving involuntary re-colonisation of African youths to alien ideologies and lifestyles in the name of globalisation which is consciously designed by global North and dumped onto the unsuspecting and increasingly culturally impoverished global South.

The developed world rewards its artist alongside scientific inventors. The many awards and prizes of which the Nobel Prize for literature ranks highest, exemplify the great significance attached to the discipline. Thankfully the award committees abroad have awarded some African artists-some of whom are victimised at home. In Kenya for example Ngugi wa Thiong’o the leading artist is yet to be awarded for his larger than life literary contribution.

Considering the broad function of literature, it is understandable that it is literary artists--most of them products of imperialist education system--who have effectively scrutinised and deconstructed imperialist ideologies and survival strategies. While many Africans were still mesmerised by what the late Walter Rodney called “assorted rubbish” and convinced of confessed noble motives of European civilising missions purportedly aimed at developing the dark continent, African writers saw: “things falling apart” culminating in retrogressive development as their compatriot historians examined “how Europe underdeveloped Africa “and essayist Frantz Fanon bemoaned the cumulative fate of the “wretched of the Earth”. Subsequent struggles and mobilisation for independence were punctuated with various genres of literary art: work songs, war songs, fly whisks and other artefacts of black power, negritude poetry, fighting poetry like when *Bullets Begin to Flower, Sacred Hope, the Trial of*

Dedan Kimathi and similar travails and all over the continent. There were also predictions of impending demise of resident colonialism in *The conservationist*, end of racism, *In Fog of the Season's End*--to name just a few. And as Africans began to celebrate decolonisation, it did not take long before artistic rulers saw through the façade that clouded their political counterparts and christened the process neo-colonialism as they urged "decolonisation of the mind" that was no longer at ease" to quote wa Thiong'o and Achebe.

The first generation of writers who have outlived victimisation and survived into the 21st century have been joined by younger generations and are still at it --scrutinising issues, interrogating concepts, subverting wrong policies, analysing structures of development versus the quality of life of the ordinary citizen. In effect, they are employing literary stylistics to expose political gimmicks and peep at the Africanisation of capitalist oppression which retards African's genuine development that should entail raising the quality of life for "the wretched of the earth." If such discourses are not integral to development or even developmental in their own right, what is? In any case orature was an integral part of pre-colonial development. According to Macmillan Dictionary "understanding the past is a developmental process". Therefore, artist the ruler of whom Okot P'Bitek speaks was and still remains a function of development. The griot /court poet for example was a custodian of culture, historian and counselor in ancient African kingdoms. He schooled heirs to the throne in the holistic informal educational system of the land.

The nature of literature facilitates its board function which combines acquisition of knowledge, attitudes, and values. It can achieve a form of change that is not scientifically verifiable, but change nonetheless because literary art is forged in a language that prompts the audience to critical thought, emotion and feeling. Wellek and Warren describe literature thus: "Poetic language organizes, tightens, the resources of everyday language and sometimes does even violence to it, in an effort to force us into awareness and attention" (1949, 24). They go on to specify the characteristics and intended effect of this use of language as contrasted with literal use of language:

Compared to scientific language, literary language will appear in some ways deficient. It abounds in ambiguities ... it is permeated with historical accidents, memories, and associations. In a word it is highly 'connotative'. Moreover, literary language is far from merely referential. It has its expressive side; it conveys the tone and attitude of the speaker or writer. And it does not merely state and express what it says; it also wants to influence the attitude of the reader, persuade him, and ultimately change him (1949: 23).

It is in this creative use of language that artistic insight resides .The artist is not always obliged to create new knowledge but prompt his audience to rethink what they know but fail to examine critically. As the two critics above argue:

The imaginative writer --and especially the poet--misunderstands himself if he thinks of his prime office as that of discovering and communication knowledge. His real function is to make us perceive what we see; imagine what we already, conceptually or practically know ... Does the artist remind us of what we have ceased to perceive or make us see what, though it was there all the time, we had not seen (ibid: 33-34)?

This is what makes literature pervasive, this constant reminder; awakening and prompting of minds that have become acquainted and acquiescent with perceived fate. In his unique way of pointing out the familiar, anew, the artist defamiliarises and disrupts. It would appear that the author is indeed creating new ideas because he expresses them in new words that recapture attention. According to Charles Davis, "An author if he is big enough can do much for his fellow men. He can put words in their mouths and reason in their heads, he can fill their sleep with dreams so potent that when that awake they will continue living them"(qtd in P.Bitek,1980:39).In post independence African context this didactic function of literature has often been perceived as treasonable because it constructs antidotes to official propaganda. Literature must do this or risk degenerating into cheap court poetry. Didacticism is propagandist in a finer sense of the word. Wellek and Warren explain this paradoxical power of literary art thus:

From views that art is discovery or insight in to truth we should distinguish the view that art-especially literature- is propaganda, the view, which is that the writer is not the discoverer but the persuasive purveyor of the truth. The term 'propaganda' is loose and needs scrutiny. In popular speech, it is applied only to doctrines viewed as pernicious and spread by men whom we distrust. The word implies calculation, intention, and is usually applied to specific, rather restricted to doctrines or programs. So limiting the sense of the term, one might say that some art (the lowest kind) is propaganda, but no great art, or good art or art can possibly be. If however, we stretch the term to mean effort, whether conscious or not to influence readers to share one's attitude towards life, then there is a plausibility in the contention that all artists are propagandists or should be, or (in complete reversal of the position outlined in the preceding sentence) that all sincere responsible artists are morally obligated to be propagandists (1949, 35).

This inescapable inevitability of propaganda in art is further emphasised by Arnold Hauser in his article 'Propaganda, Ideology and Art':

All art aims to evoke; to awaken in the observer, listener or reader emotions and impulses to action or opposition. But evocation of man's active will requires more than either mere expression of feelings, striking mimesis of reality, or pleasing construction of word, tone or line: it presupposes forces beyond those of feeling and form...The artist unfolds these forces in the service either of a ruler – whether a despot or a monarch—or a particular community, rank in society or class; of a state or church, of an association or party; or as a representative or spokesman of a form of government, a system of conventions and norms: in short, of a more or less rigidly controlled and organization (qtd. in wa Thiong'o 1981:6-7).

In society official views emanating from political rulers are often misrepresented not only as the wish of the majority but also erroneously as the 'truth'. And literature – mere imagination-should by inference be the "mother of all lies" as Plato said. In which case, literature should not have bothered Plato or any other ruler. But it did, and still does, precisely because it is the expression of the 'real truth' as distinct from an alternative view of truth manipulated through political stylistics. The artist scrutinises the first truth cum-lies, and presents it together with other perspectives in verse and imagery so that the readers can see and judge for themselves. In a sense, all

the 'truths' are given an evidential base in reality which leads to verification of both the lies and truth and the later eventually emerges because

'Truth in literature is the same as truth outside literature, i.e. systematic and publicly verifiable knowledge. The novelist has no magic short cut to present state of knowledge in the social sciences which constitutes the 'truth against which his' world', his fictional reality is checked (Wellek and Warren 1949:33).

For example, if there is development on River Road in the city of Nairobi, it may be evaluated by enumerating the tall buildings there but since "development" is humanistic it should also be seen in the lifestyle of the people who live there. In Meja Mwangi's *Going Down River Road*, it transpires that the people who labour to construct the buildings have no access to the benefits they generate. The first meaning/truth of development is immediately disrupted by the second truth. Each is a truth in context but one must supersede the other because humanity is the ultimate development index. When the later resonates with the majority of humanity, "the grey-bearded guardians of state" have a lot to fear, particularly because the method of purveyance of the latter is sweetly alluring as P'Bitek observes:

The artist proclaims the laws but expresses them in the most indirect language: through metaphor and symbol, in image and fable. He sings and dances his laws. It is taught not in the school of law, not in the Inns of Courts, but around the evening fire, where elephants and hares act as men. The boat movement, the painting, the sculptures are his law books. The drums, the flutes, the horns, the strumming and plucking on the strings of the musical instruments, are the proclamations of decrees. He lures his subjects by the sweetness of his song, and the beauty of his works. He punishes the culprits with laughter, and awards, the good mannered with praises (1986:36).

In this paper I examine the contribution of Kenyan author Ngugi wa Thiong'o among the many African writers who have contributed a lot to African development in terms of their deconstruction and reconstruction of various African experiences. From 1950s to date African writers on many topics themes including: Missionary factor, the impact and aftermath of colonialism, the question of African identity, the debate on orature and literature, political and economic conflicts, social changes, the link between history and literature, nationalism and contemporary issues, and Afrocentric literary theory. Ngugi wa Thiong'o's selected literary texts cover all these topics and five of his critical texts: *Homecoming* 1972, *Writers in politics* 1981, *Decolonising the mind: the politics of language in African Literature* 1981, *Moving the Centre : The struggle for Cultural Freedoms* 1993, and *Globalectics: Theory and Politics of Knowing* 2012, provide what is sufficiently representative of the power of literature in African experiences. In these five critical texts wa Thiong'o delineates the role of the African writer and his literary creation from the vantage point of the larger than life author, critic, academic and social activist, political detainee, and post-colonial theorist that he is.

Wa Thiong'o's critical texts provide the conceptual and theoretical frameworks that underpin his enormous creative writing including novels, plays, short stories, children's literature, memoir, some of which are written in his vernacular Gikuyu. His literary works capture everything that seems to summarise Kenya's walk through the last sixty years. In all his texts, this author writes for a wider continental and even

international rather than a local national space. In Afrocentric terms his context includes the African diaspora and the entire Third World. For this reason wa Thiong'o, his literary art, critical texts, and his travails at the behest of the powers that be in Kenya, all constitute the quintessential power of literature in African context. A study on wa Thiong'o can be self-sufficient in terms of research problems and questions (he raises very many), objectives and significance, theoretical/conceptual framework and the methodology he offers.

The titles of Wa Thiong'o's critical texts listed above are self-explanatory—they all emphasise the function and power of literary artist and text in various contexts from pre-colonial, to colonial and postcolonial. There are many other writers in Africa who double up as literary critics but Wa Thiong'o surpasses them in many ways. He has written more than forty books of both fiction and non-fiction some of them have been translated into thirty languages.

His first critical text *Homecoming* (1972) is recognition of Africa's loss of identity and the need to return, not to the ideally traditional culture, but to a space from where the African writer and reader can re-examine and critique their status quo. In *Writers In Politics* (1981), this writer discusses the power of literature vis-à-vis as well as versus politics. He explains how colonialism exploited the power of literature to destroy the image of the colonised and therefore the inevitability of reversing the same in the attempt to regain lost image. In the same book the author explains the effort that he and his colleagues at the University of Nairobi effected a major change in literature syllabi in Kenyan education system to include non-western texts. In other words they insisted on a syllabus that "emphasised the literateness of literature rather than the Englishness of that literature (1993:7). On the whole the author uses many examples from various parts of the world to advance his argument that literary art is a powerful tool in development and in politics consequently, no writer can afford the luxury to be politically neutral. In agreement with Arnold Hauser cited above, art for art's sake becomes a convenient tool for those who seek to neutralize its power.

In *Decolonising The Mind* (1981), wa Thiong'o engages the politics of language in African literature. In order to play the role that African literature is expected to do, the author argues that the question of language cannot be ignored. For him much of the power of the text resides in the language in which it is written:

The choice of language and the use to which it is put is central to a people's definition of themselves in relation to their natural and social environment, indeed in relation to the entire universe. Hence language has always been at the heart of two contending social forces in the Africa of the twentieth century (1981:4).

In this text wa Thiong'o discusses the many strategies that used by colonialists to kill African languages but they refused to die. But refusal to write in the languages is what may eventually kill them. On his choice to write in vernacular he envisages the problem of a limited audience but the value of the text far outweighs the limitation. In fact his first book in Gikuyu was well received judging from the sales. He was also the first African writer to be detained by his tribesman president for producing a play in vernacular which attracted crowds. For wa Thiong'o therefore:

The call for the rediscovery and the resumption of our language is a call for a regenerative reconnection with the millions of revolutionary tongues in Africa and the world over demanding liberation. It is call for the rediscovery of the real language of humankind: the language of struggle...Struggle makes history...In our struggle is our history, our language and our being (1981:108).

This debate on the language of African literature continues with many writers taking either side. In my view, African literature has developed and had strong impact on development despite the language. The power of wa Thiong'o's works is exemplified by the translations into many languages. Other African writers' books have been translated into many languages globally. Whereas wa Thiong'o's view that part of the power of the text lies in its original language in relation to the reader, it is also true that its appeal emanates from its content. This is what is meant by a text having power across numerous contexts.

This author's fourth book length critical text *Moving the Centre: the Struggle for Cultural Freedoms* (1993), deconstructs Eurocentrism, racism, classism, and sexism as forms of constrictions from which literature and literary criticism needs to be liberated. This argument is based on his view that the world is inhabited by different peoples with different worldviews located in different centres. The centres relate or should relate to one another on equal terms. The various forms of marginalisations from isms above are manifested in language, literature and cultural studies. Therefore, to reconstruct the situation process of moving the centre must take place and in "nationalism, class, race and gender" (2012:50). Literature has the capacity to move centres in this way and achieve cultural freedoms. But this is not possible unless there is a change in the method of interpreting a given text. The latter is the subject of wa Thiong'o's latest critical text: *Globalectics Theory and the Politics of Knowing* (2012).

The meaning we tease out of a text "depends on how we read it and what baggage we bring to it" (2012:50). This premise underpins the subject of the critical text above. In this text the author defines globalectic reading thus:

a way of approaching any text from whatever times and places to allow its content and themes form a free conversation with other texts of one's time and place, to better yield its maximum to the human. It is to allow it to speak to our cultural present even as we speak to it from our own cultural present. It is to read a text with the eyes of the world; it is to see the world with the eyes of the text (2012:51).

While African literatures achieve decentring of knowledge from Eurocentrism, globalectis decentres theory of reading and knowing the same monocentrism because "Globalectics embraces wholeness, interconnectness...It is way of reading and relating to the world particularly in this era of globalism and globalization" (ibid.7).

On the whole there is no specific criteria by which the power and impact African writers and their works African development can be quantified and qualified but the reverse argument would be impossible to construct considering the large number of literary titles that have come out of Heinemann and other publishers. Some writers like the Ghanain Ayi Kwei Armah wish they would have contributed to solving problems. Other writers such Christopher Okigbo the direct method and died in Biafran civil war. Armah's frustration is shared by many African writers who know that their wisdom accepted by the target audience in power. But Armah's compatriot the late Senegalese author Sembene Ousmane argued that he was making an impact because serving his people who had given him the task that politicians did not want to hear. He insisted that it was the responsibility of writer to be "the voice of the less-privileged" (Per Wastberg: 1988, 22). This mission of the write is a signifier of his power. In this case the censorship that has been experienced at different times all over the continent is yet another signifier of the same.



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***A Critical Study of Mahfouz's Representation of the Oppressed 'Intellectual'
During the 'Nasserite Experiment'***

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Abstract

An intellectual can be defined as "someone able to speak the truth, a courageous and angry individual for whom no worldly power is too big and imposing to be criticized and pointedly taken to task. The real or "true" intellectual is therefore always an outsider, living in self-imposed exile, and on the margins of society. He or she speaks to, as well as for, a public, necessarily in public, and is properly on the side of the dispossessed, the un-represented and the forgotten" (Said, 1996). One must examine such a definition critically, especially within the context of the deformed outcome of the intellectual's dilemma during the Nasserite experiment. Under Nasser's Egypt, the intellectuals have been seriously marginalized as a result of lack of trust which Nasser primarily depended on for his regime's sustainability. The unsurpassed oppressive tactics of discipline some of the intellectuals faced led to an internalization of oppression, and thus a blurring of the Saidian concept of a 'true' intellectual. This study examines selected primary works of Mahfouz including *The Thief and the Dogs*, *The Beggar*, *Adrift on the Nile*, and *Miramar*, focusing on the depiction of the intellectual, illustrated in different character portrayals in the sixties, exemplifying the different reactions of the selected characters to the 'crisis' and the dissimilar transformations each has endured to adapt or reject such oppression. One must note that the above-mentioned oppression was not solely derived from the state, but also includes societal oppression, majority leading to the intellectual's self-imposed exile.

Keywords: Nasserite era, intellectuals' crisis, Egypt, oppression, representations of the intellectual

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Section I: Introduction

Originally, the typical definition of the 'intellectual' that comes to mind can be quite rigid, associated with a certain profession (such as either being writer, journalist or an academic professor). Reading Mahfouz's literature makes one question the rigidity of 'the intellectual' definition that was familiar through theory or 'common sense' and classification of intellectuals. The different portrayals of the 'intellectual' in Mahfouz shed light that there is no rigid definition for the intellectual, and so there were different transformations to the 'crisis' presented, not solely limited to self-imposed exile. If one studies these pieces of fiction as rooting from a socio-political reality, one can argue that the lack of a rigid definition for 'the intellectual' could have allowed Heikal and other defenders of the Nasserite experiment to simply redefine and justify the 'crisis' by incorporating some of the Free Officers within the definition of the 'intellectual'.

Hence, my research question that was meant to be investigated revolved around how Mahfouz depict the 'intellectual' in the selected four novels? and how did the 'intellectual' adapt/ reject to the 'crisis'? The first section of the paper intends to contextualize the novels, as I find it almost impossible to understand literature without clearly fathoming the state in which they were written in. The second section then moves to discuss novel by novel, starting with *The Thief and the Dogs*, followed by *The Beggar*, then *Adrift by the Nile* and finally ending with Mahfouz's *Miramar*. The final section attempts to draw reflections on Mahfouz's intellectual representation as a possible reading of socio-politics under an oppressive Nasserite context.

i) Selectivity of Novels

My ground for selecting these specific four novels is that they all lie within the sixties era where the Nasserite experience started unfolding clearly. Additionally, the protagonists in these novels epitomize varying models of intellectuals whether they are rejectionists, reformists, supporters or opportunists. However, majority of which ended up being exiled. This paper intends to focus on the concept of exile (mostly self-imposed as a retort to either society or authority's tyranny) on intellectuals during the Nasserite era through surveying these selected novels. I am merely striving to highlight specific trends of reactions of intellectuals within the Nasserite iron-fisted, dictatorial context. Nevertheless, to be more accurate, one should have looked at a broader variety of novels to be able to reach a clearer trend. The choice of Mahfouz as an author, specifically was personal, purely in view of the of the nature of his works, he leaned more towards social history, rather than simply an ideological or dogmatic novelist.

ii) Contextualizing the 'Intellectual Crisis' of the Nasserite Era

When Arab intellectuals ironically theorize about other Arab intellectuals, many critique them due to their ivory-tower-state-isolation. What I intend to discuss is the 'intellectuals crisis' of the Nasserite Era is to give a briefing about the context of the intellectual crisis in the Nasserite era and study Mahfouz's depiction of such aforementioned crisis in his four selected works.

To begin with, the intellectuals' crisis started with the takeover of the free officers in 1954 and from that moment onwards, the crisis was exaggerated further with a variety

of other factors. This section of the paper intends to shed light on the debate of the factors that caused the so-called 'crisis', bearing in mind that this entire paper does not argue for or against the crisis but rather highlights some of the causes in some of the time period's literature and then emphasizes the effect of such a 'crisis' on the 'intellectual' as depicted by Mahfouz in the selected four novels mentioned above.

Hammuda talks about three significant factors (in his opinion) that have caused the crisis for the intellectuals. The first was relevant to the army's retreat back to the barracks. This has also been mentioned in Heikal's collection of articles about the intellectuals' crisis published in al-Ahram, that was then collected in a book published in 1961. The intellectuals, according to Hammuda, had a were extremely anxious with the involvement of the army in civil society. The dilemma then was that the intellectuals perceived the army as being entirely non pertinent to the public posts they have managed to swamp after the 1952 revolution (Hammuda, 1985). The problem with such Nasserite context that exaggerated their crisis was that whenever the intellectuals voiced their dismay with the current situation, they would be thrown by the authorities in prison, get tortured or be sidelined by refusing to publish their works or through censorship. An example for censorship was Sun'allah Ibrahim's *Tilka al-Ra'iha* and Yusef 'Idris's *al-'Askari al-Aswad* whereby they were subjected to heavy censorship before they were allowed to come out (Idriss, 1991). Syndicates and unions were co-opted, universities lost the independence (because the elected deans were subbed for appointed ones), promotions were given to people of trust, syllabi were reconstructed to match regime's interests, student activism was channeled in YO, journalists automatically made members of ASU, intellects such as Shuhdi Attiya Al-Shafei died off extreme torture (Idriss, 1991). Matters were made worse by the martial laws that were foisted and the abrogation of parties in 1953 and 1954 (Idriss, 1991). The second factor is pertinent to reinstating parliamentary life and resorting political pluralism (Hammuda, 1985). Various demonstrations broke out calling for canceling martial laws and calling on the army to restore parliamentary life in March 1954. These demonstrations were taken by activists, lawyers, syndicates, university professors.. etc., however, there was no result and the army remained in power. The final factor is the most famous one characterizing Nasser's era, which is the prioritization of people of trust over people of experience (Hammuda, 1985).

Hammouda adds that there were other factors that aggravated the intellectuals crisis as well. These included mal-execution of the ideas that the intellectuals claimed that the free officers borrowed from them initially; not only is the situation limited to mal-execution of such ideas, but also extends to paying such a high price for it (Hammuda, 1985). Hammouda states that this 'high price' included the loss of Sudan and consenting to Britain's right to military intervention (Idriss, 38). An additional factor cited by Idriss was that the intellectuals were not pleased with the lack of ideology of the free officers, which frustrated specifically the 'ideological' intellectuals the most (Hammuda, 1985).

As priory mentioned, the extreme measures taken against intellectuals were not tolerated. These included imprisonment, isolation, exile and inhumane torture.. etc. all of which were methods to silence the intellectuals until they internalize such oppression and stop critiquing the regime. One of the major dilemma's many intellectuals faced which sparked up debate heavy during and post the Nasserite era was the 'who tortured' question. Many intellectuals faced major internal trouble

coming to terms with the idea the Nasser, the symbol of national unity, the prophet and the liberator was the same one who ordered to torture them. Hence, an extensive debate sparked up over whether it was Nasser who gave those torture orders and whether he knew about them or whether they were orders given by Salah Nasr, 'Abdul Hakim 'Amir and other center of powers during the Nasserite era without Nasser's knowledge (Idriss, 53).

Finally, one of the biggest factor of the intellectuals' crisis was the Naksa (1967 war) whereby it was the main war that symbolized and exemplified the seriousness of the Nasserite regime's inadequacies and hence severely depressed many intellectuals who still had aspirations in the regime, which led many of them to resort to isolation, as most clearly reflected in Mahfouz's *Adrift on the Nile*, which will be discussed further below.

Section II: Mahfouz's Literature

All four novels are not isolated from one another, rather they are the product of this oppressive reality manifested on intellectuals. Difference is in the routes they choose. The reason, again, literature is appropriate when specifically discussion such a sensitive topic such as the intellectuals crisis is that literature is an extremely significant as it is a tool to shed light on the internal crisis of the intellectuals, due to extreme oppression that they faced, while still staying within the bounds of regime censorship. These four works are vital to use as they surveyed the crisis through fiction, however them being fiction does not undermine their significance. If this was not true, works like Son'allah's *Tilka al-Ra'eha* (تلك الراححة) would not have been censored. However, one must note any connections I draw between the novels and the realities of Nasser are solely my reading of the novels and do not represent Mahfouz's explicit stance. The four works of Mahfouz discussed below are specifically selected as they all belong to the same era, hence have a role of acting as primary sources of an era. All of which are Mahfouz's depiction of how some intellectuals have undergone this aforementioned dilemma. To elaborate, these works shed light on how different models intellectuals adapted to it, or rejected it.

Najib Mahfuz's *The Thief and the Dogs*

There are two types of intellectuals that Mahfouz represents in his short novel. One of which is Sa'id Mehran, the 'thief'. Mehran is portrayed as the poor student who transformed into a 'thief' stealing money and legitimizing it through a Robin Hood cause. Ra'ouf was his teacher, who was a Marxist intellectual, and a former leader of the student movement, who supported the 1952 revolution. Sa'id was caught stealing and got imprisoned. Coming out of prison, Sa'id's life gets shaken up by various infidelities, whether it being by his wife and friend or the worst, by his teacher, Ra'ouf. Sa'id pays a visit to Ra'ouf, only to his dismay, he finds out that Ra'ouf has metamorphosed into a famous 'intellectual' journalist who sold all his Marxist values in return for a luxurious car and a castle by the Nile. Sa'id has faced many challenges in his life, but the main one was concerned with Ra'ouf's transformation. Ra'ouf selling out his values was the biggest of which as it was a betrayal of Sa'id's own doctrine and stripped Sa'id's life meaning. It delegitimized and shook Sa'id's core beliefs. Ra'ouf's portrayal is very significant as he symbolically represents the class of opportunist intellectuals that arose with the 1952 revolution and was seen to betray the working class (Ra'ouf could be seen as the extension of Sarhan in *Miramar*). the opportunist, who used to speak for social justice but with the rise of 52 and the

destruction of the bourgeoisie, a new inefficient and corrupt bureaucratic cadre was created.

A reading of Sa'eed's relationship with Ra'ouf can also reflect the intellectual-working class dilemma. One then can see how if certain intellectuals get co-optation, it will adversely affect some of the working class if they perceive those intellectuals as the role model. As I read *Miramar* as well, the intellectuals-working class relationship is portrayed similarly, but ends differently with the independence of Zohra (whom I see representing the working class) from Sarhan (again the co-opted intellectual who can be seen as the extension of Ra'ouf Elwan in *The Thief and the Dogs*).

Hence, it is not about an individual struggle between Ra'ouf and Sa'eed but rather can be seen as a socio-political struggle between working class versus the the segment of opportunist so-called 'intellectuals' and the that failed to bring the working class their dream. The struggle of Sai'd can also be seen as a Robin Hood anarchic struggle against an oppressive authority that promised the working class a dream but was seen to fail to bring it to them. Sa'eed referred explicitly to his anarchic belief when asked what can one need in this nation, and he replied by simply stating a book and a gun (Mahfouz, 1961). The gun symbolizes the violent revolutionary spirit and the book could be a representation of a (socialist or anarchic) ideology (or can generally refer to knowledge); hence one can use violence to attain social justice.

It is important to highlight that he represents only a segment on the intellectuals ing an ideological stance. Ra'ouf is depicted as on of the so-called 'intellectuals' who were after their vested interest, and benefited from the system. This is exceptionally noteworthy as it sheds light on the inefficiencies and the corruptness of the 'revolutionary' system. It is important to link these transformations to various intellectuals who were extremely supportive of 1952 revolution but had to adapt by the 1960s, when the revolution failed to bring about its core values such as social equality in this case. Basically, Ra'ouf could be seen as one route some of the intellectuals took to adapt with what 1952 brought them.

Najib Mahfuz's *The Beggar*

Set in a post-1952 Nasserite Egypt, the novel surrounds around Umar Hamzawy, the protagonist that is astray in an existential crisis. Umar, Mustafa, Bothayna and Uthman are the three intellectuals that Mahfouz sheds light on their life transformation to adapt or continuity to reject. To start with, Umar is shown as the bourgeoisie intellectual who is a poet but decides to give it up and instead becomes a lawyer. The novels surrounds around the phase of Umar's life where he becomes a 'beggar' as he begs people, God and everything in the universe to find a sign for his life meaning. Umar attempts to find his reason for existence through various methods that start with love, sex, agnosticism, and then finally end with self-imposed isolation. One of the main prevalent themes that Mahfouz endeavors to illustrate is societal misunderstanding. Umar is feels stranded by how firstly society judges him, but also frustrated by then how the closest people to him do not comprehend what he is going through and thus fail to provide him with concrete answers.

'Umar exemplifies the type of intellectual that feels superior to the society and hence is not ably to share his dilemma with people around him (Mahfouz, 1966, p. 5). His isolation stems primarily, not from his feeling of superiority but rather from the fact that he attempted to share his agony multiple times with his family and close friends

but they did not end up understanding. The result was his relationship with people was one characterized by a feeling of superiority and contempt. This relationship is similar to Sa'eed's (*The Thief and the Dogs*) relationship with society whereby it is characterized by hostility, revenge and basically a society that Sa'eed perceives as decadent. This is also stemming from a lack of understanding from the society to his situation, and hence lack of help.

To further elaborate on society's misunderstanding as projected by Mahfouz, 'Umar is projected to have had three faces: the revolutionary socialist, the bourgeoisie, and the poet. Quitting the first two represent a certain type of intellectual who could not fight the system anymore. Being bourgeoisie is not a facet of the society one can strive to change, but rather is a characteristic. On the other hand, quitting being a revolutionary intellectual as a result of seeing what the oppressive context has done to his friend, 'Uthman is different. It signifies quitting on a belief when one fails to change due to limitations of a context. It is a method of adaptation. He instead switched to existentialist ideals, which have no limit imposed by society or state (so long as he practices it alone, rather than involve people in it it should not then be perceived as a threat). Quitting on poetry was also significant because it sheds light on Mahfouz's portrayed incompatibility between art and science, as perceived by the society- a theme that is common and prevalent in other works of Mahfouz as well. This is further elaborated in 'Umar's discussion with Buthayna about doing both poetry and engineering. The incompatibility here is not meant to reveal Mahfouz's opinion or 'Umar's personal vision but is rather an indication of society's perception of doing both simultaneously as inherently contradicting. 'Umar's crisis is not solely resulting, as vivid in this prior example, from an oppressive state, but rather an oppressive society that goes hand in hand with the oppressive state. This is shown when even the closest people such as his wife, or his friend Mustafa throw in sarcastic comments or like the doctor when he referred to his existentialist problem as a 'bourgeoisie illness.

Additionally, Mahfouz creates Mustafa al-Menyawi as quite the interesting character. One can see him as the extension of Ra'ouf 'Elwan (*The Thief and the Dogs*). Mustafa represents another intellectual's transformation who mutates and metamorphoses from being the fine artist he used to be into a trivial entertainer, and justifies it by stating to 'Umar (just like Ra'ouf told, and Sa'eed in *The Thief and the Dogs*) that now they have a socialist governments and their role as vanguard is now over. Mustafa's philosophy of 'useless entertainment' or as he calls it, 'popcorn entertainment' is very significant as it reflects the contradiction between again preaching for revolution as an ideal vs. the actual transformation of this revolution ideal as reality and the gap between them. Mustafa stated that the context of the time required such 'useless entertainment'. This was also emphasized by Ra'ouf. Ra'ouf previously justified his changed current choices to Sa'eed (*The Thief and the Dogs*) by stating "the time was different now", comparing to pre-revolution time.

Additionally, 'Uthman Khalil, the activist, is the one intellectual portrayed to stay with the same ideals, even though he was the only one to be imprisoned. 'Uthman's reference to 'scientific socialism' as "the magical solution" is extremely important as it can reflect the extreme disappointment some of the intellectuals have undergone when

seeing that the regime did not effectively meet their expectations for social justice (Mahfouz, 1966, p. 26). Here it is relevant to seeing the 1952 as representative of an ideal and when seen implemented, there was an extreme disappointment and frustration with the results, reflecting the contradiction between the 'dream' that was associated with Nasser and the 'reality' of the regime as portrayed by Mahfouz (AlZayyat, 1989)

Finally, it is important to note that in both *The Thief and the Dogs* and in *The Beggar*, they start and end by prison. The thief/ Robin Hood's end can actually be interpreted as more optimistic than the beggar's. Robin Hood (Sa'eed) ends his life simply by dying, which could have symbolized that death is the only way to attain freedom. On the other hand, 'Umar is forced to go back to his conventional life where no one understands him, which is much darker and more pessimistic than Sa'eed's death. Not to mention the darker element of 'Uthman, who ends up returning, again, to prison. The aforementioned can all be interpreted as an antithesis to the intellectuals' existence, symbolizing freedom restraints characterize the Nasserite era.

Najib Mahfuz's *Adrift on the Nile*

This novel is set on a boat filled with absentee intellectuals, whereby they chose to 'self-imposed exile' by absenting themselves as their life lost meaning when they felt they were not needed anymore neither by the society nor by the state. These intellectuals reject all the society's core values and thus they opted for self-imposed exile whereby they created an alternate society of almost absenteeism. The main link between every intellectual on the boat is their intellectual quarantine, where one can interpret this quarantine, specifically vivid in 'Anis.

This self-imposed isolation is a main facet of the intellectual dilemma characterizing the 'Nasserite experiment'. Samara Bahgat, the young journalist (who can be seen as the extension of Uthman in *The Beggar*) gives the only shred of hope, whereby she is the only serious active intellectual of them (excluding 'Anis), whereby she acts as she preaches. Samara is the only one who still has faith in that one day her writing can aid changing Egypt's situation and thus attempts to convince them of their indispensable need in the society. 'Anis is the only intellectual portrayed by Mahfouz in *Adrift on the Nile* who quarantines himself due to his inability to cope with the inquiries that arise to him in the couple of hours he is sober in. Most of the time Anis is absent-minded, though unlike the others, he is constantly relating the post-revolutionary 1952 Egypt's situation of Egypt to the revolution's preached core values such as equality thus he is constantly struggling, unlike the others who are comfortable being absent. For that reason, Anis is the only one who was able to be brought back by Samara.

When one looks at the intellectuals' state of mind in *Adrift on the Nile* as a whole, one can argue that the intellectuals' opted for self-isolation as they felt responsible for the state the country was in. Nonetheless, one can also add that this state of self-imposed isolation or exile as Said refers to, was also a result of the intellectuals feeling unneeded by the state and hence marginalized by the state. This is especially true if one links it with the regime's policy of prioritizing people of trust over people of experience.

Najib Mahfuz's *Miramar*

Mahfouz is most direct in this novel with his representation to the intellectuals' dilemma during Nasser. The beauty of *Miramar* is that it sheds light on not merely one type of intellectuals, but a variety of types while highlighting the relationship of some of these intellectuals with Zohra. The portrayal of the marginalization of the intellectual in *Miramar* is the clearest whereby it is extremely evident that most of these intellectuals were a mere surplus to the society, thus they were not needed anymore. 'Amer' is the only 'pure' intellectual. His existence is vital as he has witnessed the history in the making; however, 'Amer' is portrayed as isolated, silent, emotional, sufi and wise. Finally, though Zohra, originally a village girl who ran away from home in resistance to her parents marrying her off to an old man, she is still very significant. Zohra symbolizes Egypt. She is very determined to work hard, learn to read and write and develop. Though, Zohra falls into Sarhan's trap (an opportunist 'defender' of workers' rights and general director of the textile factory who embodies inefficiencies and corruption in the public system who rose with the new bureaucratic cadre created by 52), she does not give up and is still hopeful.

Section III: Conclusion: Reflections on Mahfouz's Intellectual Representation as a Possible Reading of Socio-politics under an Oppressive Nasserite Era

There are a variety of reasons to study literature. The most interesting of which is to read it as a sociopolitical work. Literature, especially, in the Egypt where the context is extremely oppressive and it is unlikely that one can free write his thoughts without external or self-censorship. The idea behind selecting these specific four novels is that they act as primary accounts as they are written during the era. The paper intends to solely examine the representation of the intellectual to better understand the emotional state the intellectuals had to go through and hence, the isolation that some imposed on themselves or that was imposed on them by the society or the state. The importance of the novel to study such a topic can even be, at times, more enlightening than to study non-fiction because fiction has room to disguise certain ideas through a variety of tools such as symbolism. The fact that I employ fiction here does not imply that those works do not have any truth in them. What the selected literature would do is that it would shed light on the link between the protagonists (the intellectual) and the authority (power authority).

Common Themes and Intertextuality of the Different 'Intellectual' Models in Mahfouz's Novels

i) Breaking the Law and Anarchism - Individual versus Societal Perceived Gain:

On another hand, the Saidian concept of intertextuality is perfectly applicable to the chosen novels. One finds that the characters do not solely mimic the 'reality' but also mimic one another. One finds that the characters of opportunists are quite similar to one another for instance. In the broader picture, the isolation theme hangs all the characters of the novels together, and is the reactions of each of the characters are similar to a large extent.

One can see a common characteristic between both intellectuals Sa'eed (*The Thief and the Dogs*) and 'Uthman (*The Beggar*), which is that both were working for society rather than individual gain. One can see Sa'eed as the extension of 'Uthman. Both 'break the law', although differently, both do so due to the state's failure to meet

what their social justice rhetoric reflected and both work for humanity. Sa'eed situating what he does within the Robin hood cause, while 'Uthman justified his approach as he perceived it as doing good for humanity.

ii) Action vs. Thought-oriented Intellectual and Ivory Tower Theorizing

An additional major common theme that is signified by Sa'eed and Ra'ouf's relationship is the theme of action versus thought. This is crystal clear in Ra'ouf's 'intellectual' model as he symbolized thought with no action, unlike Sa'eed who might not fall under the typical "intellectual definition" but he represented both thought and action. Sa'eed here broadens the typical 'intellectual' definition that one is familiar with through different theoretical frameworks. Although some can perceive him as a regular thief, Mahfouz's depiction of him was heroic, as he is not the typical intellectual that ended up isolating himself due to the failure of the state to bring about the people's dream, but rather Sa'eed opted to take action himself and bring about justice, not solely for him, but for the rest of the people as well.

On another note, the intertextuality element in both characters of Ra'ouf (*The Thief and the Dogs*) and Sarhan (*Miramar*). Both are the typical intellectual models that ended up adapting to the 1952 revolution by transforming into opportunists. A clear distinct line was drawn between their thought and action. Both preached for socialist values, but realistically, Ra'ouf for instance ended up living in a mansion, while Sarhan ended up exploiting his relationship with the authority brought by his membership in the socialist party for self-vested interests.

iii) The Search Accompanied By Lack of Societal Understanding

Both Sa'eed (*The Thief and the Dogs*) and 'Umar (*The Beggar*) are in search. Sa'eed is in search for justice that has not been attained opts for stealing to attain it. Additionally, 'Umar for meaning to his existence or the 'ultimate truth' and he opts for various routes starting with sex and ending with self-imposed isolation. This can be interpreted as a reaction to failure to attain justice due to his failed experience with activism or witnessing 'Uthman spending his life in prison. Both Sa'eed and 'Umar have similar endings. Sa'eed gives in to dying, while 'umar return to his prior 'real life', by force of the police, where it could be perceived as intellectual death as it signifies the return to both a society and state that do not comprehend or accept such an existentialist crisis.

iv) Half-mad-half-dead Intellectual

There is a common theme between 'Umar (*The Beggar*) and 'Anis (*Adrift on the Nile*) which is that the intellectual crisis created a half-mad-half-dead intellectual. Though each took different routes to adapt with it. 'Anis resisted it by the end and returned to his role (by the help of Samara, who brought him back from his intellectual self-imposed isolation state) while 'Umar could not and only returned to his life by force (which can be interpreted due to him having no one understanding him from his friends or family nor of course from within the society).

v) Absurdity of Life and Fate

The prevalent theme of absurdity is seen in all selected novels of Mahfouz. Specifically, in *The Thief and the Dogs*, it is highlighted when Sa'eed shoots different innocent people that were not meant to be shot originally. It is also seen in *Adrift on the Nile* where the poor village girl was killed by accident, reflecting the carelessness

of the *Adrift on the Nile*'s intellectuals and as I read it showing the negative effects of the crisis on the working class. The village girl's death signifies the high price of intellectual ivory towers or absenteeism. 'Abdu (the servant that worked for the group of intellectuals of *Adrift on the Nile* on their boat), whom I read as a representation of the working class. Here, one can infer that the working class was the intellectuals' wakeup call from the ivory tower isolation. Also, 'Abdu's ending represented again the call for independence of the working class from the intellectuals' failures. 'Abdu was the intellectuals' link to reality. He brings back the intellectuals to reality by telling them news every now and then about the society. This negative effect of the intellectuals on the working class is also highlighted in the relationship between Zohra and Sarhan in *Miramar*, though here Zohra finally liberates herself, which one can discern as a call for the working class to liberate itself from the intellectuals.

vi) *Intellectual Isolation*

Intellectual isolation is the prevalent theme in all selected novels. This was not solely a result of state oppression but also societal oppression or misunderstanding of what the intellectuals went through. This intellectual isolationism pushed some characters to either 'self-imposed exile' (as Said calls it) as presented in 'Umar or absenteeism in *Adrift on the Nile* gang of intellectuals. This absenteeism was done through overdosing on drugs which again builds on the notion of the state's failure leading to the creation of 'delinquents', whether by the creation of a people who constantly have to stay high (and that is not limited to solely the intellectuals cadre) or by the creation of people who steal to attain justice themselves, because the system is failing to procure it. Specifically, 'Anis (*Adrift on the Nile*) can also be seen as the extension of Umar (*The Beggar's* protagonist), as both delved into self-imposed exile, but had different endings due to the existence of Samara (*Aridft on the Nile*) that managed to pull out 'Anis from his intellectual isolationism.

To conclude, as quoted by Idriss, Mahfouz, when asked to evaluate the 1952 revolution's contribution to literature, he stated that "the revolution did not benefit literature. Let us be objective and consider what was done during the revolution: the Ministry of Culture, the Supreme Council of Letters and Arts, the Writers' Society, the Story Club, institutes for theatrical, musical, and cinematic arts, theaters, literary prizes... In spite of all that, no one can claim that the last twenty years witnessed a literary flourishing that could stand any comparison with that in the aftermath of the 1919 Revolution. Why is that so? The answer is very simple: the crisis of freedom!" (Idriss, 1991, p. 62).

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The Power of the Linguistic Choices in Literature

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Abstract

Slave narratives have always been the source of multifarious examinations and the subject of so many pieces of research that it would seem at, first sight, futile to attempt to come up with other discoveries about the field understudy. However, the rationale behind undertaking this research is that the previous studies have mainly been preoccupied with how objective or subjective the slave narrative autobiographies are but they have not been interested enough in how the power of the linguistic choices attempts to influence readers. The following study manages to focus on the power of the formalist and cognitive stylistics together with the literary pragmatics and narratology on readers.

This paper follows a tripartite analysis involving three instruments, namely a corpus analysis, an empirical analysis and an investigation of published receptions. The corpus analysis includes quantitative and qualitative tools. The empirical analysis is founded on a questionnaire. These two instruments are validated by an examination of some published testimonies on the internet. It has been found that autobiographies are not mere “forms of direct access to [authors] themselves” (Olney 1972: 332 cited in Anderson 2001:3), but rather convenient ways of communication. The writer’s recourse to some linguistic choices is not only due to a source of inspiration, it is rather an attempt to communicate with the reader who will be totally engaged in this work of art.

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Introduction

The need to begin this research is inspired by a great preoccupation with literature and especially with slave narrative literature. It should be noted, then, that slave narrative readers feel that they have dwelled in a textured nation that brings about a mirror to and a microcosm of slaves. They could by no means explore the dimmer interiors of the self or grasp the predicament of non belonging meaning without reading slave narratives.

Probably, then, the unquestionable and considerable importance of autobiographies in knowing about the other whether he/she is a person or a nation, legitimizes the choice of *OlaudahEquiano, The Interesting Narrative* and *Other Writings* as a case study. Through this slave narrative events and linguistic styles that are carefully intertwined, the writer succeeds in bringing to the reader the dark interior side of himself and of his nation as a whole.

According to what Klarer calls “author oriented approach”, in autobiographies, there does exist a connecting thread between the literary texts, on the one hand, and the biography of the writer, on the other. This dissertation seeks to highlight that autobiographies are not mere “forms of direct access to [authors] themselves” (Olney, 1972: 332 cited in Anderson, 2001: 3), but they are rather convenient ways of communication.

Since any autobiography is, above all, a literary text and any literary text is a means of communication that involves an addresser, an addressee and a message that is based on shared rules, we can, then, assume that this case study, that is *OlaudahEquiano, The Interesting Narrative and Other Writings*, is a form of communication that may have an impact on the reader since communication goes hand in hand with cognitive poetics. In this respect cognitive poetics “strives...to specify how we go about making sense of texts, which are the interpretative operations on which literature itself, as an institution is based” . (Culler, 1975: viii cited in Besbes, 2011: 136)

This means that the writer’s psychological state is transmitted through his text to the reader and, hence, it causes a cognitive effect upon him/her. Therefore, the focus will be based on the intricacies of this generic form and its impact on us.

When dealing with the concept of slavery and slave narrative writings, and especially with slave narrative autobiographies, the writers of critical surveys are concerned with that vertical kind of relation. This relation is based on a tension that includes the “I” of the writer or the protagonist, on the one hand, and the “They” of the other, on the other on hand, be it a person or a nation.

The same critics, however, have not given enough interest to how the slave narrative writers manage to grab the readers’ attention. The current research, then, strives through the recourse to *OlaudahEquiano, The interesting Narrative and Other Writings*, to fill in this gap by showing the effect of the linguistic style on readers.

This dissertation attempts to show that, in spite of the fact that readers are removed from writers in space and time, they get involved through the linguistic choices that are mentioned in this work of art, and create for themselves a world of fantasy that they have never experienced before.

1. Literature review

Because the major focus of this research project is the communicative task and the way the autobiographical writer seeks to influence readers, this section focuses mostly on deixis and on cognitive poetics, which stands as a bridge between cognitive linguistics and cognitive psychology.

1.1 Deixis and its Relation to Subjectivity

This word is derived from Greek and means “pointing”. It has to do with indexing. Therefore, in an unmarked way, any speaker appears to be the deictic pivot of the act of communication. He, however, and under the impact of subjective elements in the world, uses displaced manners of deixis in order to point to other elements far away from the same context and to reach “affective ends” (Triki, 2002: 143). In this vein of writing, one can say that the use of demonstratives is not based on actual concrete distance. The speaker rather uses them to call attention to particular referents.

Pronouns, for instance, have a general meaning at the linguistic level. When it comes to specific meaning, however, we have to rely on the speech in which they were uttered. In other words, to understand what is meant by “I”, one has to go back to the person who said it and to the context in which it was used. Hence, there would be two types of meanings: a general meaning derived from the linguistic system versus a specific meaning which is context dependent. In short, the specific situation depends on who is saying what to whom in what social context, as indexing involves more meanings and functions than simple reference.

This shifting nature of the linguistic devices reminds us of Jakobson and his work on shifters. For him, words have a general linguistic meaning at the “langue” level, but when it comes to specific meaning, there would be some trouble. One cannot go to specific meaning if he / she does not have access to the context of the situation. This relates to Jakobson’s notion of “embruage” which is, undoubtedly, the connection of the speaker to the text. After saying that, one cannot speak about “debruage” or the attempt to be neutral in an autobiographical text.

In *Olaudah Equiano, the Interesting Narrative and Other Writings*, and concerning person deixis, the “I” of the speaker who speaks about the present situation, the situation of a European writer, is different from the “I” of the African child who speaks about his childhood with his countrymen. The temporal dimension here is very important, i.e., there are two types of “I”: the present “I” that the writer associates himself with and the past “I” that he wants to distance himself from. This is clearly shown in Olaudah’s description of his homeland Africa when he says: “that part of Africa known by the name of Guinea, to which the trade for slaves is carried on” (page 32) as if he was not one of the captives who are carried to Europe against their will. Because the meaning of “I” shifts from one speech event to another, this pronoun is called a shifter.

1.2 Cognitive Poetics

Cognitive poetics is a new type of literary theory. It involves a panoramic investigation of the relationship between the writers' expressions of ideas and feelings and the reading of literary texts. In fact, a careful scrutiny of this brand of literary theory shows that it is coined through a combination between cognitive linguistics and cognitive psychology.

This section takes its importance from the fact that cognitive poetics shows that there is a link between the act of purification or catharsis that one comes to when he/she finishes reading and our mental processes. Cognitive poetics, then, « strives to... specify how we go about making sense of texts, which are the interpretative operations in which literature itself, as an institution is based ». (Culler 1975: viii cited in Besbes, 2011: 136).

1.3 Cognitive Linguistics

According to the cognitive linguists Lakoff and Johnson, meaning and knowledge go hand in hand and can by no means be separated. This is better explained in the studies conducted by neurologists. Ahlsén⁰ maintains that:

Neurologistics studies the relation of language and communication to different aspects of brain function. In other words, it tries to explore how the brain understands and produces language and communication. This involves attempting to combine neurological/neurophysiological theory (how the brain is structured and how it functions, with linguistic theory (how language is structured and how it functions).

In this vein, and in a retrospective survey of conceptional rhetoric, one can notice that cognitivists like Lakoff and Johnson provide extensive material illustrating how our daily use of language is pervaded by metaphorical conceptualization. For them, metaphors are not mere words. They are not just a matter of language expression but a matter of thought and reason. The language is secondary and the projection is primary.

Henceforth, a metaphor is not a gift or talent as everyone has this repertoire. These spontaneous utterances, reflecting something automatic in our mind, do not exist in poetry but everywhere in our life. It is as Hoek 1999 maintains.

Cognitive linguistics is not a single theory but rather best characterized as a paradigm within linguistics, subsuming a number of distinct theories and research programmes. It is characterized by an emphasis on explicating the intimate interrelationship between language and other cognitive faculties.

(Hoek, 1999: 134 cited in Hart and Lukeš, 2007: x)

Like Hoek 1999, Hatch (1983: 2) says that “psychologists... turn to psycholinguists in the hope that it provides them with a better understanding of human cognition”.

1.4 Cognitive Psychology

According to psychoanalytic literary criticism, there is a great affinity between both disciplines: psychoanalysis and literature. This reciprocal influence between psychoanalysis on the one hand and literature on the other hand has led psychoanalysts to use literature as an “exemplar”, for psychoanalysis literary “criticism has sought to use psychoanalytic theory to explain literature, and even literature itself has sometimes sought to exploit psychoanalysis for creative purposes.”¹

This great preoccupation on the part of the American and European universities with the interdependency between psychoanalysis and literature has led even to the marginalization of history in dealing with literary criticism.

Psychoanalysis, then, goes deep inside the complex mind, the complex heart and the complex soul of humans to elicit their thoughts and their feelings. It can even “tell stories” as it revolves around narratives.

1.5 Cognitive Poetics in Literary Texts

A long time ago, before the emergence of the literary theory, there was a great preoccupation with the reader and the reader-oriented criticism. “The classical preoccupation with the author’s intentions has led to our concern with the reader’s response to a text” (Iser, 2006:5-9 cited in Besbes, 2011: 88). According to Sigmund Freud, who interprets arts through psychoanalysis, people read literature unconsciously and selectively mapping their fantasies into it. Henceforth, one can assume that literary text is a means of communication.

Therefore, cognitive poetics or this gestalt theory that links cognitive linguistics with cognitive psychology shows the extent to which literature influences readers and brings about an act of catharsis or purgation. This idea is suggested here, in this quotation from Wikipedia: “while in the mass media interest is increasingly turning to drug therapies and neurobiological explanations of behavior, elite culture manifests a continuing interpretation of the worlds of psychoanalysis and literature”.

Henceforth, in the act of telling the story, writers draw the readers’ attention not only to the story but also to the act of telling the tale itself. This means that writers write not only because they are inspired to write and to reach a kind of pleasure but also because they are compelled to do so, which makes the gift become a curse. This pleasure of writing, then, becomes an urgent need which is communication. Therefore, this “talk therapy is necessarily mediated by language”² and writers rely on writing or let’s say this drug of talking to relieve them from their feeling of torture and pain.

¹<http://www.answers.com/topic/literature-and-psychoanalysis>

²<http://www.answers.com/topic/literature-and-psychoanalysis>

2. Methodology

Research Instrument

This dissertation is based on a tripartite analysis that comprises three major aspects: first, a corpus analysis second, an empirical analysis and third, an investigation of published receptions. As far as the corpus analysis is concerned, it comprises a quantitative and a qualitative analysis. As for the empirical analysis, it is based on a questionnaire. The third tool, however, is based on some evidences found on the internet³.

2.1 Corpus Analysis

2.1.1. The Quantitative Analysis

The Quantitative Analysis comprises the Concordance Software and the manual Counting.

2.1.1.1 The Concordance Software

According to Triki and Baklouti (2002:27), the concordance software is a programme on the Internet that manages to count, catalogue or index a text. It can manipulate two or more texts at the same time.

Simpson 1997 maintains that every work of literature is distinguished with specific linguistic tools that differentiate it from other works. Each writer manages to use his typical styles including sentence structure, syntactic choices, diction...etc. This can be clarified by the fact that autobiographers experience life in different manners to explain their feelings. (Halliday 1994:106) says that “language enables human beings to build a mental picture of reality, to make sense of what goes around them and inside them”.

In this vein, by the application of a strict corpus stylistics, stylometrics manages to come out with an objective methodology and, hence, an objective analysis.

In this autobiography, the concordance software is programmed to count the frequency distribution of the number of personal pronouns related to the first person singular “I” versus the number of personal pronouns related to the third person singular “He” and “She”.

2.1.1.2 Manual Counting: Complex versus Simplex:

This tool goes back to Halliday’s 1994 functional theory of clause combinations, in which he uses the terms “clause simplex” and “clause complex” instead of the structural terms simple sentence and complex sentence.

The text, then, will be divided into two tables, the first one includes the clause simplexes meaning the simple sentences and the second table includes the clauses complexes meaning the compound, the complex and the compound complex sentences. After that, this work will be given to MrMounirSmewi, ProfesseurAggrégé

³<http://www.goodreads.com/book/show/240009>.

The_Interesting_Narrative_of_the_Life_of_Olaudah_Equiano#other_reviews

in the English Department in The Faculty of Letters of Sfax, to double check and validate the information given.

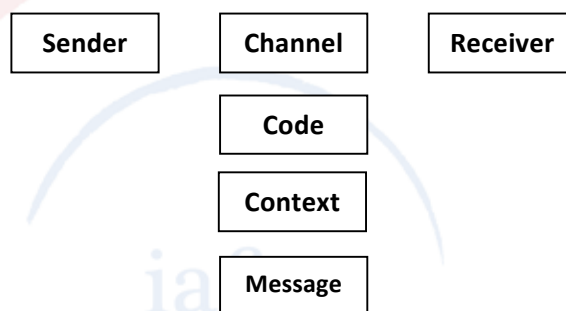
Remark: for the sake of consistency in this quantitative analysis, it will be necessary to eradicate all the interference items, namely the prologue, the summaries in the beginning of each chapter and the foot notes that may cause the concordance software to be at fault in the act of counting and to focus mainly on the story itself to dispel any confusion.

2.1.2. The Qualitative Analysis

Jacobson's model, Halliday's model and Benveniste's model

2.1.2.1 Jacobson's Model

Jacobson 1960 and to the communication model maintain that, in any communication, there is a sender who addresses a receiver. There is also a context of situation in which the active communication takes place and a bipolar code shared between the two parts.



The text can be "I"- centered if the focus is on the speaker and, hence, the expressive function. It can, also, be "you"- centered if the focus is on "you" and anything that presupposes "you" like the use of the imperative, the vocative or the direct question. This is called the conative function. Sometimes, the function is not something new but its purpose is to establish a contact. For example, talking about the weather, or clearing the throat in a conference is called the phatic function or the phatic communion as its main function is to lubricate contact. In the metalingual function, however, the language talks about itself as when, for example, in a map, we have a key. If we want to refer to the world and we do not worry about the beauty of the message, this function of language, here, is a referential one. If the sender cares about the form and the beauty of language when addressing the receiver, this is called the poetic function. In general, any text has more than one of these six functions.

2.1.2.2 Halliday's Model:

Halliday and Hassan 1976 maintain that language is a social semiotic. This means that the social dimension is deeply anchored in the linguistic structure. Halliday's motto is clearly shown in the three metafunctions. The ideational metafunction shows the manner in which the speaker perceives the world and, hence, the perception of the universe is inculcated in the use of language. "Language enables human beings to build a mental picture of reality, to make sense of what goes on around them and inside them". (Halliday 1994:106).

Additionally, the interpersonal metafunction focuses on: who are the people who negotiate their social status? : “a form of exchange between speaker and listener” (page 106). Finally, the textual metafunction, in which any use of language involves a mode of interaction, be it oral, written or graphical, shows the social consequence for opting for a certain mode. These three metafunctions correspond to the field of discourse and any change of topic necessitates an immediate change of meaning.

2.1.2.3 Benveniste’s Model:

Benveniste 1966 maintains:

Le langage est donc la possibilité de la subjectivité du fait qu’il contient toujours les formes linguistiques appropriées à son expression, et le discours provoque l’émergence de la subjectivité, du fait qu’il consiste en instances discrètes. Le langage propose en quelque sorte des formes "vides" que chaque locuteur en exercice de discours s’approprie et qu’il rapporte à sa personne.

(Benveniste, 1966: 263 cited in Triki, 1989 : 11).

In other words, in their process of enunciation, writers impregnate any linguistic item for their own affective ends. Readers, then, can infer meaning by referring to the traces left in the product. It is as Lyons maintains:

If prepositions are treated as psychological entities, rather than as purely abstract third order entities, then it is natural to treat as their location the person (or the minds, or brains, of the persons) who has what philosophers might describe as a prepositional (knowledge, belief etc).

(Lyons, 1977: 724 cited in Triki, 1989: 1).

Literary criticism, then, is a kind of mediatory discipline in which writers use linguistic indices to reach affective ends. The objective of Cassirer’s argumentative stylistics then:

is to make semantical and logical analyses of argumentative and persuasive (influence exerting) texts to investigate which techniques the writer uses in order to achieve which effect, to reveal and expose illusory objectivity in allegedly factual statements, etc. Argumentative stylistics is consequently directed towards the question of the means used to achieve a particular effect and - vice versa – what these means, as used in a text can indicate about a non-explicitly expressed intention or attitude of the writer

(Cassirer 1975: 39 cited in Triki 1989: 13).

2.2 The Questionnaire

Because this piece of work is intended to highlight the impact of the generic form of autobiography on readers, the questionnaire will be a convenient tool that will show this close relationship between the autobiographical framework of this novel and the participants in this research.

2.3 published reception

Many testimonies coming from different readers from different parts of the world reveal this act of communication between this biracial artist who suffers from a brutal self division and the reader who manifests a great sympathy with him.



3. Finding and Discussion

3.1 Findings

3.1.1 Statistical Findings

The statistical procedure that consists in counting the number of times the writer uses the personal pronouns related to the first person singular "I" and the third person singular "he" and "she" shows a striking discrepancy in the use of these personal pronouns. The inserted tables reveal instances of these great differences.

Number of uses of personal pronouns related to the first person singular " I "		
subjectpronoun " I "		2539
objectpronoun "me"		900
possessive pronouns	« mine »	999
	« my »	15
reflexivepronoun "myself"		108
Total		4561

Table N°1: Frequency distribution of the number of personal pronouns related to "I".

Number of personal pronouns related to the third person singular " He "	
subjectpronoun " he "	737
objectpronoun "him"	360
possessive pronoun "his"	384
reflexivepronoun "himself"	25
Total	1506

Table N°2: Frequency distribution of the number of personal pronouns related to "HE".

Number of personal pronouns related to the third person singular "She"	
subjectpronoun "she"	93
objectpronoun "her"	141
possessive pronoun "her", "hers"	0
reflexivepronoun "herself"	1
Total	235

Table N°3: Frequency distribution of the number of personal pronouns related to "SHE".

S pron "I" > s pron "he" > s pron "she"

O pron "me" > o pron "him" > o pron "her"

Posspron "my"/ "mine" > posspron "his" > posspron "her"/ "hers"

Reflexive pron "myself" > reflexive pron "himself" > reflexive pron "herself"

Figure N°1: The gradual chronology in the use of personal pronouns.

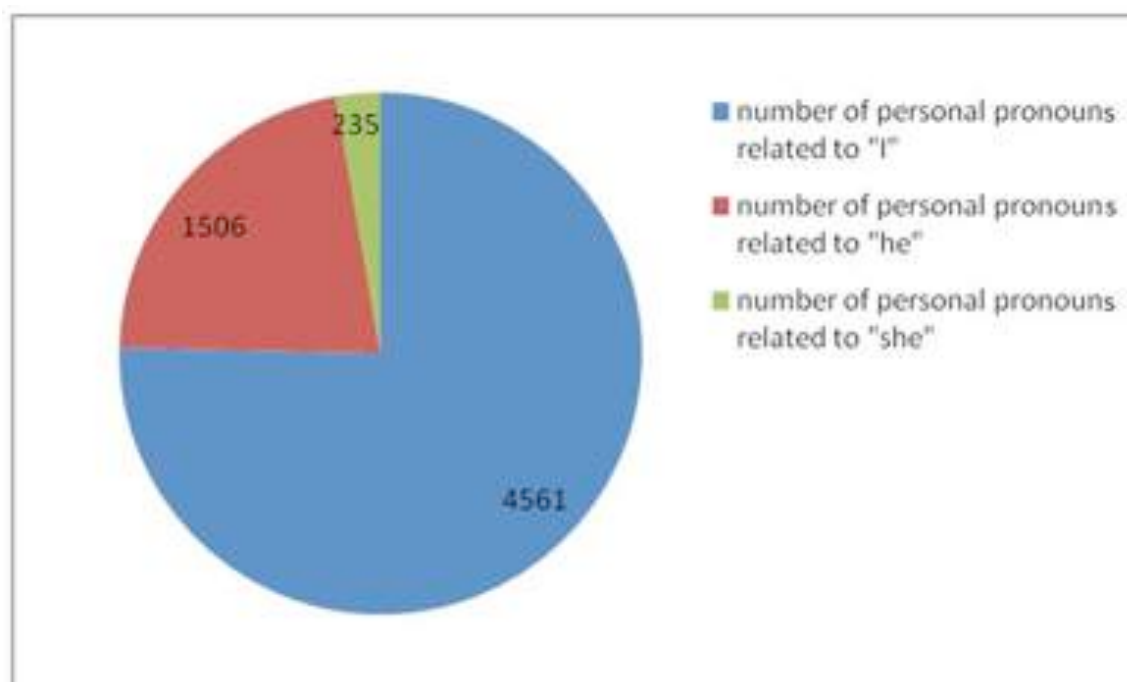


Figure N°2: Number of personal pronouns related to "I", "HE" and "SHE".

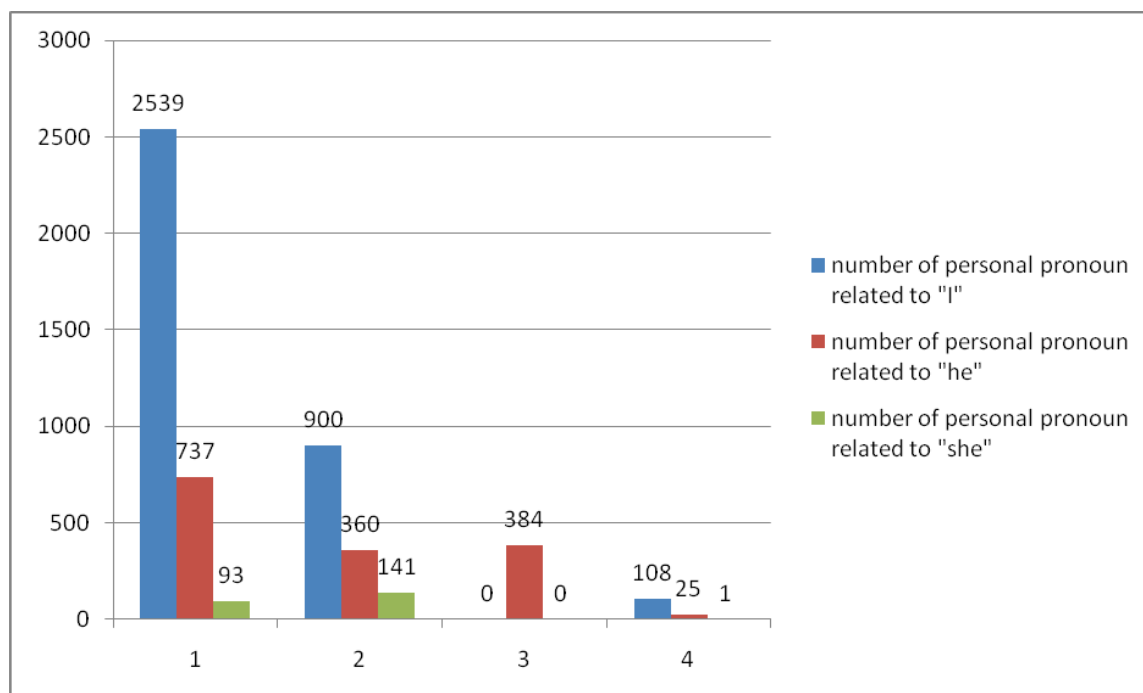


Figure N°3: Frequency distribution of personal pronouns “I”, “HE” and “SHE”.

3.1.2 Questionnaire Findings:

All respondents in the research undertaken ascertained that they are so impressed by the authenticity of the writer, who addresses the readers directly, to the point that they feel that they are not reading a book but they are attending a great film, a film that reveals the life of a black, an alien, an other in the mind of European people. This is shown in the choice of item nine in the Likert scale questions and in the answers provided in question two, in the open-ended questions.

3.1.3 Published Reception Findings:

From the testimonies that are available, twenty seven participants out of thirty chose four to five stars and only three chose one to two stars. This means that the majority of respondents feel that the book is very interesting. For the sake of illustration, the following examples will be stated to furnish the research with authentic data coming from the people who read this narrative and who are interested one way or another in this piece of art.

Names of participants	Their comments about the narrative
Shovelmonkey	OlaudahEquiano and his interesting narrative provide an insight into a time and situation that few people survived to record or recall, and those that did survive were rarely ever literate. For this reason and so many others, Equiano...has a unique story to tell.
Madeline	Generally regarded as one of the best slave narratives ever written.
Nicolas Whyte	It is an absolutely riveting first-hand account, not only for the awful conditions of slavery...in the British empire of the day, but also because of Equiano's unabashed enthusiasm for naval combat.
Janelle	I love his vivid use of imagery and the style in which he wrote parts of the story.
Valentin	This was an amazing story.
Kelsey	This is a good first-person account of Equiano's life and complex identity (as an African, as a slave, as a freeman, as someone who comes to identify with English culture, as a missionary, as a man, as a Christian, as a traveler.
Christopher Sutch	This is very impressive narrative of the life of a slave and sailor.
Olivia	Interesting to know that this was probably the first slave narrative written. He uses a lot of interesting rhetorical devices to try and stir sentiments for the abolition of slavery.

Table N°4: Published receptions' comments about *OlaudahEquiano, The Interesting Narrative and Other Writings.*

3.2 Discussion:

3.2.1 Statistical Discussion:

The excessive number of the first person personal pronouns related to the first person singular “I” can be explained by the fact that the writer wants to attract the reader by speaking about himself. This can even be further supported by a frequent use of the word “reader” that is repeated 12 times.

In addition to the clear existence of the voice of the protagonist throughout the whole novel, which highlights the protagonist’s malaise; no one can deny the syntactic and semantic choice which evoke a great affinity between the narratorial technique of autobiography and the writer’s feelings of extreme obliteration, resentment, and wretchedness, as the simple self-centered paragraphs show, that there is a tremendous use of clause complexes (76 clause complexes versus only 4 clause simplexes)⁴.

The existence of long sentences that are devoted to the progress he hopes to make is steady and cumulative but these sentences are surrounded by breathless short clauses caught into small phrases. It is as if the protagonist wants to speak as much as possible about his present terrible situation through this “talk therapy”. But when he fails to express his ideas, his writing style falls into a succession of interrogative sentences as if asking the reader to help him come out with some answers the questions that elude him in an experience which is typical to him.

As for the semantic choice, Oludah’s usual and intense self reference and his intention to attract the sympathy of the reader, who unconsciously reflects his fantasies into the literary work, is emphasized through the recurrent use of such words like “dreadful” 13 times , “fear” 27, “horror” 5 times, and “cruelty” 10 times. The atmosphere is very frightening with its darkness and with the word death which is used in a variety of ways like “death” 45 times, “died” 16 times, “dead” 22 times, and “die” 11 times, everything seems to be frenzied. There is no clear scene. No one can see the other. All the characters seem to be blind. The setting is darkened by a dark boy.

⁴ - Halliday 1994 uses simplex clause and complex clause instead of simple sentence and complex sentence. A complex clause is composed of head clause or simple clause plus other clauses that modify it “there is the same kind of relationship between sentence and clause, as there is between group and word”. Halliday 1994: 215.

Moreover, word group or word complex is “a head word together with other words that modify it”. Halliday 1994: 215.

Chapters N°	Clause simplexes	Clause complexes
Chapter 1	0	7
Chapter 2	0	2
Chapter 3	0	1
Chapter 4	0	9
Chapter 5	0	6
Chapter 6	0	2
Chapter 7	1	9
Chapter 8	0	5
Chapter 9	2	26
Chapter 10	0	2
Chapter 11	1	6
Chapter 12	0	2
Chapter 13	4	76

Table N° 5: Frequency distribution of clause simplexes versus clause complexes.

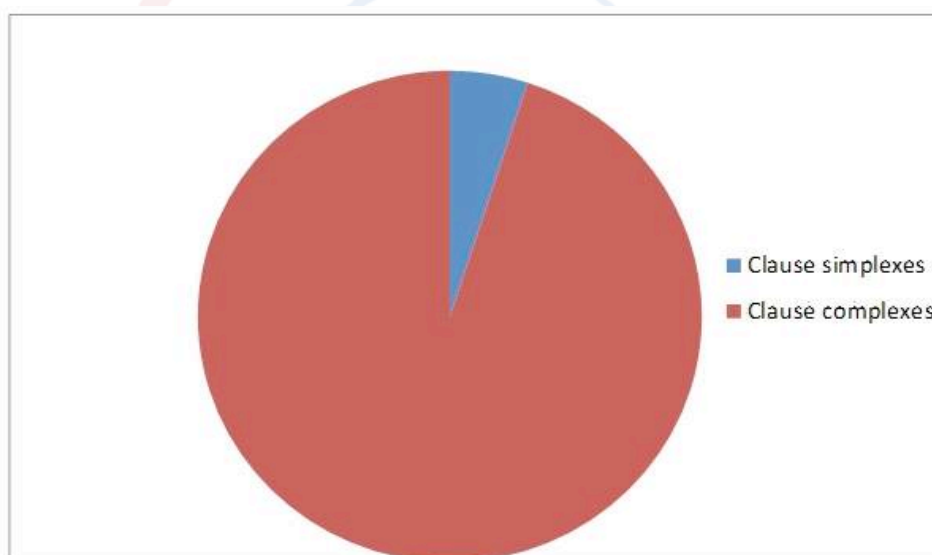


Figure 4: Frequency distribution of clause simplexes versus clause complexes

3.2.2 Questionnaire Discussion

As is suggested in the statistical findings, the questionnaire findings also show that the author's malaise is displayed through the narratorial technique of the text. The narrator's prose is enriched with an attempt to describe things as they occur.

Lying beyond the points raised above, it becomes very clear for readers of this autobiography that the analysis of Equiano's narrative through Halliday's three metafunctions shows that there are some contextual considerations ingrained in the very linguistic strata including the choice of tense, mood, and syntax. Indeed, the author uses the present to describe and the past to narrate a story which is typical to him. Moreover, he uses the declarative mood when he is at ease and the interrogative

mingled with the subjunctive when he is enraged and not able to find an outlet for his frustration.

In this vein, Olaudah's repetition of the words "cry" 7 times, "cries" 8 times, "crying" 8 times, and "cried" 14 times; and the use of such expressions as "grief" 15 times, "despair" 11 times reinforces the writer's sense of suffering and negation. It is as if language, Olaudah's medium of communication itself, "suffers" from a hemming in. Therefore, there is action, vivacity and scenery as it is the case in real life during his time.

4. Conclusion

4.1 Summary of the Findings

In reality, this dissertation manages to investigate the writer's resort to a number of linguistic and pragmatic traits that are typical to him to attract the reader. By doing so, it clarifies the influence engendered by this work of art over the reading process.

4.2 Implications

This study manages to demonstrate that the quantitative analysis that includes the measurement of the stylistic tools is of paramount importance for the researcher to validate the claims that he/she investigates. The use of this style on the part of each writer helps the reader to get inside the writer's mind revealing his typical thoughts and points of views.

As far as cognitive poetics, the back bone of this dissertation is concerned, it provides the researcher with a remarkable help in dealing with this autobiography and with its effect on readers. This tool is no longer related only to the conceptual metaphor (Lakoff 1991-1995-2003) but it touches upon every aspect of our life.

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Raising Voice Against Power and Injustice: Portrayal of a Lone Crusader in Deepti Priya Mehrotra's Book "Burning Bright"

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Abstract

That literature is a reflection of the society, is a fact that has been widely acknowledged. Literature indeed reflects the society, its goods values and its ills. In its corrective function literature mirrors the ills of the society, with a view to making amends. In literature we find stories designed to portray human life and action through some characters who, by their words, action and reaction convey certain messages for the purpose of education, information and entertainment.

Deepti Priya Mehrotra's book "Burning Bright" documents the struggle of Civil Rights activist Irom Sharmila, also known as 'Iron Lady of Manipur' for abolition of the Armed Force Special Act. This paper traces the history of a lone crusader who has staked her life to bring peace to her ravaged land and people caught between the crossfire of militants and security forces. Refusing to adopt the ways of the oppressor and instead adopting Gandhiji's 'Non-Violence' as her mantra, Sharmila has vowed to carry forward her lone crusade till peace is restored to a once sovereign kingdom whose culture has been brutally violated by both the state and the Insurgents.

Key words: Literature, Society, Justice, Peace, Activist, Insurgents

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Introduction:

That literature is a reflection of society is a fact that has been widely acknowledged. Literature indeed reflects the society, its good values and its ills. This reflection can teach, inspire, make us laugh or horrify us. This is its unique characteristic. In its corrective function, literature mirrors the ills of the society, with a view to making amends. In literature, we find stories designed to portray human life and action through some characters who, by their words, actions and reactions, convey certain messages which serve as a correct picture of society. The novels of Scott, Galsworthy, Bankim Chandra, Sarat Chandra, Premchand, Chekhov, and Maupassant are of these types. Most of the modern stories and novels of Russia and India are realistic and they do reflect the society of the times of their countries.

Indian women novelists occupy a prominent place in Indian writing in English. They have made a substantial contribution to the growth and enrichment of Indian novels. Their novels are essentially concerned with gender discrimination and other problems related to women who are exposed to both physical and psychological abuse and ill treatment in the male-dominated Indian society. The women novelists also depict how women struggle not only against male domination but also against the social, cultural and religious oppression prevalent in contemporary society. They also illustrate how legends, myths, and orthodox attitudes and traditional beliefs strengthen the patriarchal practices which have made women inferior creatures and mere objects of pleasure. With their keen understanding and observation of contemporary Indian society, women novelists deal with women's aspirations, hopes, desires, anxieties, emotional and social insecurity with artistic discernment. Besides exploring the mental agonies of the victimized women in society, they portray women characters who endeavor to face harsh reality and struggle for their identity and meaningful existence. Through their writing, the women novelists not only seek to redefine the position of women in society but also to bring out their identity and assert their independence as women.

Deepti Priya Mehrotra is an independent writer and thinker. She has a doctorate in political science from Delhi University and teaches as visiting faculty at Lady Shri Ram College and Ambedkar University, Delhi. She writes in two languages: English and Hindi and is engaged in research and activism in education, human rights, gender issues and people's movement. She has a number of publications to her credit. Her recent publications include 'Burning Bright: Irom Sharmila and the Struggle for Peace in Manipur' (Penguin, 2009) and 'Irom Sharmila our Manipuri Janta ki Saahas Yatra' (in Hindi, Daanish, 2010). The first mentioned book documents the struggle of Civil Rights activist Irom Sharmila, also known as 'Iron Lady of Manipur' for abolition of the Armed Forces Special Powers Act (AFSPA).

Significance of the Study:

Manipur, India's north-eastern state has a rich history of people's struggle with women at the forefront. Working class women have formed the backbone of many movements in the state, including the contemporary struggle against militarization and state violence. Over the centuries, women have held a central position in the management of household and agricultural economy as well as trade. However, they have been oppressed by patriarchal social customs, operating within the family and personal domain. During the past decades, sex ratio, livelihood and health status has been declining along with increased trafficking, rape, dowry and related crimes against women. Yet, women continue to play prominent roles in the articulation of public

protest, individually and in the collective: This spirit of female resistance is prominent in everyday life, which in turn facilitates participation in wider public struggles. Deepti Priya Mehrotra's "Burning Bright" has dealt with the subject through all possible perspectives with particular emphasis on the role played by Irom Sharmila who with her indomitable spirit and strong will had began her fast-unto-death denuding the repeal of the 'draconian' Armed Forced (Special Power) Act and drew world attention. Mehrotra describes Sharmila's protest as "original, uncompromising and very tough" and "her sacrifice speaks louder than words". She says that through her determined Satyagraha, Sharmila has become "a parable for our times". The history of Manipur as of today is a testimony of human culpability, exploitation and neglect and the "Burning Bright" besides tracing the life story of the lone crusader Sharmila, also records many significant incidents which took place in Manipur in the last few years.

The Objective of the Study:

The objective of this paper is to trace the history of the lone crusader and Civil Rights Activist Irom Sharmila who has staked her life to bring peace to her ravaged land and people caught between the crossfire of militants and security forces. The paper also seeks to examine the Gandhian principle of 'Non-Violence' adopted by Sharmila to carry forward her lone crusade till peace is restored to a once sovereign kingdom whose culture has been brutally violated by both the State and the Insurgents.

Methodology:

The approach and methodology adopted for the study would be a narrative as well as analytical one.

Family Background:

Born on March 1972, Irom Sharmila was the youngest of nine children. Her family is Meitei, the majority ethnic community of Manipur. Belonging to a working class family, close to nature, with strong cultural roots, local wisdom, and a tradition of respect for women, has been important in shaping her persona and subsequent politics. She was connected with grass root realities from her childhood. By enduring hardships early in life she developed resilience as well as trust in human ability to endure and prevail.

After completing school she joined a course in journalism in the early 90's and began writing articles and poetry. She also joined several social organizations like the Blind School for Children and Universal Youth Development Council. In 1998 she also attended a course on nature cure and yoga. In October, 2000 she took up a month long internship with Human Rights Alert, a human rights organization to help conduct an 'Independent People's Inquiry into the impact of AFSPA in Manipur. This internship brought Irom Sharmila close to the situation of many victims of violence, providing impetus for her subsequent decision to go on indefinite fast. She sought her mother's blessings without disclosing the specific plan, simply saying: "Ima, I am going to do something for the whole nation..." Shukhi Devi, Irom Sharmila's mother gave her blessing with simplest faith.

Another women in her family played a decisive role in shaping Sharmila's consciousness; her paternal grandmother, Irom Tonsija Devi. "Whatever we have learnt, we have learnt from our grandmother" exclaimed Sharmila's brother, Irom Singhjit. "Sharmila's strength is from our grandmother". Tonsija Devi (1903-2008)

carried memories of people's resistance to imperialism, as fresh as if the events had occurred yesterday. She herself participated in Second Nupilan or Women's War of 1939, a major anti-colonial struggle. Tonsija Devi's account is confirmed by history books which provided detailed studies of the two Nupilans. Sharmila was very close to her grandmother and therefore a line of influence existed conveying the spirit of resistance across generation.

Anti Militarization Struggle from 1980 onwards:

Although Manipur became a full fledged state in 1972, life hardly improved for the people of Manipur. In 1970, women organized themselves as a force to protest against Govt. policy of liberally licensing liquor vends. They formed 'Nisha Bandh' or 'Anti-Alcoholism Groups' in different parts of the state. Women patrolled the streets and imposed fines. Liquor vends were also set on fire. These groups, dubbed Meira Paibis also took up issues related to militarization and military excesses. Around this time insurgency had proliferated. Forced merger with the Indian Union in 1949 poverty, unemployment, poor governance and chronic neglect of Manipur by the Centre, drew supporters to the insurgents side. The state sent in security forces with a mandate to capture insurgents. As a result many innocent young men, who had no links with insurgency, were also picked up by security forces, arrested and tortured. In May 1980 Chief Minister Dorendro Singh announced that due to deteriorating law and order, he was declaring Manipur a Disturbed Area.

Many women organization vehemently protested against this act and even organized mass rallies on 28th May where more than 10,000 women participated too but their entire attempt proved futile. On 11th – 12th July, 2004, Assam Rifle personal brutally raped and murdered Ms. Thangjam Manorama, a young woman of Bamon Kampu. On 15th July, Meira Paibis staged a dramatic protest against this rape. Twelve elderly activists disclosed in public outside Kangla Fort the compound within which Assam Rifles regiments were stationed. The Imas nude protest captured headlines, forcing a response from the state. The Union Minister of State for Home promised to review AFSPA. The Justice Jeevan Reddy Committee was set up, however its recommendation that AFSPA be replaced has not been implemented.

Irom Sharmila's Crusade Begins:

Against this background of women activism in Manipur Irom Sharmila took up a clear, one pointed stand: the repeal of AFSPA. To her mind, the flood of violence in Manipur would begin to abate once this undemocratic Act was withdrawn. Her struggle is a lone one, yet it emerges from a context of shared conviction. Like the twelve Imas, Irom Sharmila reclaims her body, as a body through which to express her agency, ideas, emotions and values. Asserting her right to deploy her body as she sees fit, she has inverted the norm of eating.

She says, 'I am not a spirit. I have a body. It has a metabolism.' Any harm her body may incur is, in her view, inconsequential. As she puts it, "I have no other power. I do not have economic power or political power. I have only myself... This is the only way I have to get my voice heard." (Irom Sharmila, Interview, New Delhi, 2006)

Here is a person exercising her right over her body and her actions. In fasting without end she has redefined normality and communicates her message in no uncertain terms. She refuses to be quiescent while injustice and violence rage all around. She speaks out resistance, literally through every pore of her being. She asserts that it is not normal for armed, uniformed men representing a democratic state to violate citizens with impunity; nor is it normal to be apathetic and look the other way, pretending all as well, when violence rages in one's homeland.

She has been in judicial custody year after year, but has not allowed anybody to make her taste a morsel of food, or indeed a drop of water. She only submits to the tough and uncomfortable regime of the plastic tubes. She accepts her suffering with stoic calm realizing that it is unavoidable.

Sharmila's Tools: Soul Force and Non-Violence:

Irom Sharmila's fasting is an act of 'philosophical non-violence'. It is a means of non-violent expression which trains, one's own self and aims to teach the 'opponent', bringing about a change of heart, a conversion in beliefs, convictions and behavior. She sees herself as a symbol of justice, a rational being representing universal truth. Gandhi's struggle for Swaraj, while aiming to establish self rule was also a quest for establishing Universal Truth – a search for the underlying commonality that unites human beings.

Irom Sharmila's fast is political, but at the same time rooted in her spiritual quest. She says trying to translate into mundane language the deeper mainsprings of her actions, "I have not succeeded so far in my aim. It means that I have to purify myself. God is experimenting with me...I have to cleanse myself first." (Irom Sharmila, February, 2007, New Delhi)

Gandhi identified certain 'Vratas' or vows as integral to a non-violent social order. Irom Sharmila is living most of these precepts because like Gandhi she believed that aswad will help her in overcoming gratification of the taste buds and abhaya will remove fear of anything including physical harm or death from her mind. Non-violence is a weapon of the strong. As Gandhi put it, "One person who can express ahimsa in life exercises a force superior to all the forces of brutality." (M. K. Gandhi, "A Talk on Non-Violence", Harijan, 14th March, 1936)

Observation and Conclusion:

Irom Sharmila's response to the escalating violence is a determined non-violent protest. Rather than take up arms, she is simply taking an unshakeable stand, and through it, is helping build up solidarity: The power of the powerless. Her indefinite fast is taking forward the theory and practice of philosophical non-violence and creating space for re-formulating the issue at stake. Her non-violent stance confirms that ignoble means cannot bring about noble ends, and indicates the relevance of non-violence in the contemporary world. Non-violence is certainly a necessary accompaniment to any politics aiming at peace, justice, ecological protection, clean governance and people oriented economic development.

Non-violent practice exerts an ethical force which inspires others too, to work towards radical personal, social and political transformation. Sharmila's example urges others to clarify and articulate their visions and act according to their deepest conviction. It is a tough politics, which accepts that personal suffering may be a necessary commitment to meaningful social transformation.

Irom Sharmila has now become a symbol of the popular will for peace and justice. It is hoped that all her struggle and sacrifice will not go in vain and her vision of a world where power is distributed evenly, ordinary people wield control over their own lives and actively participate in all the most significant global decisions become a living reality one day. In the words of Deepti Mehrotra: "Only when the change manifests, the violence will abate and Sharmila will take the final steps and retreat backstage to rest awhile; people will offer fruits and sweets to the Gods in reverence and gratitude. The Maibis will distribute these to each person present. Sharmila too will savour the taste." (Burning Bright, p.208)



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The logo for the International Association of Agricultural Librarians and Documentalists (iafor) is centered on the page. It features the lowercase letters "iafor" in a light blue, sans-serif font. The text is surrounded by several concentric, overlapping circular arcs in shades of light blue and pink, creating a stylized, circular emblem.



*Exploring Power:
Aboriginal Artefacts and Records in Australian Libraries and Archives*

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Abstract

Knowledge is power. By extension, the language utilised to control, disseminate and record knowledge can actively challenge, or sustain, existing power dynamics. In libraries and archives across Australia the power over Aboriginal artefacts and records is complicated by competing interests, various approaches to collection development and management as well as a constantly changing political context. This paper explores the idea of power, in the context of Indigenous collections, through three diverse points of view that serve to highlight some of the ethical and logistical issues that circulate around three key areas: reclaiming power (exploring how Aboriginal communities can connect with historical texts documenting culture, language and events to understand the past and inform the future); returning power (exploring the role of cultural institutions in the digital return of cultural patrimony and enabling connections with collections); and giving up claims to power and the 'ownership' of knowledge (exploring how every citizen can contribute to the restoration of power to facilitate the 'return' of knowledge to traditional owners). This paper aims to, through these three brief narratives, highlight some of the historical issues that construct common views around Indigenous collections. In addition, this paper seeks to demonstrate the many opportunities that arise from exploring tensions that may be evident in library and archive collections. It will also explore how staff from diverse backgrounds can be professionally engaged to promote and explore, in strategic and thoughtful ways, Aboriginal materials in libraries and archives.

Keywords: archives, ATSLIRN protocols, Australia, collections, Indigenous, libraries, power

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Acknowledgement of Country

We respectfully acknowledge the Gadigal people of the Eora nation. We researched and wrote this paper on their traditional lands; an area known today as Sydney, Australia. We also acknowledge, and thank, all of the Indigenous Australians who have utilised the collections and services of libraries and archives across the country. These interactions have informed – and continue to inform – processes that aim to facilitate respectful and thoughtful access to Indigenous collections.

Introduction

Knowledge has often been described as power: such assertions are common within political science texts that explore the pervasiveness of power and aim to describe how ‘control over knowledge forms a basis for power’ in numerous ways (Smith 1997: 17, 22). By extension, the language utilised to control, disseminate and record knowledge can actively challenge, or sustain, existing power dynamics. In libraries and archives across Australia the power over Aboriginal artefacts and records is complicated by competing interests, various approaches to collection development and collection management as well as a constantly changing political context.

This paper briefly explores the idea of power, in the context of Australian Indigenous collections, through three diverse points of view that serve to highlight some of the ethical and logistical issues that circulate around three key areas: reclaiming power (exploring how Aboriginal communities can connect with historical texts documenting culture, language and events to understand the past and inform the future); returning power (exploring the role of cultural institutions in the digital return of cultural patrimony and enabling connections with collections); and giving up claims to power and the ‘ownership’ of knowledge (exploring how every citizen can contribute to the restoration of power to facilitate the ‘return’ of knowledge to traditional owners).

These three points of view – presented as three short case studies – are offered in combination with reflections on how the Aboriginal and Torres Strait Islander Library Information Resource Network Protocols (often referred to as the ATSILIRN Protocols or, more simply, as the Protocols) could have made a positive contribution to each of the situations presented here.

The ATSILIRN Protocols have been designed to guide various interactions between libraries and archives, as well as other types of collecting institutions, and the Aboriginal and Torres Strait Islander peoples in the communities that these various organisations serve. The ATSILIRN Protocols also offer guidance on handling materials with Aboriginal and Torres Strait Islander content. We argue here that the ATSILIRN Protocols should also guide the interactions between Aboriginal and Torres Strait Islander collections and non-Indigenous persons accessing such materials.

Power and Indigenous Collections

We cannot fool ourselves into ignoring the ways in which knowledge services power and how knowledge in the service of power is collected, housed, catalogued and preserved (Hanlon 1999: 15).

Aboriginal people in Australia have had a difficult relationship with various types of collecting institutions including libraries and archives. This is, primarily, an outcome of the nature of the collections that institutions, such as these, hold within their repositories. Ann Laura Stoler describes these collections, particularly early colonial collections, as containing the 'written traces of colonial lives' and suggests that these 'commitments to paper, and the political and personal work that such inscriptions perform. [...] [Serve] as sites of the expectant and conjured – about dreams of comforting futures and forebodings of future failures' (2009: 1). In the Australian experience, it has been acknowledged that Indigenous people have been historically dislocated from various types of materials collected about their history and heritage. Henrietta Fourmile clearly articulated the tensions around awareness, access, ownership and control over such knowledge in her landmark article *Who Owns the Past?: Aborigines as Captives of the Archives* (1989).

It is important to recognise that libraries and archives are not neutral spaces, their collections are developed and affected by power relationships. Indeed the exercise of power dominates these organisations that are, popularly believed, to be founded upon the principles of egalitarianism: free and equal access to information for all (as articulated in Article 19 of the United Nations' *Universal Declaration of Human Rights*, first adopted, by some, in 1948).

Such power is executed through processes that support acquisitions, as purchases and as the acceptance of artefacts offered as donations. Throughout such processes decisions are continually made – consciously and unconsciously – that impact upon what is promoted as the truth. Collection development policies have the power to silently privilege some truths while actively silencing other truths. In this way some collections are positioned as authoritative and serve, by default, to devalue other points of view. These values have the capacity to move beyond Indigenous-focused collections to other collections held within the institution, thus shaping an entire institution's view of Indigenous Australia. In turn these collections shape the views of those accessing these histories. Silence, in this way, can be systematically reinforced. Often unknowingly. For, as it has been noted:

Every interaction, intervention, interrogation, and interpretation by creator, user and archivist is intentionally or unintentionally enforced by power. Each of these activations leaves fingerprints, which are attributes to the archive's infinite meaning (Ketelaar 2005: 295).

Another way in which collecting institutions construct what is accepted as truth is through documenting the provenance of items ingested into a collection. Where this detail comes from is, for example, a key factor in constructing a story which is accurate and respectful. Is provenance taken from a transaction between a collector and a trader of objects? or, Is provenance taken from the person who provided the information and knowledge? How context is captured and recorded can have a significant impact upon an object or document and can serve to construct, or reconstruct, the truth of that item.

ATSILIRN Protocols: An Overview

First published in 1995, the ATSILIRN Protocols for Libraries, Archives and Information Services serve as a tool to guide interaction with Aboriginal and Torres Strait Islander peoples, collections and services. The Protocols are intended to guide those working within libraries, archives and information services. This guidance is directed at facilitating appropriate ways for professionals, working across information-focused institutions, to interact with Aboriginal and Torres Strait Islander people in the communities which these information-based organisations serve, and, critically, how to handle materials with Aboriginal and Torres Strait Islander content.

The Protocols serve as a guide to good practice which will need to be interpreted and applied in the context of the missions, collections and client communities of each organisation.

The ATSILIRN Protocols address several key areas including:

- The recognition of the moral rights of Aboriginal and Torres Strait Islander peoples as the owners of their knowledge;
- Other important issues arising from Aboriginal and Torres Strait Islander content and perspectives in documentary materials, media and traditional cultural property;
- Issues in access to libraries, archives and information resources by Aboriginal and Torres Strait Islander peoples;
- Encouragement for both the involvement and the participation of Aboriginal and Torres Strait Islander peoples in the governance and operation of libraries, archives and information services; and
- Appropriate representation of Aboriginal and Torres Strait Islander peoples and their cultures in libraries, archives and information services (ATSILIRN, [1995]2012).

We suggest that a knowledge of the ATSILIRN Protocols is just one component of developing cultural competency in this area; that the skills to deploy these Protocols and to integrate the key concepts of the Protocols into everyday practice is crucial. To draw on ancient arguments to illustrate this point we turn to the Greek philosopher Socrates:

Socrates made his living as a stonemason, and he is reputed to have said that the only men who knew anything at Athens were the craftsmen. For Socrates, there was always more than an analogy between knowing something and a technical skill (McClelland 1996: 20).

To demonstrate the need to integrate the idea of ‘knowing something’ in this instance to have a knowledge of the ATSILIRN Protocols and the ‘technical skills’ that can deliver on these Protocols, we present here three personal examples of how the ATSILIRN Protocols have, and could have, interrupted dominant power structures in engaging with Aboriginal artefacts.

Reclaiming Power

Reclaiming power (exploring how Aboriginal communities can connect with historical texts documenting culture, language and events to understand the past and inform the future).

A case study offered by an Aboriginal woman working within the information services profession in Sydney, Australia.

The ATSILIRN Protocols were developed at a time when Indigenous concerns about access to information were being discussed by Aboriginal peoples, governments and the archive and library professions (Berzins 1991; Fourmile 1989; Reid 2000). As discussed within this paper, Aboriginal peoples have been historically dislocated from collections and artefacts that document personal, family and community histories.

There were marked changes in Aboriginal participation with libraries and archives as an outcome of these conversations. Aboriginal peoples had been identifying, and continue to identify, collections in order to trace family history and to conduct research on connections with their communities. Aboriginal protocols for libraries and archives are an important tool for two-way conversations to take place between communities and institutions to establish a dialogue about respectful management of collections. Another example of change in this period can be seen in relation to the employment of Aboriginal people in the information services professions.

ATSILIRN Protocol Number 8, 'Staffing', relates specifically to employment. This Protocol notes that the inclusion of Aboriginal and Torres Strait Islander peoples within organisations can change organisations for the benefit of all. The Protocol identifies a number of opportunities for the organisation including:

- **8.1** Aim to reflect the composition of the client/community population in each organisation's staffing profile.
- **8.2** Take affirmative action to recruit and promote Aboriginal and Torres Strait Islander peoples. This responsibility will require employers, educational institutions and professional bodies to be proactive in developing employment and promotional pathways.
- **8.3** Recognise the value and/or relevance of prior learning and/or qualifications in other fields when appointing of Aboriginal and Torres Strait Islander peoples.
- **8.4** Involve members of the Aboriginal and Torres Strait Islander community in the selection of staff when it is appropriate.
- **8.5** Ensure that Aboriginal and Torres Strait Islander staff members are suitably trained and supported.
- **8.6** Facilitate the entry of Aboriginal and Torres Strait Islander staff members into management positions through support strategies such as mentoring and training.
- **8.7** Recognise and respond to the cultural needs of Aboriginal and Torres Strait Islander staff members.
- **8.8** Develop and implement cross cultural awareness programs which ensure that all staff are approachable and sensitive to cultural diversity (ATSILIRN, [1995]2012).

The employment of Aboriginal people in librarian, archivist or curator roles provides an opportunity for redress and reclamation, including the reclaiming of power. Aboriginal peoples are reconnecting with knowledge held in libraries and archives – texts documenting culture, language and events – for understanding the past and to assist in informing the future.

By enabling the employment of Aboriginal people in the information services professions – and, where appropriate, designing specialist roles for the care of Aboriginal artefacts – cultural institutions can begin to build connections and establish meaningful relationships with communities. When this dialogue is created, and trust is built, Aboriginal people can participate in service design and the management of collections in ways that are respectful of cultural diversity. Aboriginal staff members can spark and encourage change in practice, by giving voice to topics that may have been difficult for clients to raise historically. For example, collections may document subjects that were in the past only made accessible to a particular gender, or collections may document subjects that may have caused distress or triggered ongoing trauma to members of the community (such as materials documenting massacres, the removal of children as well as the systematic dispossession of culture and land).

Any reclamation of power requires cultural institutions to be responsive to Aboriginal cultural needs in relation to managing collections, and these specific needs and circumstances may change in different local Aboriginal communities. A flexible approach and an ability to acknowledge and respond to complexity is essential in order for change to take place. Cultural differences need to be accommodated to develop a pathway where Aboriginal people can feel understood and respected. This shifting of power opens up the possibility for the community to become empowered at a local level. It also provides an opportunity for cultural institutions to build a plan and contribute to reconciliation efforts nationally.

The State Library of New South Wales supports the employment of Aboriginal people through the provision of pathways into the information services professions. This support is being achieved through a number of measures. First, the Library Council of New South Wales – the governing body of the State Library of New South Wales – has officially endorsed the ATSLIRN Protocols as a guideline for respectful engagement with Aboriginal peoples and communities. Second, as a Government Agency the State Library of New South Wales supports the work of the Government to increase Aboriginal participation in the public sector (NSW PSC 2015). Third, the State Library of New South Wales, as a member of the National State Libraries of Australasia (NSLA) body, supports the project work and publications of the NSLA Indigenous Group that aims to promote best practice for the collection and preservation of materials relating to Aboriginal and Torres Strait Islander peoples, and supports employment of Aboriginal library staff (NSLA 2015).

In 2013, the State Library of New South Wales established an Indigenous Services Branch to provide a focus for action in relation to developing connections with the Aboriginal community, and for managing Indigenous collections at the Library. The work of the team is led by Indigenous information services professionals, librarians and archivists, who:

- Liaise with Indigenous communities across New South Wales in regard to the retention and management of Indigenous documentary resources;
- Promote the collections and services of the State Library of New South Wales; and
- Provide advice to staff and management of the State Library of New South Wales and public libraries of New South Wales on Indigenous matters including cultural protocols, policies, collections, collection building, projects, exhibitions, reconciliation initiatives, priorities and relationships with communities (SLNSW 2015a).

The Indigenous Services Branch team works across the State Library of New South Wales to build capacity for staff in working with Aboriginal people, content and collections. This work is being reimagined online, onsite and on tour with visits to communities.

Aboriginal participation and employment can facilitate a reclaiming of power and enable Aboriginal cultural priorities to become part of established practice in the information professions. Libraries and archives can include Aboriginal perspectives in service design and collection management through employment, and guide service design through mechanisms such as advisory boards or committees.

Workforce diversity can improve the services that libraries and archives deliver, and enable institutions and their staff to understand, respect and celebrate Aboriginal cultures as a vital part of their institution. The ATSILIRN Protocols offer a valuable resource in making these important changes happen within collection-focused organisations and to also realise the embracing of this change by the information services professionals that drive the interactions between these organisations and Aboriginal peoples.

Returning Power

Returning power (exploring the role of cultural institutions in the digital return of cultural patrimony and enabling connections with collections).

A case study offered by an Italian woman now living and working within a cultural institution in Sydney, Australia.

The State Library of New South Wales holds one of the richest collections related to the life and experiences of Aboriginal and Torres Strait Islander people in Australia (Sutton, 2008, iii). As outlined earlier in this paper, these collections contain crucial information for Indigenous people who want to reconnect with their history, land and culture. This information is scattered across the collections through a variety of formats – manuscripts, diaries, vocabularies, memorabilia and paintings – and they cover a variety of thematic content, such as Indigenous history, language and different traits of culture. Despite the richness of information that these documents provide, and their importance for the Indigenous people who access them, the perspective these documents provide is limited. Written, for the most part, by non-Indigenous people – travellers, missionaries, colonists, anthropologists and police amongst others – the records held by the State Library of New South Wales, and other collecting institutions in Australia and overseas, provide fragmentary, and thus inconclusive, histories of Indigenous peoples in New South Wales and across Australia.

The low presence of Aboriginal voices in the collections are the result of historical, and predominantly entrenched, power relationships in Australian history which is reflected in the perspectives expressed by the Library's collections. As can be seen, when examining the collections, power is embedded in the context of these materials and, in this way, physical repatriation and digital return can be viewed as an extension of power dynamics around collections. Such issues are relevant to many countries working to reconnect histories with First Nation peoples. In the Australian context the State Library of New South Wales is proactively working to answer questions such as: How can information professionals working in libraries and archives can make a contribution?; and How can the ATSILIRN Protocols assist in this process?

ATSILIRN Protocol Number 2, 'Content and Perspectives', draws attention to the responsibility information professionals – Indigenous and non-Indigenous – have when dealing with Indigenous content and collections. It reflects on the importance of the inclusion of Indigenous perspectives in library and archive collections, in matters of building and accessing. The protocol also reminds cultural institutions of the importance of involving Indigenous people in the creation of new content in library and archive collections, and more broadly as records of Australian history:

It is my view that you need to look carefully at the way Aboriginal people are portrayed in libraries, and you need to reach out to Aboriginal people and show us that we are welcome to participate in an area which we were excluded from for a long time (Mick Dodson, 1993, Protocol Number 2).

As an important tool of development in the professional field, Protocol Number 2 suggests different strategies cultural institutions can adopt:

- **2.1** Consult in an appropriate and ongoing manner with relevant Aboriginal and Torres Strait Islander communities in regard to the development and management of the collections.
- **2.2** Seek to balance collections by acquiring material by and about Aboriginal and Torres Strait Islander peoples.
- **2.3** In the case of government archives, consult through the relevant government agency. Agencies should be advised of Aboriginal and Torres Strait Islander content of materials and appropriate access policies.
- **2.4** Promote the existence and availability of collections and provide clients with an explanation for any conditions governing access.
- **2.5** Facilitate the development of Aboriginal and Torres Strait Islander knowledge centres (ATSILIRN, [1995]2012).

At the State Library of New South Wales, the *Rediscovering Indigenous Languages* project has created a significant and exciting opportunity to re-balance these power relationships, through utilising the ATSILIRN Protocols. This project started in 2012 to survey, and make digitally available to the public, Aboriginal language resources held in the Library's collections. Previously buried in other parts of the collections and therefore difficult to find, this project has been an important opportunity to reconnect this material to the communities this information comes from. A website has been created to make collections available to those communities that cannot physically come to the Library to consult the language material. A partnership, with Indigenous artist and designer Lucy Simpson, during the project has demonstrated how, through collaboration and trust, it is indeed possible for cultural institutions to include Indigenous points of views in its collections. The relationship between Lucy Simpson and the State Library of New South Wales has overturned the power in the relationship: challenging assumptions and re-investing power in the object and its message. Thus, returning – digitally – traditional knowledge to traditional owners.

One of the outcomes of this relationship was the creation of a contemporary graphic to use as a layout for the *Rediscovering Indigenous Languages* project website (SLNSW 2015b). Simpson is a Yuwaalaraay woman belonging to the freshwater country of the Walgett Lightning Ridge and Angledool areas, in North West New South Wales and is the founder of the design company Gaawaa Miyay (Simpson

2015a). Simpson spent time with the language records, and created three stunning new designs: ‘Gurayn (Flowers)’: country/land, life, landscape, ‘Message Sticks’: communication, spoken word, passing on of story and message; and ‘Spoken Lines’ (Australian language groups): diversity, vitality, pride and strength. Her contemporary interpretations of the Library’s Indigenous language manuscripts have since been deposited into the Library’s collections, creating a two-way conversation and a unique interpretation of documentation that, up to the present, had been a strong representation of colonial power. Furthermore, her designs, inspired by historical documentation, shows to the general public accessing the website, a taste of contemporary Indigenous culture: a culture that is vibrant and dynamic. At a recent conference Simpson expressed her experience with the Library’s collections:

Developing a body of designs for the State Library *Rediscovering Indigenous Languages* project in 2014 was a beautiful example of potential connections with language material. Being a NSW [New South Wales] woman myself, this project was a great experience, and gave me the opportunity to rediscover more of my own language and express further my love for sharing story through design. After spending some time with records and collected materials at the State Library a beautiful image emerged from between the lines of the word lists. This image documented accounts, one of place of people, identity and connectedness. The designs and images I then created in response to this and reflected a vibrancy, diversity and strength – a real celebration of contemporary Indigenous culture and life (Simpson, 2015b).

Claims to Power

Giving up claims to power and the ‘ownership’ of knowledge (exploring how every citizen can contribute to the restoration of power to facilitate the ‘return’ of knowledge to traditional owners).

A case study offered by an Australian woman, of European descent, working within the information services profession in Sydney, Australia.

Power can be uncomfortable. Often such discomfort is associated with those upon whom power is exerted yet those who are in a position of power can also feel such discomfort. An example of this is the obvious displacement of power around the holding of traditional knowledge. This predicament is illustrated here through an example of an Australian woman of European descent possessing more information around artefacts documenting Indigenous history than an Aboriginal woman. The two women concerned are both Australian and both share an immediate past history yet their intergenerational connections to the land are vastly different with one from a family that can trace lineage back to 1788, the other from a family that identifies with a culture that presents with 75,000 years of continuous history on the southern continent. In particular this example highlights how power can be superimposed upon circumstances where no overt effort to claim power has been undertaken.

The State Library of New South Wales holds a significant collection of materials that contribute to the body of traditional knowledge of Aboriginal and Torres Strait Islander peoples. One such item is a set of two wax medallions, measuring approximately 10.5 centimetres in diameter, each of the medallions features a side

profile of an Aboriginal person. In this respect the medallions, produced by artist Theresa Walker (1807-1876) around 1840, resemble coins despite stark differences in fabric and size. Each of the medallions features an image of an Aboriginal person – one man and one woman – both from South Australia (though it was, at one point in time, thought that both people were from Tasmania as the island state does feature in the history of these items). The man is Kertamaroo and the woman is Mocatta, more often referred to as Pretty Mary (and sometimes identified as Kertamaroo's wife though this connection has not been proven).

These medallions were selected for a supervised viewing, of a wide variety of items from the rich collections of the State Library of New South Wales, for a group of art history students from a local University. As is current practice colleagues from the Library's staffing body were invited to engage with items prior to the arrival of the visitors: this practice facilitates the sharing of knowledge between staff and encourages connections with the collections. On this occasion, an Indigenous woman asked me for information on the two wax medallions: she had not seen the items before and was curious. When asked to interpret the items I was unable to do so: I felt overwhelmed by the task and was immediately struck by a sense of how inappropriate it was that I held information on Indigenous history that was not held by an Indigenous colleague. I believed I had no right to hold such knowledge.

I had not claimed this knowledge as my own but years of policies and practices that have conspired to separate the traditional owners of the land from their own heritage, had, quite suddenly, materialised in a space I had always found to be egalitarian: a library setting (though as noted above, such settings are not neutral). I appreciated that libraries and archives have, in some instances, struggled to come to terms with power relations in this space. It was, however, extremely confronting to feel, even temporarily, to be complicit in supporting a dominant power structure. This is despite absolutely no intention on my part, or, importantly, on the part of my organisation, to generate this situation.

Another colleague, assisting with the setup of the viewing, proceeded to calmly and capably, recount the history of the items. This included an overview of the creator of the artefacts, an artist of some note, and of the ownership of the medallions and how they had been the property of Lady Jane Franklin who had been thought to procure the items when in Van Diemen's Land (now Tasmania) during her husband's, Sir John Franklin's, tenure as Governor. It was noted that Lady Franklin did visit Adelaide in South Australia in 1840 and it was more likely the items were acquired there. It was explained that Sir William Dixson presented the medallions to the Library in 1945. There was also a review of the housing of the items: a velvet covered mount and frame (17.5 x 32 cm) with a glass sheet to protect the fragile objects. Interestingly, this interpretation did not include the names of the Aboriginal people appearing in profile upon the wax medallions. I was asked if I knew the names of the man and the woman pictured. Again, I felt very uneasy about holding this knowledge and, though I knew both names, I invested the power of knowledge in the Library's catalogue and, picking up a copy of a printed record for the medallions I read out both names.

For me, this was a complicated circumstance: I did not want to deny the provision of information but, simultaneously, I did not feel comfortable being the holder and thus distributor of information. In my view the distribution of power was particularly out of balance. The ATSILIRN Protocols articulate 'the moral rights of Aboriginal and Torres Strait Islander peoples as the owners of their knowledge' and it was this statement that was of primary concern throughout this interaction. Yet, critically, the Protocols go on to stipulate in Protocol Number 10, 'Awareness of Aboriginal and Torres Strait Islander Peoples and Issues', the need to be proactive in the role of educator, promoting awareness of Aboriginal and Torres Strait Islander peoples, cultures and issues among non-Indigenous people (ATSILIRN, [1995]2012).

A greater familiarity with the Protocols as a suite of guidelines that can support a range of requests for information would have allowed for a better outcome in this instance. I was, on reflection, in a position to share my knowledge on the medallions and do so in a way that privileged the Indigenous position by unpacking the information around the subjects of these artworks before working through the colonial context which saw the artworks created.

Moreover, incorporating the Protocols can, it is asserted here, assist in overcoming situations such as the one described – around the wax medallions featuring images of Kertamaroo and Mocatta – for this paper and thus facilitate a redistribution of power. It does need to be noted that, as revealed in discussions that took place after the event, no offence was felt by the Indigenous woman who asked the question: nobody acted disrespectfully or improperly. I do assert though that this interaction could have produced an outcome that was more positive for all involved.

Indeed, it is possible to work with materials and allocate power to objects rather than to those who serve as custodians for such objects. In this way non-Indigenous Australians can share with Indigenous Australians, in respectful and safe ways, information that provides insights into the cultural history of Aboriginal and Torres Strait Islander peoples. Concerted efforts to give up claims to power and the ownership of knowledge can, over time, restore knowledge – via divestment of power into the objects that capture and represent knowledge – to traditional owners.

Conclusion

This paper has aimed, through three brief narratives, to highlight some of the historical issues that construct common views around Indigenous collections. In addition, this paper has sought to demonstrate the many opportunities that arise from exploring tensions that may be evident in library and archive collections. It has also looked at how staff from diverse backgrounds can be professionally engaged to promote and explore, in strategic and thoughtful ways, Aboriginal materials in libraries and archives. The Aboriginal and Torres Strait Islander Library Information Resource Network Protocols can assist in creating a space for implementing change. The Protocols are an effective way for Indigenous people to establish positive relationships with libraries and archives by suggesting ways in which communities can become active participants in the design of policy and delivery of services. As demonstrated by the three case studies offered in this paper we have explored how the Protocols – knowledge of these and the skills to implement these – can effectively disrupt power relations in libraries and archives across Australia. In this way reclaiming, returning and relinquishing claims to power.



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***The Power of Trauma in William Faulkner's The Sound and the Fury:
The Quentin Section as an Example.***

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Abstract

This paper examines the theme of the power of trauma in Quentin Compson's section in William Faulkner's novel *The Sound and the Fury*. Throughout his section, Quentin is portrayed as a traumatized character, whose loss of his sister Caddy's virginity and the decadence of the Southern mores and values affected him psychologically. That is why it is essential to discern the narrative experimentation techniques that translate Quentin's trauma. Moreover, it is tenable to relate Quentin's psychological wound to the Southern fall and crisis in terms of morality, ethics and social supremacy and mastery.

This paper adopts different approaches from which the Quentin section could be read. Most notably the historical one that explores the novel's historical context and its "symbiotic relationship" with the Southerner's inability to heal after the Civil War. It also relies on the formal approach based on a close reading of the novel to stress the experimental techniques through which Faulkner is able to translate Quentin's powerful trauma of loss. Besides, it attempts to trace the power of trauma as a trigger to the sense of loss, desire, sexuality and incest. It encompasses a theoretical framework in which the Modern trend, and most importantly, Trauma theory are emphasized. The findings are based on Quentin's section in *The Sound and the Fury* as marked by fragmentation, absence of the notion of time, excessive repetition in the form of "unbidden flashbacks", in addition to a deviation in terms of punctuation.

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Introduction

William Faulkner is an American writer whose novels communicate Modern literary trend's preoccupation with formal and structural experimentation. *The sound and the fury* is a novel that employs a number of narrative styles, including the technique known as stream of consciousness, pioneered by Twentieth century European novelists such as James Joyce and Virginia Woolf. Published in 1929, *The Sound and the Fury* was Faulkner's fourth novel that experiments with many Modern styles of narration. It questions basic techniques such as the notions of linearity, time, order, and point of view. The novel, in general is a "stream-of-consciousness novel [...] identified most quickly by its subject matter." (*Stream of Consciousness in the Modern Novel : A study of James Joyce, Virginia Woolf, Dorothy Richardson and Others*)

The Sound and the Fury is set in Jefferson, Mississippi. The novel centers on the Compson family, former Southern aristocrats who are struggling to deal with the dissolution of their family and its reputation. Over the course of the thirty years or so related in the novel, the family falls into financial ruin, loses its religious faith and the respect of the town of Jefferson, and many of them die tragically. The novel is separated into four distinct sections. The first, April 7, 1928, is written from the perspective of Benjamin "Benjy" Compson, a 33-year-old man with severe mental handicaps. Benjy's section is characterized by a highly disjointed narrative style with frequent chronological leaps. The second section, June 2, 1910, focuses on Quentin Compson, Benjy's older brother, and the events leading up to his suicide. In the third section, April 6, 1928, Faulkner writes from the point of view of Jason, Quentin's cynical younger brother. In the fourth and final section, set a day after the first, on April 8, 1928, Faulkner introduces a third person omniscient point of view. The last section primarily focuses on Dilsey, one of the Compson's black servants.

Quentin Compson's section is a quintessential modernist text, in which Quentin, writes the last words before committing suicide on June, the second 1910. To see Quentin's narrative as a "testimonial inscription" bearing witness to a wide range of traumatic experiences is no stretch of the imagination. After all, William Faulkner, made no secret of the fact that is primarily concerned with what Virginia Woolf calls "the dark places of psychology."

It is a novel that depicts chaos and the loss of traditional Southern values after the American Civil War. This corruption is shown through the Compson family, whose notions of family honor and obsession with their family name are the driving forces in severing all the ties that once held them together. Mr. Compson tries to instill these notions into his four children, but each one of them is so occupied by their own beliefs and obsessions that this effort results in a house that is completely devoid of love and eroded by self-absorption. Caddy is a prominent character in *The Sound and the Fury* as she is the main reason behind the family's downfall. Engaging in sex and getting pregnant Caddy does not only shame her own family but also tramples all the ideals of the Old South. Quentin's knowledge of the Old South's codes makes him provide life, after a traumatizing event of loss disturbs his own consciousness and makes him speak of committing incest with Caddy, trying to save her from the Southern view as a promiscuous woman. Jason only cares for himself and his personal interest. Benji, a retarded thirty-three childish man, haunted by past events with

Caddy. Through these traits that William Faulkner tries to draw of the South, we can understand a tormented situation in a Southern family. His formal experimentation, as well as recurring characters, locations, and events are defining features in his novel *The Sound and the Fury*. Faulkner advocates an innovative way to shed light on the traumatic psyche of a shocked subject in his narrative. In McHaney's words "William Faulkner is regarded as an 'experimental' writer a not uncommon trait among Modernists who responded to the spirit of the times expressed in Ezra Pound's dictum 'Make it New'." ("Faulkner's Genre Experiments" 322).

Moreover, the novel is noted for its formal and structural peculiarities, as well as for its problematic portrait of the South and the Lost Cause Southerners. *The Sound and the Fury* is about the decline of the Southern family and by extension, about the simultaneous decline of the Old South. It is, in other words, about The Compson family, a Southern family whose members lost unity and honor as a result of the loss of virginity. More in the same vein, The Compsons' traumatic loss of honor is essentially caused by their daughter's loss of virginity. It meant the loss of identity, self definition and life. The Compson's experience is emblematic of the Southerners' experience of loss of their values and their supremacy after the Civil War. Their New South becomes defined by moral decadence, social decay and economic collapse.

Equally important, Faulkner's narrative experimentation in *The Sound and the Fury* is his attempt to express what he referred to, in his Nobel Prize address, as "the human heart in conflict with itself"(qtd. in McHaney 321). He presents the characters as traumatized subjects insofar as their wounded psyche is evocative of their deep sense of loss. Through the stream of consciousness, Faulkner employs the voices of the Compson brothers Benji, Quentin and Jason to narrate the events and present the attitudes revolving around shocking event of loss, the loss of virginity and therefore purity.

Faulkner created an unusual structure in *The Sound and the Fury*. The story takes place over a period of four days, each of which is seen through the eyes of a different character. The first part of the book is the monologue of Benji on April 7, 1928, the day before Easter. The second part of the book belongs to Quentin on the day of his suicide on June 2, 1910. Jason, the son, is the focus of the third section, April 6, 1928, which covers Good Friday, the day before Benji's monologue. The fourth and final section takes place on Easter Sunday, April 8, 1928. The story is not related by a single individual, but is often referred to as Dilsey's section. In a fragmented way, the story of the Compson family and their tragedy is gradually pieced together. Each section adds bits and pieces of the history of the Compson family.

Loss as the “Primal Scene”

In *The Sound and the Fury*, there is a pervasive sense of loss, wherein trouble and pain tower into the surface of a self-consuming brooding of the South's past. The basic story line of the novel is the Compson brothers' attitudes and reactions towards their sister Caddy's loss of virginity and then loss of honor and family. Their “apocalyptic now” is thoroughly entangled with the Southern memories. Inevitably the novel scrutinizes the South's trauma after the collapse of a pure white code of conservatism. . Following Greg Forster's claim about Cathy Caruth, we may conceive what “brings sophisticated psychoanalytic concepts to bear on collective processes, developing accounts of historical violence that are both socially specific and psychologically astute.” (259). this claim is evocative as it sees how the historical moment might be experienced as “a punctual blow to the psyche” (“Freud, Faulkner, Caruth: trauma and the Politics of Literary Form” 259).

To read the Compsons' narrative as a kind of manifestation of a trauma caused by loss, it is useful to consider Cathy Caruth's account that “knowing” and “not knowing” are entangled in the language of trauma and in the stories associated with it. Caruth considers that each one of these texts engages, in its own specific way, a central problem of listening, of knowing, and of representing that emerges from actual experience. (Caruth5). The Compsons are trapped in the problematic dilemma of “knowing” and “not knowing” ,which is , as Ahmed Ben Amara aptly puts it, “the tension that arises from this paradox-the discrepancy between the urge to fully know and to testify and the impossibility of such an absolute knowledge” (*Virginia Woolf and the Poetics of Trauma*, 12) .

To link this psychological dilemma of “knowing” and “not knowing” to the Compson's trauma caused by loss needs bearing witness to Caruth's statement, as she tries to get the gist of linking literature to trauma, : “if Freud turns to literature to describe the traumatic experience , it is because literature like psychoanalysis is interested in the complex relation between “knowing” and “not knowing”(*Unclaimed Experience* 3).

Whereas “Knowing” and “Not knowing” is a dilemma that the traumatized subject is trapped into, the “Primal scene” constitutes the initial event which caused the wound. The “Primal Scene”, in general, is defined as the initial witnessing by a child of sexual act, which traumatizes his psychological development. Freud (1910) postulated a “universal drive in children to establish and preserve an exclusive, possessive sexual relationship with the opposite sex parent while eliminating the same sex parent as a sexual rival” (“Priming the Primal Scene” 279)

Based on this definition, it is possible to link the Freudian concept of “The Primal Scene” to *the Sound and the Fury*, in the sense that the Compson brothers are traumatized as a result of witnessing their sister Caddy becoming a sexual object of desire. Actually, the very image of Caddy's muddy drawers when climbing the tree in the opening of the novel is the trigger of the Compson's wound.

Loss as “the crisis”

Caddy’s loss of virginity has a wider sense; indeed, the loss of virginity is symbolic of the Old South’s loss of the conservative values as a result of the defeat in the Civil War. Quentin’s trauma can be related to the fact that he is a Southerner who cannot live without his values inherited from his Old Southern identity.

In addition, virginity becomes the focal issue in the minds of the Compson brothers, especially Quentin’s. His section revolves around ideas of incest, sexuality, Caddy’s virginity and many other concepts related to Caddy’s virginity. The loss of Caddy’s virginity constitutes a traumatic event. It caused a psychological trouble translated in Quentin’s narrative through his section’s structure, language, diction, as well as his journey during the last day of his life.

To approach Quentin’s section as a text about trauma, is to be aware of the fact that it is a text which, to use Soshana Felman’s words, is closely “tied up with the act of bearing witness” to a crisis (*Testimony* 2). The notion of crisis is evoked in this section through Quentin’s journey towards suicide. His thoughts about suicide are developed since the very beginning of his section. It begins with writing a letter to his father and another one to his roommate Shreve. Then, after mailing the letter in the office, he walks to a bridge and looks down at the water, thinking of shadows and of drowning:

The shadows of the bridge, the tiers of railing, my shadow leaning flat upon the water, so easily had I tricked it that it would not quit me. At least fifty feet it was, and if I only had something to blot it into the water, holding it until it was drowned, the shadow of the package like two shoes wrapped up lying on the water. Niggers say a drowned man’s shadow was watching for him in the water all the time. (57)

This passage is evocative of the uncontrollable intrusion of traumatic memories, caused by the impossibility to represent the traumatic experience. There is, at the same time a need for testimony for dealing with the traumatic experience. Suicide by drowning is Quentin’s attempt to drown his “shameful” past as he can no longer live with the bitterness of the wound caused by loss.

Quentin Compson’s response to loss is deeply post- traumatic and it is clear in his narrative structure. His obsession with his sister’s loss of virginity is obvious in many parts of his narrative. Quentin Compson’s narrative is evocative of the psychological trauma of the narrator. It is told from within Quentin’s mind, on the day he commits suicide. It plunges into the depths and the causes of loss and its psychological effects. Throughout the section his chief concern is Caddy’s sin and loss of virginity. Quentin begins to contemplate suicide so that he will not have to forget the horrors he feels. Caddy’s sin meant the loss of the family’s honor, and that Quentin’s values are meaningless. Quentin’s narrative is filled with many instances in which he speaks about virginity and tries to construct the meaning of virginity.

He repeatedly mentions virginity and he confesses to have committed incest with Caddy. He comes to suggest that virginity is only a man-made construct and it is

unreal. For instance, from the very beginning of his narrative as his roommate Shreve leaves to the University and Quentin spends a moment gazing at the unhurried Spoade, a Harvard senior who once mocked Quentin's virginity by calling Shreve his husband. He thinks about both his and Caddy's virginity:

In the south you are ashamed of being a virgin. Boys. Men. They lie about it. Because it means less to women, Father said. He said it was men invented virginity not women. Father said it's like death: only a state in which the others are left and I said, But to believe it doesn't matter and he said, That's what's so sad about anything: not only virginity and I said, Why couldn't it have been me and not her who is unvirgin and he said, That's why that's sad too; nothing is even worth the changing of it, (p50)

This passage reflects Quentin's inner consciousness. He is caught up in a continuous re-remembering of Caddy and her virginity as well as his Southern identity. Another instance, in which Quentin confesses incest, from the very beginning in the fourth paragraph Quentin says: "I said I have committed incest, Father I said." This sentence is repeated many times through the novel, and its first mention is when he remembers Caddy's marriage after he wakes up and still in bed. "*She run right out of the mirror, out of the banked scent. Roses. Roses Mr and Mrs Jason Richmond Compson announce the marriage of .Roses.*"(49) Re-remembering Caddy's marriage triggered his consciousness and it is translated in the narrative through the use of the italic manuscript.

"I have committed incest Father, I said" this sentence is exhaustively repeated all over the narrative. The repetition of this sentence is linked with another repetition, it is another more exhaustively repeated expression through the novel it is the name of Caddy's husband "Dalton Ames", a local Jefferson boy who is probably the father of Caddy's child, Miss Quentin. According to Janet (1889), traumatic memories of traumatic events persist as unassimilated fixed ideas that act as foci for the development of alternate states of consciousness, including dissociative phenomena, such as fugue states, amnesias, and chronic states of helplessness and depression.

Moreover, following the Freudian claim in *Beyond the Pleasure Principle*, it is possible to contend that Quentin as a "victim" who did not integrate the trauma is doomed to "repeat the repressed material as a contemporary experience in instead or . . . remembering it as something belonging to the past." Following this claim, Quentin is, indeed, doomed to repeat and remember Dalton Ames as "something belonging to the past". The latter symbolizes the cause of loss in which Quentin is absorbed and it engraved in his psyche a deep wound. And this was not all; Quentin's preoccupation with Caddy's virginity is clear in his narrative through the repetition of certain expressions like "Dalton Ames" , "Caddy", "I have committed incest, Father", "sister" ...etc.

Quentin's chapter works to create the wound through the structure of the narrative. The wound in *The Sound and the Fury* is a trauma that "consists in claiming to [...] suture or to saturate, to fill the void." (Derrida 251). The section wherein Quentin tells his version of the story (the story of Caddy's loss and her promiscuity) gives the reader access to follow him through his day narrating his mundane events interrupted by his stream of conscious thoughts. In other words, Quentin's narrative is gapped and full of fragmented segments, and these segments do not follow an order. His obsession with Caddy's loss of virginity is inflected in the novel through the disconnected segments, and the non-continuous sentences, interrupted narration by memories of Caddy her loss once she lost virginity and purity and she got married to Sydney Herbert Head.

Moreover, these memories are interrupted by his thoughts about women and virginity. For instance, when Quentin is on a street car on Cambridge, his mind is preoccupied with recalling a confrontation with Caddy after discovering that she had had sex with Dalton Ames. Quentin frantically suggested to Caddy that they both kill themselves. Then he suggested that they claim it was Quentin who had taken Caddy's virginity and that they could go away together and even believe that it was true:

The shell was a speck now, the oars catching the sun is spaced glints, as if the hull were winking itself along him along. *Did you ever have a sister? No but they're all bitches. Did you ever have a sister? One minute she was. Bitches. Not bitch one minute she stood in the door Dalton Ames. Dalton Ames. Dalton Shirts [...] Dalton Ames. It just missed gentility. Theatrical fixture. Just papier-mache, then touch. Oh. Asbestos. Not quite bronze. But wont see him at the house. Caddy's a woman too remember. She must do things for women's reasons too* (58)

This sequence is quintessential of the disordered ideas that haunt Quentin's stream of thoughts. He proves to be a traumatized subject whose loss of purity and Southern conservative identity meant the loss of his consciousness of time. His scattered consciousness produces a confusing tale in which there is, in Caruth's words "a bridge in the mind's experience of time" the fact that makes the reader confused by means of time shifts. Time, using Jean-Paul Sartre's expression, evokes that William Quentin's "vision of the world can be compared to that of a man sitting in an open car and looking backwards." (267)

Through this very passage, it is clear that the features and methods of Faulkner's fragmented stream of consciousness narrative are represented by Quentin's obsession with time and his shadow, his "puritanical fixation" on his sister Caddy's promiscuity and sexuality, his attempt to protect the little immigrant girl, and the haunting presence of his father and mother's pessimistic worldview.

Being one of the Compsons, belonging to the Southern white community, Quentin Compson broods over the historical wound of the Old South. He laments the tremendous loss which is symbolized, in his narrative, in one event which is Caddy's loss of purity and virginity. Caddy's sin meant the corruption of the Southern Aristocratic values. Women were expected to be models of feminine purity, grace, and virginity until it came time for them to provide children to inherit the family legacy. In addition, The Southerners' faith in God and profound concern for preserving the family reputation provided the grounding for these beliefs. The Compsons, and other similar Southern families, lost touch with the reality of the world around them and became lost in a haze of self-absorption.

Thus, Caruth's description of the traumatic event seems to fall within Faulkner's design of the Compsons' narratives. Besides, in Quentin Compson's narrative there is a constant engagement with trauma. There is, for instance, his repeated mentioning of his sister Caddy's marriage, as well as the repetition of the name "Dalton Ames" many times whenever mentioned. The use of repetition frequently serves to illustrate the depth and variety of a character's obsession with his past and his memories. For instance, as he stands on a bridge looking down into the river "I could not see the bottom, but I could see a long way into the motion of the water before the eye gave out, and then I saw a shadow hanging like a fat arrow stemming into the current. Mayflies skimmed in and out of the shadow of the bridge just above the surface" (74), Quentin remembers the time when he tried to persuade Caddy not to marry Herbert "*if I could just be a hell beyond that: the clean flame the tow of us more than dead. Then you will have only me then only me then the two of us amid the pointing and the horror beyond the clean flame*" (74). Though the stream of consciousness technique, we, readers, learned that Quentin is remembering a conversation with Caddy or maybe he is just imagining it happened. It is crucial, hence, that throughout the novel, the shift between the present event and the past memories happens violently and suddenly.

The opening section of *The Sound and the Fury* poses the most famous Faulknerian challenge to the reader offering "a complex narrative constructed of a disarmingly simple language" (Robinson 117).

Furthermore, the reader is able to recognize that Benji is mentally disabled only through the narrative structure, hence, the ensuing shifts and clashes of the narrative. In this respect, Owen Robinson borrows Ferdinand De Saussure's (1988) linguistic terminology, he considers that Benji has a "parole", and "has little understanding of 'langue' which gives it reasonable recognition" (Robinson 116).

In his essay "Art as Technique" Victor Shklovsky states that "the technique of art is to make objects unfamiliar, to make forms difficult, [and] to increase the difficulty and length of perception" (12). Faulkner's stream of consciousness narrative in Quentin Compson's section represents a manifestation of the twenties' radical and innovative discourse. A Modernist writer, Faulkner employs new and problematic devices in relation to what used to be as parameters of literary writings in his precedent era.

In the novel, the author uses the stream of consciousness narrative in order to convey the reactions of four different characters to past events, rather than just relaying the action of those events. 'What Faulkner shows us is experience as it enters

consciousness rather than the static experience which has been logically arranged in the mind and is subsequently presented in standard syntax' (Brown, 551). Faulkner's use of the modernist features of fragmentation, discontinuous narrative, repetition, alienation, paralysis and particularly, symbolic representation give the reader unparalleled access to the young Quentin's troubled and confused mind.

Quentin's narrative is told in a fragmented way, with many disconnected sentences and fragments. It is "conceived as studies in fragmentation, violently juxtaposed stations of broken world, apparently drawn together only by a common subject of concern or by a parallel actions informing distinctly separate stories." As the technique of fragmentation reveals itself in Quentin's narrative in *The Sound and the Fury*, it can be triggered by psychological causes. Using trauma theory, it is worthy to note that "people diagnosed with dissociative identity disorder (DID) [or what once was called "multiple personality disorder"], have trouble integrating their memories, sense of identity, and aspects of consciousness into a unified whole" ("Coming Apart: Trauma and the Fragmentation of the Self" 2008). If we consider the fact that Quentin is a traumatized subject, who is not able to overcome his psychological trouble caused by loss, it is reasonable to say that he is traumatized subject whose wound is engraved in his psyche and his narrative as well. For instance, there is an extended flow of disconnected sentences and ideas which takes more than nine pages in the "June Second, 1910" section. The first striking feature in this passage is a total absence of punctuation, in addition it takes the shape of poetry, as if Quentin is writing free verse.

The complexity of the fragmented and discontinuous language is somehow disconcerting to the reader, however, Faulkner has actually crafted Quentin's internal chaos into a language of meaning and "eliminated all extraneous details which would not contribute to the main theme,...he has presented Quentin's mind as operating much more logically than it would in reality" (Bowling, 560). Quentin's stream of consciousness narrative embodies the personal and universal struggle of the individual to make sense of relentless change and the permanency of loss.

Quentin's ridden stream of consciousness narrative is centered on his obsessive and "incestual" fantasies about his younger sister Caddy. "I said I have committed incest, Father I said." (Faulkner 49). Quentin is traumatized and disturbed by Caddy's promiscuity as it shatters the self-esteem of the Compson's aristocratic belonging, and means that she is lost to him forever.

It is quite evident that the writing style of the narrators of *The Sound and the Fury* resembles their personality and mental stability. Quentin's section has many flashbacks to moments in the past and it is disjointed, and as he is an intellectual Harvard student.

Quentin's fragmented narrative is primarily due to his "jumping" back and forth to the memories of his sister Caddy. There are "unbidden flashbacks" which cut the flow of his present day, and his narrative as well. Quentin's narrative style evinces a close relationship with his past, this is manifestation of his Southern identity. Through his narrative the reader must navigate in Quentin's world in order to read his mind. His world is ordered following his senses. Quentin's very narrative verbalizes the pain of the crumbling Compson family. Faulkner frames his narrative with fragmentation and gaps as an expression and a response to the decay and loss of order.

While Benji, his brother, has only sounds to express his pain in losing Caddy, hence, his roarings, bellowing, moaning, to articulate his longing to the lost Caddy, Quentin, the elder Compson son, and the intellectual one, a Harvard student, uses fragmented, repetitive sequels of narrative to tell his own story and to express his own feeling of longing to the sense of loss, incarnated in Caddy's loss of purity and virginity. He "vocalizes" his pain in a narrative style characterized by "strange" way of punctuation whereby, we find many passages which are punctuated.

Another facet of loss is summarized in the psychological (instability) fluctuation is embodied in his fluctuated way of punctuation. There are instances of unpunctuated passages. Quentin does not insert or use marks of punctuation when they are needed. There are shifts in the typeface, from "normal" to "italics" which usually indicates a change in time or Quentin's inner thoughts. This change is due to the fact of being like a "voice-over" and this is due to "unbidden flashbacks". Quintessentially a long scene with Caddy at the branch takes the form of a dialogue without punctuation or capitalization, with each time the speaker changes a new paragraph is formed. The way Quentin's text is punctuated reveals a psychotic breakdown. Hence, The lack of punctuation at the end of many of the sentences in the Quentin section reflects Quentin's confusion and the incoherence of his thoughts. Sentences are left unfinished, with no punctuation mark at the end; they begin in the middle, with a lower case letter; sometimes they interrupt other sentences, appearing in the middle like a parenthesis.

In the flashbacks of the Quentin chapter, long sections occur that are, for the most part, fairly coherent narrative, but with all the punctuation removed. At one point Quentin is recalling what Gerald's mother said, coherently, in quotation marks, and Quentin's stream-of-consciousness is inserted in the middle, in italics, like a parenthesis. The Quentin section gives more clues to what is the past and what is the present: the present is written in a more coherent form, with traditional punctuation, while the scenes in the past have little or no punctuation at all.

Conclusion

Faulkner's stream of consciousness narrative in Quentin's section uses fragmentation, defamiliarization, alienation, symbolism and discontinuous narrative to convey the meaning of complexity and the crisis of Quentin in the last day of his life. His narrative includes many features of obsession and psychological dislocation caused by loss.

Quentin Compson is a traumatized subject whose narrative conveys the idea that he is unable to heal and recover. His suicide is symbolic as he is unable to see a better future for himself. Quentin's wound can be seen as the ultimate result of his ill-equipped psyche which prevents him from reconciling the present with the past. Quentin's present is constantly intruded by memories from the past, and his memories concern mainly the loss of many values. In fact, Caddy's loss of virginity symbolizes the loss of the southern supremacy and values. To put it differently, Quentin's past stands for the Old South while his present is symbolic of the New South, and Quentin's wound is caused by this abrupt challenge in his reality.

This paper is an attempt to show that Faulkner was able to voice out the character's wound through formal experimentation, using the stream- of - consciousness narrative in which readers are offered access to the inner mind of the subject. In addition, trauma is also shown through the interior monologue and defamiliarization. In many instances, Quentin Compson recalls past memories of his sister Caddy, and he imagines many scenes with his sister.

In addition, Quentin's destabilized psyche is translated in a fragmented narrative, made up of disjointed ideas. There is a great deal of cut ideas. Quentin's narrative can be read as a way in which he tries to voice out his wound, and his dislocated psyche prevents him from coming with a linear and ordered narrative.

This is not all; Quentin's narrative is punctuated with "unbidden flashbacks". In his deliberate return to the past, Quentin recalls his memories with Caddy and especially, her virginity, marriage, and promiscuity. These are the main obsessively recalled ideas that Quentin revolves around.

The Sound and the Fury is a problematic novel in the sense that it is a "writerly" text, open to a multiplicity of understanding. It makes the reader constructs a different meaning in order to understand the character's intricacies.

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*Michael Chabon's 'The Amazing Adventures of Kavalier & Clay'
Re-Presenting the Historical Novel*

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Abstract

Can literature represent reality? And, if so, is the novel the best genre to do so? Although these questions are not new in the field of literary studies, a number of postmodern authors – and subsequently literary researchers – have drawn attention to the mimetic potential of literature on the one hand and the problematic relation between fiction and reality on the other. One of these writers is Michael Chabon, who received the Pulitzer Prize for Fiction in 2001 for *The Amazing Adventures of Kavalier & Clay*.

The Amazing Adventures of Kavalier & Clay is set in the past, but it is not a historical novel as it sets out to unmask historical novels as totalising narratives. Drawing on Linda Hutcheon's terminology, Chabon's magnum opus can be described as an example of historiographic metafiction. Moreover, *Kavalier & Clay*'s rejection of the traditional historiographic perspective means another perspective has to be embraced. And it is precisely this *otherness* (Foucault), this contrastive position in relation to the dominant point of view, that defines this new perspective.

Kavalier & Clay does not only question the boundaries of literature, but also of our universe and our view or description of that universe. The different 'ontologies' – as defined by Brian McHale – that run through *Kavalier & Clay* cannot easily be distinguished from each other and create ontological ambiguities that cause the novel to resist interpretation. Especially the combination of mythification and demythification causes ontological doubt as 'the world as we know it' is negated.

Keywords: Michael Chabon, *The Amazing Adventures of Kavalier & Clay*, postmodernism, historical novel

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Introduction

Can literature represent reality? And, if so, is the novel the best genre to do so? Although these questions are not new in the field of literary studies, a number of postmodern authors – and subsequently literary researchers – have drawn attention to the mimetic potential of literature on the one hand and the problematic relation between fiction and reality on the other. One of these writers is Michael Chabon and it is his magnum opus *The Amazing Adventures of Kavalier & Clay*, for which he received the Pulitzer Prize for Fiction in 2001¹, that provides the subject for this paper. *Kavalier & Clay* explores the limits of the material and art form of his choice. In what follows I will try to explain in what way Chabon's novel is a critique of the novel as a historical genre. It combines the epistemological crisis, characteristic of modernism, with the ontological crisis, typical of postmodernism, to create a postmodern version of the historical novel. Traces of this postmodern historical novel can be found throughout twentieth century world literature. Representatives of this strand of historical fiction are usually not regarded as a group, nor are they labelled as postmodern historical novels, but I believe they make up a strong undercurrent in contemporary literature.

Context

Before I tackle Michael Chabon's magnum opus, let me frame the literary context very briefly. From the 1960's onwards postmodernism got some traction in literature and the arts. One of the topics that dominated a lot of discussion back then – and today still – was the notion of the narrativity of history. Historiography is said to be based on facts, whereas fiction is based on a willing suspension of disbelief. Both, however, are narrative acts and language – as it turns out – may not be a perfect vehicle for facts. Even stringing together three simple facts creates causal implicature, which may or may not be intentional, as is exemplified by the following line taken from Rimmon-Kenan: "John Milton wrote *Paradise Lost*, then his wife died, and then he wrote *Paradise Regained*." (Rimmon-Kenan, 2002, p.17) From a literal, logical point of view, focusing on the temporal relation, this sentence can be considered an enumeration of three successive events. From a pragmatic perspective, however, this sentence is much richer. Borrowing J.L. Austin (1962) and J.R. Searle's (1972) terminology, this utterance can be described in terms of a speech act that consists not only of a locutionary, but also of an illocutionary and perlocutionary level. In other words, this utterance is not a random combination of linguistic elements; they have been combined and arranged with a specific purpose and effect in mind. Although in the example of Rimmon-Kenan, the implicature may be unintentional on the part of the speaker, it does clearly show the restricted mimetic potential of language for art. Human beings are narrative creatures and we read and write narratives into language. But if the relation between language and reality is problematic, then how can narratives, historiographic texts, or any other elaborate speech act, hope to portray reality?

This question struck especially hard in historical circles, as the historian's goal is and has been for centuries objectivity, to offer an impartial account of past events. A major contribution to this discussion arrived in the form of Hayden White's

¹ From now on referred to as *Kavalier & Clay*.

Metahistory (1973). *Metahistory* is a study of historiographic texts from various historical periods that came to the conclusion that none of these texts succeeds in being truly objective. A historian strings facts together, creating a chronicle, which he then spins into a narrative, much as in Rimmon-Kenan's example. In doing so a historian has to rely on narrative tools, and all the limitations they come with. They have to be studied not as exact mirrors of the past, but as literary, poetical texts. Even though they do not offer a *true* account of what happened, they are still rich sources of information. It is not the subject that has to change, it is the historian that has to adapt his approach. White's theory caused the inevitable merger of the domains of history and literature. In the literary sphere Linda Hutcheon launched the – what I believe to be – useful concept of historiographic metafiction (Hutcheon, 1988). The term applies to every text that aims to expose the totalising process that is present in any and every representation of the past. If a text dealing with the past shows self-awareness towards its own nature, then it is a piece of historiographic metafiction. The considerably vague definition is both the term's strength and weakness. Therefore, I will make matters more concrete by taking a look at Michael Chabon's *Kavalier & Clay*.

Case-study

Kavalier & Clay's epic scope spans three decades and two continents offering a peculiar view of the second half of the twentieth century; from pre-World War II Prague, over the bustling creative comic book scene in New York and an American outpost in Alaska during the war, to the suburban American dream of the fifties and sixties. The novel supports an extremely varied cast of characters, similar to Doctorow's *Ragtime*, including mythical, historical and fictional characters. The two main characters, however are Josef 'Joe' Kavalier and Sam 'Sammy' Clayman. Joe Kavalier is a Jewish boy who lives in Prague during WWII, where he is trained both as an escape artist by an *Ausbrecher*, Kornblum, a Houdini-like figure, and as an artist, specialised in drawing. When WWII breaks out he has to flee Europe in a box together with the Golem of Prague, a Frankenstein-like automaton, made out of clay, that is brought to life by a Rabbi. As the Jewish population of Prague do not want their Golem to fall into the hands of the Nazis, they hire Joe's mentor to smuggle it out of the city. Kornblum includes his student in his scheme and so Joe and the Golem leave Prague. Joe is welcomed in America by his cousin Sammy Clayman and the pair of them create a comic book hero, called the Escapist, loosely based on Joe's experiences.

But how then does *Kavalier & Clay* fit the bill of historiographic metafiction? Various strategies are deployed to create epistemological doubt in the reader. As a reader you no longer know what is true and what is not, what is historically accurate and what is not, which is precisely what historiographic metafiction sets out to do, to test the limits of what a text about the past can tell. The first thing *Kavalier & Clay* does, is exploit what Brian McHale calls the "dark areas" of history (McHale, 1987, p.87). Chabon relies on facts, but he dresses them up as it were. For example, when Joe has arrived in America he moves heaven and earth to find a way for his brother to join him. After a while Joe finds an available place for his brother on an ocean liner. Unfortunately, however, this boat is sunk by a German torpedo. There is a factual basis to this story, the events really took place as there is a newspaper article that tells of a boat carrying European refugee children that was sunk by a German torpedo, but the background story of one of the passengers is obviously a dark area. So, by filling

up dark area after dark area, epistemological doubt is created without actually contradicting the reader's knowledge or version of the past. A narrative web is spun out of a factual foundation, but by adding filled out dark areas its carrying capacity is tested. The second technique is the manipulation of paratextual elements. At times footnotes are used to offer additional factual information, which creates the illusion that what you are reading is a true account. A highly unlikely anecdote about Dali, can be accompanied by a footnote offering additional information about the time and place, which again, creates epistemological doubt. The third technique is what Fredric Jameson calls the combination of "incommensurable characters" (Jameson, 1991, 21-25). By combining historical figures such as Houdini and Dali, with fictional characters, the reader's disbelief is no longer suspended. It becomes difficult, if not impossible, for the reader to tell whether a character is a real historical figure, a fictional character or a fictionalised version of a historical character. Awareness creeps in that something is 'not right', not everything you're reading is 'true', yet not everything you're reading is completely made up either.

These are but three techniques that help in creating epistemological doubt, making it impossible for the reader to determine what actually happened and what did not, what is historically accurate and what is not. Besides epistemological doubt, *Kavalier & Clay* also creates ontological doubt. In order to explain this, I have to touch upon another postmodern topic that gathered a lot of attention. Postmodern fiction and historiography are also bound by their concern for the *Other's* perspective. The concept of the *Other* has a long history, but I am largely relying on the interpretation of poststructuralist thinkers such as Michel Foucault, who saw an intricate relation between the *Other* and power. The *Other* is everyone who can be situated outside the centre of power. In literature, power is associated with the DWEM – dead, white, European, male – canon. So, the politically coloured version of postmodernism that was sparked by these theoreticians tried to re-write the canon, as it were, from a different point-of-view, the non-white, non-European and non-male. These efforts were rather successful as they sprung off a number of academic domains such as gender studies, post-colonial studies, ethnic studies etc. The postmodern preference for the *Other* world, however, has not been documented nearly as elaborately. With the *Other* world, I literally mean another – fictional – universe, which explains at least partially the postmodern preference for a number of genres such as magical realism, science fiction and steampunk.

One of the literary scientists that did comment on this postmodern aspect is Brian McHale. Brian McHale uses the term ontology in the same way as Thomas Pavel did. This is not in the traditional, philosophical sense of the word, as a description of *the* or *our* universe, but as 'a theoretical description of *a* universe' [italics are mine] (McHale, 1987, p.27). Fiction deals in possible worlds, these multiple worlds can (theoretically) be described and these descriptions are called ontologies. The literary application of ontology allows McHale to discuss both epistemological and ontological crises in literature. Let us have a look at *Kavalier & Clay*. I can discern at least four different universes, and consequently four different ontologies. There is the implied reader's universe, the fictional real universe, the comic book universe (revolving around the adventures of the Escapist) and the Jewish universe (especially in Prague and the story about the Golem). These different worlds are separate, but the boundaries can be crossed. Joe for example is able to move from one universe to another, but when he talks about the Golem as an actual 'figure' and not a folk tale,

other characters get suspicious. I will discuss this example further, but first I would like to address the relationship between the different worlds.

The relation between the fictional real and the reader's universe can be brought back to the situation we have been discussing up till now. There are no real conflicts between the reader's version of history and the fictional real version of history, but the dark areas are filled in. As a reader you are left wondering whether described events really did take place, but there's no way of telling as there are no violations of historical facts. The other two worlds are obviously very distinct from the fictional real and the reader's real universe. The Golem is brought to life, the Escapist engages in a fistfight with Hitler etc. History-as-we-know-it is drastically altered, even the laws of physics are tampered with. In this sense the four ontologies can be split in two: the reader's and the fictional real universe are 'true', or at least they aspire to verisimilitude, whereas the Jewish and the comic book universe are blatantly anti-realistic.

At the same time, however, there are also ties with the fictional real and the reader's real universe. The hero and sidekick formula of the superhero universe is mimicked in the fictional real. The dynamic of a duo of protagonists exists both in the fictional real and the comic book universe. Also, the Escapist's moral code is Joe's moral code. Basically, the Escapist does whatever Joe cannot. There is no ethical or moral grey area, there is only black and white. The comic book universe is what the world should look like according to Joe. Besides the ties with the fictional real, there is a strong bond between Jewishness and the birth of the comic book genre. As Sammy puts it:

They're all Jewish, superheroes. Superman, you don't think he's Jewish? Coming over from the old country, changing this name like that. Clark Kent, only a Jew would pick a name like that for himself. (Chabon, 2000, p.585)

The creators of some of the first and most important comic book series were Jews and their Jewish identity is reflected in their creations. Superman, for example, was created by Jerry Siegel and Joe Shuster². It tells the story and adventures of Kal-El, an alien with superhuman powers from the planet Krypton, who was sent to earth by his father just before his home planet was destroyed. Kal-El is named Clark Kent by his foster parents. As such, Kal-El possesses a double identity. On the one hand, he is a costumed superhero – arguably the first one of his kind. On the other hand, he is a journalist with a spectacularly normal life. It is not difficult to relate the character of Superman to the image of the wandering Jew and the theme of perpetual alienation. Moreover, destruction of his home planet can be linked to the destruction of Jewish Europe by the Nazis. Banished from his mother country, the wandering Jew keeps searching for a place to call home. He is a member of the chosen people, who have been greatly tested so that they may prove their worthiness. Whereas Kal-El's Superman identity reflects Jewish images and themes of mythical proportion, Clark Kent leads the life of the average American. The exact same narrative pattern can be traced in *Kavalier & Clay*, the Escapist is Joe Kavalier's alter ego. Whenever he assumes this persona, he is empowered and he is able to set the record straight. The redressing of the balance through the comic book universe, the creation of a world-as-

² The plot of *Kavalier & Clay* borrowed some elements of the real biographies of Siegel and Shuster. Like Siegel and Shuster, Kavalier and Clay were conned and did not get the recognition and earnings they deserved.

it-should-be is thus not a personal, individual act, but a collective act. The comic book universe is an-*Other* universe in which the wrongs that were done to the Jewish people are made right. The result is a dialectic pattern: from thesis to antithesis. The underdog becomes the hero. The ultimate immigrant – coming from another planet – fights for his new country. The chaotic politics are simplified, resulting in a black-and-white moral situation. Joe rewrites history and in doing so gives power to the Jewish people.

There are characters that can ‘travel’ from one world to another or that exist in more than one world. McHale refers to these characters as having “transworld identities” (1987, p.35), although the concept is actually Umberto Eco’s. If an entity – an object or subject – in one world differs from its prototype in another world only in accidental properties not in essentials and if there is a one-to-one correspondence between the prototype and its other-world variant, then the two entities can be considered identical even though they exist in distinct worlds. These characters are especially interesting because they are subject to mythification and demythification, that is they can acquire or lose their mythical status.

This sounds very complex, but it becomes clearer when we analyse a couple of examples. First, let us take a look at a scene in which Dali attempts an escape trick at a NY high society party. Whilst performing his escape trick, Dali gets trapped inside a diving helmet filled with water, but he is rescued by Joe Kavalier. Although these events appear highly unlikely at first glance, there is again a factual basis to this story. Dali was in NY at the time of the World Fair in 1939 and a similar diving helmet incident occurred at the International Surrealist Exhibition in 1936. As a reader you are now facing a problem as it is impossible to determine which Dali you are confronted with. Is the Dali of the reader’s universe – a colourful figure in his own right – the same as the Dali of the fictional real, or do the two versions of Dali differ too much to grant him transworld identity? This interpretational crisis is not only situated on an epistemological level, but also on an ontological level. What is more Dali also acquires a mythical status, insofar that he did not already acquire this in the reader’s real. The boundaries between the different worlds are blurred and in the process a myth is created around the figure of Salvador Dali.

The second example I would like to have a look at is the Escapist. Unlike Salvador Dali, who has a referent in the reader’s universe, the Escapist is not ultimately grounded in the reader’s reality. At the opening of the book the Escapist only exists within the realm of the comic book universe. He and his entire universe are the products of Sam and Joe’s imagination, their attempt to redress the balance. However, near the end of the story, the situation shifts drastically as the Escapist performs his ultimate escape trick, namely escape the boundaries of his universe. Moreover, the Escapist forces the fictional real into a temporary suspension of disbelief as he performs an – at the time – extraordinary trick, jumping from the Empire State building. It is actually Joe who dresses up as the Escapist and performs the trick, but his costume serves its purpose and hides his identity. Now it is not only the reader, but also the general population of the fictional real, that is the target of the epistemological and the ontological crisis. Does the Escapist truly succeed in escaping his universe? For the general population in the fictional real, the crisis is complete as they are left in the dark about the Escapist’s true identity. The Escapist even acquires a more mythical status by appearing in the fictional real. For the reader, matters are

not that simple, as Joe violates the one, essential rule of magic tricks, he confides the truth to his audience. The reader is aware that the Escapist is actually Joe. Consequently, by entering the fictional real universe the Escapist sheds part of his mythical status. The Escapist turns out to be an ordinary man, driven by paternal love and guilt.

The third example I would like to discuss is that of the Golem. This creature presents a complete epistemological and ontological crisis both in the fictional real and the reader's universe. In *Kavalier & Clay* the golem, though no longer alive, is transported from Prague to an American suburb and its security is a matter of life and death. Initially, the golem is only present through the story of Josef's childhood³. At the end of the novel, however, Sam is baffled when a box filled with mud ends up on his doorstep. This ontological breach is problematic as up to that point golems had no part in his ontology. Seeing the fictional 'real' resembles the reader's ontology, this transgression is difficult – impossible even – for the reader to process as well. To problematize this event even further it is not the anthropomorphic golem that turns up on Rosa and Sam's doorstep, but rather, it is a box of mud, with stickers from all over the world. Did the Golem travel from one world to another? Does he exist in both worlds at the same time? Is this the Golem Joe always talked about that has transformed? In McHale's terminology an ontological flicker is created as every attempt at interpretation hesitates between two or more ontologies. Moreover, by entering the fictional 'real' ontology, the golem is demythified; it has lost its mythical status, blurring the boundary between the fictional 'real' and the Jewish ontology even further. The Golem is no longer merely a myth – or is it? – as it is an actual, material, yet no longer living, creature.

Conclusion

These three examples show that *Kavalier & Clay* presents both an epistemological and an ontological crisis. Brian McHale distinguished postmodernism from modernism on the basis that the latter fixates on epistemological issues – hence its preference for stream of consciousness and multiple, shifting narrative perspectives – whereas the former also focuses on ontological issues. I have shown that *Kavalier & Clay* combines both crises. The result is a postmodern historical novel that not only cajoles the reader into an epistemological crisis, forcing him to question his historical knowledge, but also cajoles the reader into an ontological crisis, making him wonder in which world he is and what that world's relation is to his own. I'd like to end by pointing out that *The Amazing Adventures of Kavalier & Clay* is far from the sole representative of this type of postmodern historical fiction. In fact I believe a number of canonical novels from world literature can be read in this light. John Fowles' *The French Lieutenant's Woman*, Ian McEwan's *Atonement*, Gabriel Garcia Marquez' *One Hundred Years of Solitude*, E.L. Doctorow's *Ragtime* and Louis Paul Boon's *Chapel Road* are all postmodern historical novels that combine epistemological and ontological doubt to a specific effect.

³ There is another link between the golem and Josef Kavalier. The golem that was brought to life by rabbi Juddah Loew ben Bezalel in order to protect the city was called Josef.

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***Deranged World through Structural Disarray:
Power of Narrative in 1980s Chinese Fiction***

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Abstract

The paper is a narrative analysis of a group of fictional works with urbanism as motif by critically acclaimed writers. Despite of the rigid central government control, the capitalist economic development in the 1980s provides an outlet for literary expressions. Usually experimental in nature, the new wave of literary works give rise to the second renaissance in Chinese modern and contemporary literature in the 1980s (the first one being the May Fourth Era in the 1920s). The stories are written about the unique life experience of growing up in China's cities during the Mao Era. The protagonists live in a senseless world. Through the power of narrative discourse, the authors present a reality that is distorted and shattered. In Yu Hua's *The April 3rd Incident*, the adolescent protagonist is caught up in the web of persecution complex, suspecting that everyone out there is plotting against him. Can Xue is well-known for her literary creation of Kafkaesque settings. Her main character lives in a disorienting and undisguised menacing environment. The madness of urban environment in Chen Chun's story *Them* is seen through the eye of a severely disabled adolescent.

Keywords: Asian literature; Chinese authors; narrative studies

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Introduction

The most striking difference between Chinese urban literature and the native soil literature is the change of landscapes. In parallel with the different landscapes, the mindscape of the characters in the stories about urban life is in sharp contrast to that in the stories about life in the rural areas. Unlike the native soil/root seeking literature which makes a point of writing about families and their ties, various generations and their connections, the typical stories dealing with the theme of the city usually depict the lives of the isolated individuals. The protagonists, who have been entrapped in the urban environment, are estranged and lonely souls uprooted from their native soil and are cut off from their family ties. The modern urbanized environment has a devastating effect upon those entangled individuals who are usually stricken by diseases, poverty, depression and despair. They are so at loss when encountering the problems to which there seem to be no immediate solutions that many of them become desperately suicidal and self-destructive. In the root-seeking stories, the heroes and heroines are full of vigor and vitality. The family histories are loaded with earth-shaking deeds and shining with incomparable glory. In the city stories, on the contrary, the protagonists are usually sick in body, pale in soul and trivial in deed. They are victims of the hostile environment, helplessly struggling to survive everyday pressure and stress imposed upon them by the modern industrialized society.

Because of the space limit, this paper focuses on the narrative analysis of *The April 3rd Incident* by Yu Hua, an outstanding representative fiction writer since the 1980s. Yu Hua was born in the 1960s in a small city named Baiyan in Zhejiang Province, one of those China's coastal areas which first achieved modern urbanization in the early twentieth century. However, Yu did not choose big, metropolitan cities as the loci for his fiction. Instead, his stories usually take place in a small city where newly-constructed apartment buildings and wide streets can be seen side by side with old town houses and narrow lanes that were left behind from the city's early development. New apartment buildings and deep old lanes coexist as alternated locations for Yu Hua's stories. Yu presents to us a typical urban environment in smaller cities in the eastern part of China before the economic surge. In his novella *The April 3rd Incident*, Yu Hua gives detailed visual descriptions of the contrasting settings. The narrow and claustrophobic urban environment forms a depressing and suffocating space for his estranged protagonists.

Both the inside of the lane and the interior of the building are depicted as dark, gloomy places. On either side of the narrow lane stand high walls covered with moss like posters pasted on them. The road down below the walls is paved with pieces of stone rendered uneven through the passage of time. Over the lane is a slim piece of sky stretching down to the end where the lane branches out in different directions. The sky overhead is sliced to even slimmer lines divided by the electrical wires. The novella *The April 3rd Incident* is written in a monologic rather than dialogic narrative mode. Narrated basically from the point of view of its unnamed protagonist "he", the novella is about an adolescent who just celebrated his eighteenth birthday the night before, a day that marked his coming of age. His anxiety, fear, paranoid, extreme sensitivity and nervousness turn into a persecution complex. Under such a psychological condition, he has a hallucination that his parents, former classmates, and people of the whole town are so hostile towards him that they plan a conspiracy against him on April 3rd. In his paranoid state of mind, he actually has created the

hostile atmosphere for himself and planned his own persecution conspiracy. He masterminds the April 3rd incident with his own pathological imagination.

In *April 3rd Incident*, there is clearly distinguished double temporality with one presenting what is happening in reality (the story time) and the other representing the protagonist's illusion and imagination as to what could have happened (the discourse time). The discourse time representing the protagonist's paranoid fantasies exists side by side with the story time which undercuts what is presented as real and disarranges the temporal schemes. It attempts to subvert the story time and distort it in order eventually to substitute it. The textual structure of the novella is episodic with altogether twenty-two short and rapid segments which follow the traces of the three-day activities of the protagonist. The three-day events parallel the three divisional sequences in the narrative structure of the novella. The three macro-structural sequences in turn signify the three stages of his mental transformation with regard to reality and illusion, and the three steps of how the discourse time triumph over the story time within the domain of narrative discourse.

The first macro-structural sequence goes from Chapter One (when he gets up in the morning and walks up to the window) to Chapter Six (when he stands on the balcony and goes to the bed at night). In the first phase of his paranoia, the protagonist is still able to tell his illusion apart from reality even though he becomes sensitive and suspicious because of his nervousness about those things that have gone by and those yet to happen. The first chapter starts on the morning of the first day when he stands by the window feeling upset in the dazzling sunlight. The episode makes the point of "zero degree" in the narrative structure of the novella. Chapter Two is an analeptical segment revealing to us that the day before was his eighteenth birthday. He found himself caught up in between an ending and a beginning. As he is lying in bed and imagining a young boy version of himself walk away along a pond surrounded by the willow trees, "his past years had parted with him and the future time not yet started" (Yu, 26).

At this point of the anachronic analysis of *The April 3rd Incident*, it is necessary to stop and take a look at a more recent theory of narrative known as "the communication model" (Martin, 153). The purpose is to have a better understanding of the intricate narrative structure and its subtle signification in Yu Hua's novella. As a substitution for the taxonomies produced by point-of-view, narrative theorists such as Wayne Booth and others, use a linear communication model to explain fiction. That is the famous addresser/message/addressee axis which describes graphically how a literary work is created by the writer and how the message transmitted to the reader:

The Communication model

Addresser	Message	Addressee
The real-life writer	Narrative →→→→→	The real authorial reader
The implied author	Narrative →→→→→	The model reader
The dramatized narrator	Narrative →→→→→	The narratee

On the side of "addresser", there are "the real-life writer", "the implied author" and "the dramatized narrator". The implied author, the author's second self, who may differ from the narrator, presents information about the characters and events to the reader. The implied author stands behind the scene as a stage manager, a puppeteer, or

an indifferent God silently paring his fingernails. He is always different from the real man--who creates a superior narrator--is usually a character in the story and radically different from the implied author who creates him. In Booth's observation, the most important unacknowledged narrators in modern fiction are "the third person [centers] of consciousness" through whom authors have filtered their narratives. He is either a highly polished mirror reflecting complex mental experience, or else turbid, sense-bound camera-eyes of such fiction (Booth, 149-153).

In the case of *The April 3rd Incident*, the protagonist "he" can be identified as the dramatized narrator, a third person center of consciousness, who is always pushed to the foreground unfolding his story through his mind's eye. The implied author, on the other hand, hides behind the scenes orchestrating the structural and thematic intrigues of the novellas. Because of the fact that the protagonist as a dramatized narrator is put in the position of strict fixed focalization, the interference by the implied author is at first sight subtle and barely detectable. However, the intentional disarrangement of time in the narrative text, the deliberate imposition of dramatic irony upon the protagonist's schizoid behavior and the tactful manipulation of narrative structures and their contextual significations have given the implied author away as the ring master and the puppeteer.

The arrangement of the two anachronic episodes in the first macro-sequence is significant to the meaning embedded here in the depth of narrative structure. According to the chronological order of the events and actions in the two chapters, Chapter Two should have been placed before Chapter One. In the reversed order as it is, Chapter One (on the next morning) consists not just of a series of events in subsequent to what are left off from Chapter Two (on the night before); but also provide a number of testimonies of what had been predicted to happen by the protagonist the night before. That he feels upset when he stands by the window and that he senses the difference as he walks on the street the next morning, has proven his premonitions the night before. They are made to be true through the deliberate temporal disarrangement and the careful psychological manipulation by the sneaky, invisible implied author who has made his first attempt to subvert the narrative structure. By putting what happen the next morning in the first chapter and what had happened the night before in the second, the implied writer first tricks the ignorant readers into believing his protagonist's uneasy feeling and nervous sensitivity before he manipulates them into accepting his subjective predictions and testimonies (when readers recall the first chapter after finishing the second chapter).

In this first phase of the novella, the implied author does not want to let his initial attempt go too far. In portraying the different self of the protagonist, he strategically allows the interference of voices from "multiple focalization". He recedes into a passive position avoiding direct descriptions of his dramatized narrator for dramatic irony. The polyphonic voices come from the main character's friends from his high school who cannot help but notice his bizarre behavior and obvious change. When asked repeatedly by his former classmates "what's the matter with you?", he appears to be bewildered and displeased about his friends' concerns without ever being heard verbally respond to their questions. The inner monologue of the protagonist (the dramatized narrator) plays crucial role in revealing his reactions and responses to people and events surrounding him. He is like a pendulum swinging hesitantly

between subjectivity and objectivity, badly caught in a dilemma of whether to accept reality or to believe his own illusions.

There is a distinct structural change in the second macro-sequence extending nine chapters from Chapter 7 through Chapter 15. Giving an account of the protagonist's second day, all the chapters in this section are proleptical/analeptical episodes. Two streams of story lines go paralleled with one relating what would happen when he stays at home and the other about what would happen as he wanders along the street. The two story lines are presented alternately from one chapter to another. The four chapters from Chapters 7 through 10 are about the events and activities after he gets up on the second morning and walks on the street. Chapter 7 reveals how he feels when he wakes up in the morning and expects a knock at the door because he had dreamed about it the night before. Chapter 8 all of a sudden makes a proleptical leap forward in time and tells how he roams on the street and studies the formation of his reflection in a shop window. Chapter 9 goes back in time, instead, to pick up where Chapter 7 has left off describing his encounter with the man who actually knocks at the door of his neighbor first and then on door of his home. Chapter 10 is a subsequent to Chapter 8 which exercising another proleptical move forward giving accounts of his confrontation with the shop assistant first in his imagination and then in reality. The following five chapters (Chapters 11 through 15) are alternating anachronically between the story of his suspicion about his parents and the little boy next door when he comes back home and the story of the reappearance of Bai Xue and his visit to Hansheng's home after he comes out of the store.

Since the narrative patterns of alternating anachronism is essential to the structural and thematic analysis of the second macro sequence, it is necessary to draw some diagrams in Genettean manner to provide striking graphic descriptions of the narrative structure in this section. All the episodes are considered as anachronic with the Arabic figures representing the discourse temporal schemes whereas the English alphabetic letters are adopted for the story temporal scheme. The first chart below presents the way that various anachronic segments are exactly arranged in the text:

A7 – C8 – B9 -- D10 – G11 – E12 – H13 – F14 – I15 – J17

The second chart rearranges the temporal order to show what the narrative structure would look like in a chronological order:

A7 – B9 – C8 – D10 – E12 – F14 -- G11 – H13 – I15 – J17

The more visual and imaginative description of the narrative structure can be seen in the charts which borrow the coordinate in mathematics to show in a three-dimensional way the alternating movement and interaction of the two temporal schemes. The first and third macro-sequences will also be included in the coordinate for a convenient comparison as well as contrast, with the English letters marked as A1, B1, C1 ... and A2, B2, C2 ... to indicate the two different sequences. The X-axis will stand for the story time with English letters whereas the Y-axis for the discourse time with the Arabic numerals. The point "0" (i.e., Chapter One) will serve as the measurement with which the anachronies are determined.

In the coordinate, the second macro-sequence graphically exhibits its distinctive features. There are two kinds of lines linking various intersections between X-axis (story time) and Y-axis (discourse time): the broken lines and the oblique lines. The broken lines correspond with the process whereby the protagonist is helplessly confused and painfully torn between reality and his own illusion. The oblique lines, on the other hand, indicate the state of mind in which he is dominated by one mode of belief through the awareness in the first macro-sequence that he is too much carried away by his own fantasies and in the third sequence by his indulgence in the imagined conspiracy and persecution. As mentions above, the second macro-sequence presents the second stage of transformation of his mindset. Caught between what actually happened and what he imagines to have happened, he is thrown into a kaleidoscopic world forever forming, re-forming and de-forming. The anachronic episodes in the text and the broken lines in the coordinate represent structurally and graphically the mental crises that have befallen the protagonist.



To the protagonist, the subjective perception plays a crucial part in the formation of one's world outlook. As he walks back and forth before the shop-windows, he discovers that they can function as mirrors reflecting the images of those people passing by. Since the shop windows are filled with displays inside, the items blot, distort and ruin the images that happen to be caught in window glass.

When he stopped before the windows of a pharmacist, he noted that three upright boxes containing "Double-Precious" medicine formed his belly while his shoulders were represented by a triangle reaching right up to his nose even though his eyes hadn't been distorted yet. He stared into his own eyes as if they were the eyes of another person staring back at him.

.....

Just then, some fuzzy human figure was disturbed by window displays. One half of the head was conversing with more than one half of the face. In close proximity were moving legs and shoulders. Then a complete face without a neck loomed into the view. A red brassiere had displaced the neck. The broken images looked somewhat clandestine. (Yu, 31-32)

His seemingly innocent observation of and extensive elaboration about the reflections in the shop windows ironically turn into a symbolic description of his own mind and the way it functions. That is one of the dramatic ironies embedded by the implied author in the tissues of the narrative text. As the protagonist wanders around the street, he delivers his monologues without being aware of the consequence of his own act. The implied author, hidden behind the scene, pulls the strings and is extremely

careful not to show any sign of his existence. The subjective mind of the protagonist resembles the shop windows full of displays. His prejudice, obsessions and indulgence are like those window exhibits which blot and ruin reflections that are taken in. Whatever is projected through his mind's eye, they are bound to be deformed and distorted just as those images caught in the shop windows.

The two schemes of the storyline are unfolding alternately in the second macro-sequence. The schizoid protagonist pendulates between the spheres of reality and illusion in his distorted mind and deformed judgment. The anachronic segments are inserted from time to time serving as measurements for the reliability of his proleptical anticipations. There are inevitably always discrepancies between what are happening and what are imagined to have happened. The gaps are usually filled up with further misperceptions and bridged by deeper self-indulgent illusions.

There are two episodes in the second macro-sequence that begin with sentences in the subjunctive mood (the most subjective manner of expression.) The former occurs in Chapter 7 – the first episode in the second macro-sequence: “According to the imagined arrangement of the previous evening, he should wake up at half past eight in the morning” (31). And the latter appears in Chapter 10: “If what he had imagined last night came true, he would see Bai Xue again right here right now” (33). Both episodes are proleptical anticipations which are recalled in the analeptical segments initiating a number of other speculations and hypotheses on the part of the protagonist. The fact that the two subjunctives (the anachronic beginning sentences) coincidentally occur at the second stage is significant in the structural and thematic analysis. In the temporal reversal of Chapters 1 and 2 in the first macro-sequence, the actual happenings the next morning are positioned before the speculations and pre-arrangements the night before. Reality at the first stage is given the first priority and valued as measurement for the reliability of imaginations and illusions. In the second stage, however, the anachronic, subjective beginning sentences have converted the importance of reality in contrast to illusion. Although the illusion and the reality are still two separate entities for the schizoid protagonist in the second phase of development, what has actually happened becomes secondary to what should have happened. The proleptical hypotheses try to forge the actual events into their assumed patterns and imagined processes.

As a result, the misperceptions and deceptions take an upper hand over truth and reality. By the time when he stands at the top of a water tower in the last episode of the second macro-sequence, he is totally convinced that there is indeed a conspiracy against him. When night falls, he goes for a walk and comes to the water tower which looks like a gigantic, intangible shadow. He climbs up the narrow iron ladder leading to the top where he can carefully observe the whole town. Under the moonlight, the town appears dismal and horrifying as if in a coma. He reassures himself: “There must be a conspiracy” (38).

The third macro-sequence (Chapter 16 to Chapter 22) begins with an episode (Chapter 16) about how, on the third morning, Zhang Liang and some others including Bai Xue kidnap the protagonist from his room and take him to the street so that he can be run over by an on-coming truck. Readers will not be able to find out that it is an anticipational analepsis until two chapters later in Chapter 18. Chapter 16 cuts short Chapter 15 about his bird's eye view of the whole town and his suspicion about the

town's people. It inserts between Chapters 15 and 17 and tells a nightmare that the protagonist had the night before. Readers only find out about it in the beginning of Chapter 18. There is nothing in Chapter 15 that would give away any hints whether it is a real occurrence or just another imagined incident. It is the only chapter in the whole novella exclusively devoted to a dream, a fantasy and an anachronic speculation. Its positioning as the first episode in the third macro-sequence is significant in that, at the third stage, the illusive mind of the protagonist not only is gaining the first place but also is taking control.

To the mind of the protagonist, the subjective speculations and the actual happenings are interchangeable and substitutable. The typical narrative structure in the third macro-sequence is that the proleptical segments in description of the illusive speculations are positioned in a close textual range with those about what actually happen for effect of contrast. The proleptical anticipations are expressed in full and explained in detail. The actual happenings, on the other hand, are just referred to in brevity. There are bound to be disjunctions between imagination and reality. But the discrepancies are not important anymore. What matters in this phase is what the protagonist imagines to have happened and what he believes to have happened. Structurally overwhelmed by the mental illusions, what have happened in reality are insignificant in contrast to the nightmarish imaginations. The imagined events are directly followed by the actual happenings which become part of the imagination. The illusions created out of the paranoid mind have thus substituted the reality.

The nightmarish illusion produced out of protagonist's schizoid mind is his belief that there is a conspiracy against him. It would be carried out by the townspeople along with his parents, neighbors and former classmates. They would be his persecutors on April the third, three days after his eighteenth birthday. Throughout the third macro-sequence, he imagines what people would do to him and how he would respond, react and eventually triumph over them. In the twentieth episode, the protagonist sees a man leaning against a firmiana tree by the street and fancies that he is the man whom Bai Xue had warned him about. The only difference is that he is not smoking. Four fifths of Chapter 20 is a proleptical narration about his imagined confrontation, verbally and physically, with the man who confesses the procedures of the conspiracy under his pressure and threat. The conspiracy is that he would be taken by Zhang Liang and others to the middle of the street in order to be run over by a truck. If that would not succeed, his father would take him to a building under construction where bricks would fall on him from above and have him killed. He imagines that he walks up to the man by the firmiana and demands that the man disclose the content of the conspiracy. When the man refuses, the protagonist knocks him over to the ground and kicks him on the face. What happens in reality is the opposite:

It must be him (he thought). But he had no courage to walk over. He felt that, if he would walk up to him, the result could be the opposite of what he had imagined a moment ago. The one who lay on the ground moaning would be himself. That man was so muscular. In contrast, he was so thin and weak. (56)

The next chapter repeats the same narrative structure with extensive proleptical narration with details on what would happen as he imagines. On the contrary, what actually happens in reality is referred to in brief account.

The protagonist not only imagines the conspiracy against him; but also his triumph over his persecutors. As he climbs up on to a train cargo and sits on top of the full load of coal, he can see the small station and the small town receding farther and farther in the distance as the train moves forward. He knows for sure that he is leaving the conspiracy farther and farther behind. He congratulates himself for fabricating the persecution and winning the final victory as he carries out the final escape.

The novella *The April 3rd Incident* ends with analeptical sequence in which the protagonist recalls a young neighbor and the sound of his mouth organ. At the age of eighteen, the young neighbor died of jaundice hepatitis. The sound of his mouth organ died with him. The anachronic closing paragraph adds a new symbolic dimension to the whole story and its implication. The sound of the mouth organ echoes to that in the second chapter in which the protagonist compares his eighteenth birthday to a train station full of the sound of mouth organ. The death of the young neighbor along with the sound of mouth organ when the protagonist turns to eighteen may allude to the closure of those bygone years before his eighteenth birthday. The past has to die in order for the new life journey to start.

Conclusion

Apart from the structural analysis and contextual reading of *The April 3rd Incident*, there is another important thematic aspect to the novella. That is the theme of growing up, not about the whole process but the moment of transition from adolescent years to adulthood. The process of growing up alludes to the personal growth from naivet   to maturity. In the case of *The April 3rd Incident*, it is more about the fear and the paranoia of this very moment rather than about the process of the life transition. For the protagonist, the transition to maturity is a process of divorcing himself from the past and cutting himself off from any connections with people who used to be close to him and with the location he knows so well. He would forever be a lonely soul in his long life journey. The moment he completes his transition, he becomes a stranger to both his past and his future.

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Women at the Edge: Crimes of Power against Women in the Context of Nadeem Aslam's Novel, the Wasted Vigil

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Abstract

This paper aims to give a clearer perspective of the reasons of crimes of power committed against women in the context of Afghanistan and talibanisation, as represented in Nadeem Aslam's novel 'The Wasted Vigil'. Through an analysis in the broader framework of socio- cultural and religio-political background, perceptions of the mindset of perpetrators of hegemony and power can be gained from the text. It aims to analyze the determinants of the mindset of those who wield power to punish, hegemonize and destroy, under the practice of honour killings, female oppression, and issue of the veil, religious extremism and ethnic and politico conflicts. Afghan society is worse than the panopticon prison, it is an enclosure where everybody is wary of everybody and women are the subjects of constant gaze and surveillance. Women in Afghanistan are not only petty subjects of a retrogressive hegemonic regime; they are abject targets of extremist religio-political forces. The Wasted Vigil minutely explores excesses of power against women. It explicates how women are considered unholy symbols of Eve and evil. The importance of such a study cannot be overlooked in the current scenario of worldwide implications of extremism. This study intends to provide insights through the context of the novel into the apparatuses of control used by misogynist fundamentalist, who control to kill as a holy act. This paper can be considered as a minute study of power in text and context of a war torn, strife ridden society; which in its blind conflict for gaining power has lost respect for human life.

Keywords: crimes of power, gaze, hegemony, misogynist, panopticon, religio-political, surveillance.

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Introduction

Aslam who was born in Gujranwala, as a teenager had to immigrate to Britain as his father had to flee the dictator Zia ul Haq's reign. Aslam has penned five novels, which have won acclaim all over the world, making him the winner of the Windham Campbell Prize for Literature in 2014. He is also the winner of the Author's Club first Novel prize and the prestigious Betty Trask award. He is the winner of the Kiriyaama Prize and the Encore Award. He was also considered for the Warwick Prize for Literature (2008), The British Books Award (2006), The International IMPAC Dublin Literary Awards (2006) and the DSC Prize for South Asian Literature (2014).

This study entails a detailed analysis in the broader framework of socio cultural and religio political background of his novel *The Wasted Vigil*, to find out how his fiction implicates the imperatives which lead to hegemonic oppression of women in the patriarchal and the retrogressive Afghan society controlled by Taliban. The predominant issues spring from the context of the postcolonial homeland that implicate patriarchy, hegemony, power, oppression, marginalization, and surveillance all related to feminine concerns of exploitation. This paper will seek to find out the reasons of atrocities committed on women in Afghanistan and how women were and even now are, pushed to an edge portrayed by the *Wasted Vigil*. The *Wasted Vigil* is set in Afghanistan with the backdrop of the imperialistic and neo colonial attempts of United States and Soviet Union to gain control over a strategically important region of the world. How this battle for power has led to the devastation of a civil society and how the phenomenon of the Taliban with its retrogressive stance has emerged and played havoc with the socio cultural norms of the society has been depicted by Nadeem Aslam in a subtly explicit manner. He depicts how this tug of war between conflicting forces has led to a reign of terror, traumatizing the Afghan people. In this whole scenario the position of women has deteriorated from free citizen with the right to vote even in the 1920s to creatures of oppression, targeted, marginalized, abused, defiled and persecuted. This paper aims to find out how this has happened and what the imperatives are, which have so driven the women to the edge.

Discussion

The *Wasted Vigil* is an explication of the affects of hegemony at play on different levels in Afghanistan. The hegemony of neo-colonial super powers has wreaked havoc with the civil society in Afghanistan. The neo-colonial modern day powers Russia and America have destroyed its culture, peace and civilization, involving neighboring countries like Pakistan in a strife that has repercussions on the society there too. Aslam relates direct experiential observations about atrocities in tales more harrowing than the barbarities of Changhez Khan. Aslam is extremely sensitive towards issues related to women persecution, marginalization, hegemonic cruelty, persecutive barbarity and cultural denigration turning Afghanistan into a Panoptican state, where women are watched and gazed upon as subjects always vulnerable to the atrocities of extremist fundamentalist Taliban. A country about which Aslam very poetically relates in *The Wasted Vigil*, that Afghanistan is a country so centrally located that it has been the hub of culture, art, mythology, religion and trade, with bundles of silk from China loaded on camels, carrying real pearls from the Gulf seas, and antique glass wares from Rome.(WV p. 9) Aslam writes of Afghanistan as it was before the destruction of its culture and civilization by the neo hegemonic super powers America and Russia and the birth of extremist organizations like the Taliban

as a repercussion to the war for superiority in the region. Here culture and art once flourished, women were free to express their appreciation for aesthetics. According to Aslam only two decades ago a group of laughing college girls when they came to know, that the great poet from Pakistan Wamaq Saleem had come to recite his poems in Kabul, had covered his parked car on Flower Street with kisses; their lipsticks leaving impressions all over the car.(WV.P.245) And now women are the butt of fundamentalist repercussions and persecution banned from going out or attending schools or colleges. As Amnesty International (2003) records that women during the Taliban era were subjected to stringent physical punishments to the extent that if any woman inadvertently exposed some part of herself she was publically raped or flogged.

How Islam was misrepresented or misinterpreted could be understood through Asma Barlas' statement. She says that the Quran made the veil mandatory in a society which practiced slave ownership, and non Muslim men usually indulged in sexual abuse of slave women. To put an end to this disgusting practice and to create distinction between free Muslim women and slaves the veil was ordained. Thus though it was worn by free believing women it was a signification of the times of ignorance a reminder of the times when men could indulge in sexual abuse and indiscriminate laxity of morals and sexual violence making the women vulnerable and subjects of advantage without any law to protect them. The veil thus was a kind of protective coverage for free believing women. (Barlas. P.56) But in Afghanistan persecutive frenzy against unveiled women has increased to the extent that they are banned from going out without a male chaperon and that too wearing a burqa which covered them fully reports (US Congress 2001).

The Wasted Vigil is a poetic ode to the suffering women of Afghanistan. It is a creation of sensitivity and research, observation and experience poignantly related by the writer. A brief history of what has happened in Afghanistan to create the terror regime would initiate us into understanding the reasons for the unfortunate reign of savagery and violence, losing all compassion for humanity, and making victims of women pushing them to the edge. The history of Afghanistan has been full of turbulence. No efforts at any kind of reform could succeed in a terrain which is not only hard but conducive to tribal and ethnic differences. (Halliday, 1979; Weiner and Banuazizi 1994).The legislation in 1920s for the status of women in Afghanistan was thought to be greatly progressive (Massels 1974).Unfortunately an opposition that was retrogressive led to its cancellation by 1926. According to Khan (p,163) It was only in 1978 that the underground People's Democratic Party which had Marxist leanings brought about in Afghanistan re-instatement of women's rights. The PDPA however could not survive being supported by India and The Soviet Union, due to the hostility and resistance by anti Marxist countries, thus creating turbulence in the region. As Khan States, "The Soviets intervened militarily in 1979 to support the PDPA regime while the resistance received help from the United States, Saudi Arabia and Pakistan. From the late 1970s to the early 1990s, Afghanistan became a cold war battleground for the two superpowers of the time, the Soviet Union and the USA." says Khan (F W.p.164)

Jennifer L. Fluri states in *Feminism and War* (p.143) that it is gender that actually shapes the experiences of violence of women and men, but there are other factors like ethnicity, race, location, socio economic discrimination and division which are also at play. Ironically the Soviets justified their invasion in 1979 with claims of saving the Afghan women from the patriarchal hegemonic social structure. But instead of fulfilling the claims the Soviet army devastated the land and defiled and abused the Afghan women. It is a tale of disquieting horror and a prologue to a reign of terror that was to set in. *The Wasted Vigil* (p.17) records the rampant terror that the Soviet soldiers pervaded in Afghanistan as it is known how they landed their helicopters and flew away after abducting a girl, the horrified parents terror stricken following the trail they left by throwing her clothing across the land. The excruciating painful torment to the parents could be imagined as her bone punctured naked body was thrown out after they had sated themselves on her. Aslam exposes the cruelty of objectives of the Soviet soldiers who had ironically come to save the Afghan women.

In the *Wasted Vigil*, Zameen and Marcus' sixteen year old daughter Katrina, was picked up by the Soviet soldiers, by breaking into the house in the darkness of the night in 1980.(WV.p.16)'Benedikt Petrovich guarded the room where Zameen was kept and he unbolted the door night after night and went in to her'.(WV. P.50) when he was defecting after stabbing Rostov his colonel, who lay bleeding, he turned back for her telling her, 'she would be drained of blood to save Rostov.'(WV.p. 54) for the soviet army practiced death by 'exsanguinations', which was draining a prisoner of blood after killing him, to transfuse blood to its wounded soldiers. (WV.p.34) Thus we see how horribly inhuman the soviet treatment towards Afghan's and especially the women was, exposing the falsity of Soviet claims of saving Afghan women from hegemonic structures.

On the other hand the mujahedin formed resistance brigades to protect Afghan women from the ideological and military onslaught of the Soviet Union. But unfortunately the lawlessness and abuse of women, violence and gang rapes by the Mujahedin initiated the Taliban into power on the pretext of saving the women from these excesses by the mujahedin (Rashid 2001). The Taliban were rampant now in a country abused first by the Soviets now used by the United States to forward its war for control (Sunday Herald. 2005). It is here that the Taliban came into the scenario. They are the product of modern repercussions induced by imperialistic concerns of modern societies like the Soviet Union and the United States of America. They are mainly Pakhtoon – the largest ethnic group in Afghanistan according to Khan in *Feminism and War: Confronting U.S. Imperialism* (p. 64). These students or Talibs were politicized in some of the local religious schools, (madrassahs) many of which received funding from outside. These Taliban who belonged to poor starved backgrounds were vulnerable to all kinds of retrogressive preaching's and it was not difficult to provoke them into hysteric frenzy by teaching them concocted religion and mythical truths. One of these was domination over women by men as legitimate in religion thus giving them that taste of power by subjugating women, hegemonizing and controlling them. According to Robert D. Crews and Amin Tarzi, the "tenacity of the Taliban can be understood only by situating them within the history of Afghanistan and its heterogeneous regions and peoples. Shifting from a focus on how the Taliban originated". Crews and Tarzi's book "investigates" the evolution of the Taliban Movement and "its capacity to affect the future of Afghanistan". They contend that the Taliban are "the legitimate incarnation of traditional Afghan values", while others

attributed the “brutality of Taliban fighters” to a “rural society marked by ‘tribalism’ and ‘religious fundamentalism’” (Crews and Tarzi p.7-8), The CIA trained the Talibs or student recruits from these madrassahs for the oncoming jihad against the Soviets according to Khan (Feminism and War p.165). With the fall of Peoples Democratic government in 1992, fight to gain control ensued among the diverse groups of mujahedin. In the ensuing chaos the Taliban emerged as the strongest group, recognized peremptorily by the US according to Khan (FW.p.165) Afghanistan became a battleground of global and local forces, devastating civil society and clamping upon women all kinds of contradictory indictments (Zoya 2006).

Aslam’s remark bears pertinence in this disturbing picture, in which he portrays Afghanistan as a heap of rubble collapsed and broken at all levels. (WV.pg 39) The mujahedin took advantage of the vulnerability of women cornering them in the image of “pure woman” giving birth to future warriors thus serving the community and ironically on the other hand these same mujahedin inflicted violence, rape and abuse on these women. (Gannon 1996; Burns 1996) According to the Amnesty International 1994 assessment the position and condition of women and their rights depend upon the political and economic conditions of a country. While the Mujahedin permitted veiled women to go outdoors, when the Taliban gained control in Afghanistan in 1996.they clamped strict restrictions on them according to Khan(p. 166).Girls were banned from going to schools and later it was the boys too who were forbidden attendance. Public violence on women reached indiscriminate heights in the reign of the Taliban. Women were publicly flogged in the streets. No man dared to stop this cruelty; if ever anyone dared he was set upon as a punishment to teach a lesson. All that they could do was try to flee the place of violence or look the other way. Afghanistan became synonymous with fear and terror instead of its significant rugged terrain as Aslam puts it.(WV.p.241) This was a time when the mujahedin commanders rich with heroin trafficking, supported by United States to fight the Taliban were armed to teeth with weapons, and announced jihad against one another creating a reign of terror. Thus in a way the Taliban were welcomed, believing them to be the saviors from the corrupt mujahedin who were destroying the country by their personal feuds. (Zunes 2006) How detrimental to the country was the American support to mujahedin can be gauged from Aslam’s narration of what was going on. He narrates how in Usha at the end of 2001 the Americans decimated everything within a radius of hundred yards to kill Nabi Khan on the report of Gul Rasool a rival war lord. “Both men are little short of bandits and the cruelest of barbarians”. (WV.p.71) This same barbaric bandit Gul Rasool is elected minister and Aslam further narrates in indignation the extent to which these subhuman people could stoop to in their hatred against women.

“Last month Gul Rasool was among the dozen of male politicians who had hurled abuse at a woman MP as she spoke in parliament, shouting threats to rape her. “ Harassed and fearful she changes her address regularly and owns burkas in eight different colors to avoid being followed”. (WV.P.166.) This refers to the actual incident of attack on Malalai Joya, a member of parliament with the Loya Jirga (a ‘grand assembly’ meeting of representatives). According to Khan as she denounced those who committed violence and atrocities under the umbrella of the government some of the parliamentarians physically assaulted her, calling her a prostitute an insult which is extremely derogatory. There were catcalls, and a call to rape her to teach her a lesson (FW.p.167)

This is the backdrop against which *The Wasted Vigil* is set. It is a record of the atrocities committed under the imperatives of religion, retrogression, extremist fundamentalism, letting loose upon the society terror and trauma. The victimization of women reaches insane heights. This is not just patriarchal hegemony or oppression. It is offensive cruelty which these Taliban deem as cleansing. The distorted vision of these crazily driven men makes them misogynist of the worst order. It is women, the weak and vulnerable on who excesses of power are inflicted. They control these women to kill as a ritualistic punishment. Aslam in a rage narrates the most horrifying incident of killing for the sake of punishing. The public spectacle on the day Qatrina is put to death by the Taliban is an evidence of the inhuman brutality of the upholders of morality. Her killing was to be a public spectacle after Friday prayers. She was proclaimed an adulterous at sixty one, after thirty nine years of marriage, deemed null legally in the eyes of the Taliban because it was a female who had conducted the ceremony. She was to be stoned for living in sin thus and a microphone placed close to her to make her screams be heard. (WV.p.40) “She had to wear the burka while they were killing her. Afterwards while she lay on the ground, a man had gathered the hem of the burka and tied it into a knot and dragged her away as he would a bundle, and he grinned at his own ingenuity the while, as did the spectators. Blood was draining steadily out of the embroidered eye grille”. (WV.p.135) It was afterwards that Marcus learned she hadn’t actually been killed through stoning. She had been dragged off the field in heap making people think she was dead. Everyone had had the wanted spectacle. So she was dumped in a mud hovel where she was subjected to coercion to ask Allah’s forgiveness for her sin. There she remained for the few days she lived afterwards, infested with maggots in her nasal cavities, which dropped in her mouth. (WV.p.267)

The tapestry of savagery is crafted by Aslam in a poignantly sensitive manner declaring in a subtle style how reckless, ruthless, inhuman savages in the garb of religion, politics, morality and ethics exceed limits in their extremist retrogression in Afghanistan which is the setting of the novel. They carve human bodies to purge the souls, a ruse to satisfy their subhuman urge to destroy. Women under the Taliban in Afghanistan are not only petty subjects of a retrogressive hegemonic regime; they are abject targets of extremist religio-political forces. They are watched upon for surveillance. *The Wasted Vigil* minutely explores excesses of power against women. It explicates how women are considered unholy symbols of Eve and evil. Arts and aesthetics are denigrated in Afghanistan, and works of art were considered sinful, but looting them was justified. Qatrina who was a doctor by profession, and thwarted countless times from helping suffering men because of their gender, had a passion for painting. On visiting a patient’s home one day Marcus noticed the chest with Qatrina’s paintings, looted from the ruined house by the lake when they went on exile to Peshawar. The man of the house said the pictures belonged to him. He and the man were arguing in the street when a Taliban vehicle drew up and the pair was taken to the mosque. Marcus had no proof that the paintings were his. Thus the indictment to cut his hand after Friday prayers was proclaimed, (WV.p.242) the narration of this spectacle precedes Qatrina’s killing, the cruelty and savagery of the incident a nightmare for the reader, who is drummed with modes of torture the Taliban exercised to punish under the false imperative of religion, taking it to extreme limits. This is how the writer narrates it. Marcus was taken to the place for the punishment where his hand was to be decapitated. He saw a woman on her knees in the dust. Her burka was bloodstained and there was blood around her. For a moment he fears her hand must

have been cut off, but then he notices both her hands intact in the folds of the burka. To his horror he had discovered she was Qatrina, and she had just amputated some ones hand, and the blood around her was of the victim and the scalpel lay in the dust. She had fainted and on recovering she had screamed on seeing Marcus, realizing what was to come. Someone from the crowd came and picked up the severed hand from the ground of the earlier victim “above a cluster of children who laughed and tried to grab it as he encouraged them to leap up higher and higher”. (WV.p.243) Her way was barred as she tried to run by a man dressed in black, who pointed to the bloody block of wood which glistened blood in light. “She was screaming defiance, hurling aside a tray on which was a butcher’s knife and several glass syringes---there was wood workers small saw and a rust speckled pair of scissors”. She was ordered to amputate Marcus’s hand at gunpoint, the scalpel being thrust in her hand. She enraged them by her defiance inflicting shame on them, lifting her burka to look straight into the eyes of a boy facing her putting the crowd to stunned silence. (WV, p.243) But the deed had to be done. Qatrina could not bear the trauma of it, losing sanity and interest in life subsequently. This was before her being stoned to death. This was all done on the instigation of the corrupt cleric who had killed his two wives. He had ingratiated himself with the Taliban to take revenge after his return to Usha, revealing the details of the sacrilegious marriage of Qatrina and Marcus, telling them that their daughter ‘was a fallen woman too’ in Peshawar. To provide them safety when they invaded their house he had also given them amulets. (WV, p.267) Afghan women are faced with other serious issues too. Amnesty International reports (2005) that Afghan women are a victim of all kinds of excesses and crimes. They can be raped, abducted, forced into marriage or sold for petty bargains.

Zameen’s narrative is a narrative that encompasses accounts of woe of countless Afghan women. Zameen had to prostitute her body for three months, to earn money to save her illegitimate son in the refugee camps hen she arrived with him from Afghanistan having no other alternative. (WV,p.180) Hers is a tale of unending physical and mental torture. Like so many Afghan women she is repeatedly displaced and sexually abused, subjected to violence and degradation first at the hands of Soviet invaders then the Taliban. Dunia, is another victim of the atrocities of these Taliban’s in the Wasted Vigil. Her father had tried to persuade her not to become a school teacher. Now she had to face the punishment for her initiative. The cleric at the mosque had publicly accused her of being dissolute and the school had been forcibly shut down ----- They had succeeded in locking the school now and at the very least they would hold her down and mutilate her face, cut the shame permanently into her features. (WV.p.288) She was to be punished for refusing the clerics proposal and this was the revenge.

Conclusion

According to Khan, Women in Afghanistan were reduced to make “unfortunate choices “as they struggled to survive in these throttling circumstances. With ever growing violence faced with oppression and marginality, scarce opportunities for employment, the Afghan women resort to self immolation or drowning by choice. (Esfandiari 2004; Sadid 2006; Salihi 2006). According to Aslam in *The Wasted Vigil*, “Women in Usha had always felt they could sink into the earth anytime”. They could not venture a single step out of the house without accounting for “every single step she had taken since leaving the front door”. (WV.p.289) According to Amnesty International Report the government is unwilling to redress women’s complaints; in fact they have to face extreme repercussions being discriminated instead of being protected from perpetrators of force and violence. Ironically even the courts are helpless and unable to provide any protection. Violence is committed upon women even in police custody according to Amnesty International (2005) Even today we read unfortunate incidences of women being lynched or punished publicly, a continuing torment without redemption for the Afghan Women.



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The Ethnopoetic Study of Igbo Oral Funeral Poetry: A Case Study of Edda Dirge

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Abstract

This study is an analysis of Igbo oral funeral poetry with particular reference to Edda. The principal objective of the study is to analyze oral funeral poetry performance of the Edda people with emphasis on the form and structure of Edda dirges, belief of causes and effects of death, themes and significance of oral funeral poetry, funeral rituals and rites in Edda and the impact of Christianity and Western lifestyle on the performance of Edda dirges. An aspect of ethno poetic theory known as infracultural model in folklore analysis developed by Alembi is used in the analysis of data. The funeral artists make use of linguistic and paralinguistic features at their disposal to realize the aims of their performance and various imageries are used in the dirges to showcase emotion such as loss, events such as death and hunting, animate objects such as lion, kite and lizard, inanimate objects such as forest and mountain. The findings of the study revealed that the dirges poetically reiterate the theme of futility of life, social commentary, and reflection on life, spirituality and reference to the deceased. Dirges function as a repository of historical knowledge, a tool for social criticism, didacticism and as a medium of mourning and celebrating the life of the deceased. Ndiishina (spirits of the ancestors), witchcraft, charm, poisoning and suicide were identified as the major causes of death in Edda. This paper is set out to investigate the impact of Christianity and Western education on the performances of dirges.

Keywords: ethnopoetic, funeral, poetry, dirge, death, belief, causes, effects, Christianity, western lifestyle, Edda.

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Introduction

Dirge as a form of oral poetry makes use of language to communicate experience. Funeral dirges, no matter where they are performed, have one thing in common that is, they all express the emotion of loss. Ikueze (1977) defines dirges as a sorrowful expression over the loss of someone. It involves wailing, sobbing and weeping around the corpse of the deceased. Dirge is more of a personal expression of grief over the loss of a dear one. They are mainly sung at burials. The fact that dirges are chanted on the occasion of death also tells us that they constitute a very important way of bidding farewell to our departed ones. The success or failure in the performance of dirges at a funeral could therefore determine, to some extent, whether the deceased has been accorded a decent burial or not. It also determines whether the deceased's spirit or the deceased's spirit could come back and demand an apology from the living for failure to organize a befitting burial ceremony for the deceased. Apart from the context of the funeral, there are other instances outside it in which dirges can be heard. The distinctive features of dirges outside the funeral context are that they are solo performances, that is, they are performed by one person. They do not involve wailing and crying. Also, they are never accompanied by drumming. It is only in the funeral context that dirges can be performed with musical accompaniment. One of the factors that motivate the singing of dirges outside the funeral context is the desire to practice singing so that individuals can take an active part in the performance of dirges during official mourning process. Some of the women who usually act as chorus during the performance of dirges at funeral rehearse dirge singing while grinding pepper on a stone or working on the farm.

Another factor that may explain the singing of the dirge outside its formal setting is where a woman who has lost several relatives is overcome with grief. She might have been reminded of her lost relatives through a particular incident or event that may set her singing dirges alone. In this, the motivation behind the performance is not the desire to practice.

The objective of this study is to contribute towards the understanding and appreciation of Edda cultural values through the analysis of Edda dirges. This study covers four main areas. The first is the analysis of the form and structure of Edda dirges in order to bring out their cultural values and artistic qualities, causes and effects of death among the Edda people, the analysis of themes and functions emanating from the dirges and the impact of Christianity and western lifestyle on the performance of these dirges. The import of documenting, analyzing and encouraging the youth to go into professional dirge performance so as to ensure the continuity of funeral dirges and in Edda constitute the motivation behind this study.

Theoretical Framework

This study used an aspect of ethnopoetics known as the infracultural model in folklore analysis in developing this work. This strand of ethnopoetic is developed by Alembi (2002) for research into oral poetry. The infracultural model of oral poetry analysis combines elements from two strands of ethnopoetics developed by Dell Hymes (1982) and Tedlock (1983). The term infracultural model is used in this paper to mean interpretation of words and actions can only be located within the perceptions of the study community. This model seeks to bring together the writer and the study community in a reflective process to gather information on funeral poetry and interpret it together as partners. This entry by the writer into the rhythm of life of the Edda community act as a good basis to learn and experience their beliefs, expectations, fears and perceptions of death.

Thus, instead of concentrating on Hymes strand of ethnopoetics which lays emphasis on the written text or Tedlock which emphasizes living discourse, the infracultural model gives cognizance to performance, the oral text, and the written text. The key elements of the model are that it demands an insider analysis and interpretation of works of art in a given reality of a community, and interpretation of oral literary pieces in their cultural context. It also examines oral texts beyond mere concern with stylistics in order to elucidate the theme of the study. It equally emphasizes the researcher's deep involvement in dialogue and interaction in order to understand the structural and underlying issues surrounding a phenomenon and a community. It assigns meaning to oral text based on the cultural traditions of the performer and audience and a close observation and participation in live performances of a given genre of oral art (Alembi, 2002).

Empirical Review

Ogede (1995) carries out an investigation on the context, form and poetic expression in Igede funeral dirges, Igede, a minority tribe in Benue state has a tradition of expression that is as vibrant as that of any of Africa's large language group. As a storehouse of Igede beliefs, practices and wisdom, the dirge leads us into a world of spirits, a dreadful world of ancestors fearfully conjured up as a universe of monstrous, malignant forces before whom man is a vulnerable being, constantly constrained to plead for protection. Ogede in this study demonstrates that there is genuine creativity in Igede dirges which compares favorably with those found among other people the world over.

Alembi (2002) conducted a study on oral funeral poetry in Abanyole in Kenya using ethnopoetic theory in the analysis of data. He found out that majority of deaths among the Abanyole people are blamed on the people exercising mystical powers. He demonstrates that people who use mystical powers are greatly feared and hated to the extent that the sons and daughters of such people often fail to get suitors from among the Abanyole. They then marry from distant ethnic groups or families within Bunyore or outside of it with the same characteristics.

In a similar study, Egwuagu (1995) carries out a study on the content of funeral dirge in Ezinifite in Aguata Local Government Area of Anambra State. This study reveals that dirge is a creative verbal musical expression which takes place alongside the poetry of songs, drums, horns and pipes. The study also observed that living situations provide the contexts in which dirges are created and re-created. Some Ezinifite

funeral dirges take the form of lyrics and the musical element is more pronounced and verbal aspect less developed than dirges without instruments, which are delivered in a spoken or recitative style. The language of Ezinifite dirges has the following stylistic features: dialect words, proverbs, rhythm, figures of speech such as personification, hyperbole, idiom and metaphor.

Uzochukwu (2001) also conducted funeral poetry of the Igbo he holds that funeral poetry inculcate in the living the knowledge of what constitute good character and that in some areas in Igbo land, funeral artists constitute themselves into a sort of trade union. The findings of this study is similar to the present study because in Edda *Okprowu* group performers constitute themselves into such a trade union and their services are hired for during funeral ceremony to entertain audience. They study further revealed that the most prevalent stylistic devices employed by the Igbo funeral artist are figures of speech. This gives us ample scope to include the following in our treatment of funeral poetry: simile, metaphor and metonymy, personification, euphemism and hyperbole among others, all of which constitute poetic imagery. Many of these songs are full of praise for the dead.

Forms of Edda Dirges

The performance of Edda Igbo dirges is most enhanced by the chant and antiphonal forms. Of equal importance is the structure of the dirges themselves, structure here is referring to the lengths of the dirges and alternating stanzas created by the constant vocal interactions between the lead singer and the chorus. About form and structure, King (1999) observes that one of the greatest characteristics of Africa dirge is the use of call and response song forms. The call-and-response gives room for flexibility in the way it is organized. It can be adapted, augmented, shortened and expanded. It all depends on the needs and goals of the song at the time that it is sung. The refrain is another familiar pattern of poetic repetition in Edda dirges. Here the lead singer sings the first verse of the dirge twice and the chorus takes up the repetition of the central thought of “Eze has gone to the grave” over and over in several lines, to express feelings or idea of loss.

The effect of the performance of this kind of dirge is that it motivate the audience to sing along, repeating the familiar lines of the refrain with the chorus “Ngwuru agbatileokpa” (the lizard stretches its legs), thereby intensifying the mournful atmosphere in the funeral. “Eze alaghale obu eja” (Eze has gone to the grave) means that Eze has died while “Ngwuru agbatileokpa” (the lizard stretches its legs), demonstrates the posture of the deceased. One line can be repeated several times. This trend in which dirge lines are repeated over and over is frequent in most of Edda Igbo dirges. It is a popular technique that lead singer and chorus employ very regularly in the rendition of the dirges.

Etaudu atogborole	Etaudu now lay dead
Gọ utobo aghoro azima naagu	That utobo is harvesting ground pea
Nnachi Nkama si	Nnachi Nkama says
O nwo ewu linde ewu	One who has goat should tie it on a tether
Gọ onwu nonwa okporo	Because death is on the way
Onwu bu ogbu o yaara	Death kills and leaves the deceased
Ma agu bu ogbu o buru	But the lion kills
Lagha ofia je ria	And take the corpse to the bush for meat

Oko Chima	Oko Chima
Si ya anubaghi mini alị	Says that he doesn't drink pond water
Maka ntiti	Because of dirt
Nnachi Nkama ekeem mu	Thank you Nnachi Nkama
Nnachi Nkama ekeem gi	I am grateful to Nnachi Nkama
Nnachi Nkama aka kpara oke ewu	Nnachi Nkama when the owner of the house is dead
Nekwu eghere ọnu	The house becomes desolate
Liyifu Oduma	Life Oduma
Si ya bu nkita	Says that he is a dog
Da eri akpakwuru	That eats the stomach
Nnachi Nkama apalile ije	Nnachi Nkama is dead
Ele ekika enwerezulu	So termites will take control of the house.
Nnachi Nkama ọnwu ma oo	Nnachi Nkama, as it pleases death oo
Nnachi Nkama, ọnwu oo	Nnachi Nkama, as it pleases death oo
Odogwu Ogiri, ọnwu ma oo	Odogwu Ogiri, as it pleases death oo
Odogwu Ogiri ọnwu ma oo	Odogwu Ogiri, as it pleases death oo
Ọnwu ma kee o mere	Death do as it pleases you
Ọnwu ma oo	As it pleases death oo
Orie Ude nwa Ikpo Eze	Orie Ude, daughter of Ikpo Eze
Orie Ude si ya adịbaghi ebuo elu ugwu	Orie Ude says that she cannot be two on top of the mountain.

This dirge form consists of direct statement to the theme of death. This dirge form involves the repetition of key phrases over and over. The chanter begins the dirge by singing a simple verse alone. Also, due to the fact that narratives are sometimes used in the composition of the dirges, vocabulary is sometimes drawn from the world of tales which has close links with nature. In consequence, names of animals such as goat (ewu), agu (lion), birds such as hawk (egbe), udele (vulture) and reptiles such as snake (agwo) feature prominently in the vocabulary of the dirges. While Oko Chima, and Ikpo Eze represents the human world, lion, hawk, vulture and snake represent the animal world. The dirge indicates that there is an interaction between humans and other animals which represent the world of nature.

The funeral artists realize much of the cash in the form of donations received during performances, through praises of the host and some of the members of the audience. In addition to the praising of the host and members of the audience, the dirge singer praises herself. Here is an instance of such self praise by the dirge chanter.

Nnachi Nkama ọnwu ma oo –	Nnachi Nkama, as it pleases death oo
OrieUde nwa Ikpo Eze –	Orie Ude, daughter of Ikpo Eze
Orie Ude si ya adịbaghi ebuo elu ugwu –	Orie Ude says that she cannot be two on top of the mountain

The chanter here refers to herself as OriUde (a praise name) who do not wish to compete with any other funeral artist in funeral occasion. Once she comes out to perform in any funeral occasion other 'iteri' dirge chanters around are silenced. She quickly, diverts the attention of the audience from every other funeral artist to herself, holding everybody spell-bound.

Another type of Edda dirge involves antiphonal collaboration between the lead singer and chorus. That is the solo chorused refrain. The lead singer usually uses the refrain to gain time to think of the next thematic statement to insert in the dirge. In this case, the refrain takes the form of a predominant image from a preceding line.

Structure of Edda Dirges:

The length of Edda Igbo dirges varies with the number of performer determining the length of each dirge. Dirges performed by single performer tend to be longer. Quite remarkable is the fact that the performance of these dirges is usually, though not always, executed by individual artists are sometimes commissioned to compose tailor-made dirges for particular funerals. The content is not only concerned with a particular topic but generally draw on vocabulary from the world of death, history nature and from everyday life as illustrated in the dirge below. The dirges reflect a common theme in which life and death find enough expression. Again the lines “ji enyile ugwu” (the yam is climbing the hill), and “ayi da -anọ ọkpa ugwu elere “(we are at the bottom of the hill watching Agaligbo) is describing the inevitable nature of death. Once it is time for one to pass on to the next world, nothing can prevent it from happening. The difficulty involved in removing the climbing yam tendril that has got itself firmly attached to a hill is compared with the arduous task of saving life from the claws of death. These kinds of tailor -made dirges, are usually long, constituting not more than three stanzas:

Egbeke Nkama Anya N’Owutu Edda Nwa oke eene Kọrọ onye awọ aakọ man.	Egbeke Nkama Anya In Owutu Edda Son of a great man Tells a tale better than a grey haired man.
M m onye ije nahi akwakọta Ji enyile Ugwu Nkama Anya Owutu Ayị da anọ ọkpa ugwu elekiri watching	M m a traveler is about to depart The yam is now climbing the hill. Nkama Anya of Owutu. We are at the bottom of the hill watching
Agaligbo Ije gi were were Laa doori Onwegho onye amaghi anwuba Eleghi ọbụ afia ayị bịa Gọ onye bịa ụwa gha –ala Kaa nna m oo Nkama Anya Agha Gị bụ ebule ọcha asọ afia orie taken to orie	Agaligbo Let your journey be successful. Go in peace For we shall all die one day The world is a market place. Death is certain for everyone of us. Thank you my father oo Nkama Anya Agha You the white ram that will not be market.
Okenwa nwa Okam Uduma Etta Mụrụ Egbeke Nkama Anya Ugwu juru Ugwu Laa doori –	Okenwa Okam son of Uduma Etta The father of Egbeke Nkama Anya. Hill upon hills. Go in peace.

A language device found in Edda dirges is metaphorical allusion, in most instances, death or the act of dying is often referred to in the dirge as “ji enyiri ugwu” (the yam tendril is climbing the hill). The mental imagery depicted here is that the spirit of the deceased is embarking on a journey to the spirit world. In this context, instead of putting it that somebody has finally died, the idea of death is rather captured in the idea of the yam tendril climbing the hill. The difficulty involved in removing the yam tendril climbing the hill is being compared with the arduous task of saving human life from the claws of death. Allusions do not only go a long way in illustrating the creative manner in which Edda dirge singers can use languages in the circumstances of burial ceremony but they also enable dirge performers to capture emotions or events in imagery that is more compelling than long descriptive narratives. In the song, “the yam climbing the hill”, the artist use the image of climbing plant that has got itself firmly attached to a hill to paint the picture of death to his audience. Also in the dirge, a comment is made about human life and action through reference to non-human activities. Most of the metaphors employed by the performers of Edda dirges centre on death because the nature and purpose of death is still a mystery to the people of Edda.

Reflections on life also constitute another theme that is usually covered by the dirge performers. These reflections usually exhibit philosophical lessons and values that are pertinent to life. As a result of this, cultural, moral and religious lessons or values are often incorporated into reflections. The theme of reflections on life has more to do with the artist prescribing to the community some of the lessons and values of life. The reflections serve a simple direct didactic purpose. These reflections are not only influenced by everyday life but also contain practical lessons which can be very useful to the community and society at large when they are properly digested. For instance, the following lines of dirge illustrate:

Nnachi Nkama apalile ije Nnachi Nkama is dead
Ele ekika enwerezulu So termites will take control of the house.

The artist is here indicating that death is a permanent separation of the soul from the body from the physical world to the spirit world. To the singer, when one dies leaving no children of his own, his house becomes desolate and invariably the termite takes over the house as the deceased has left no one behind to look after the house.

The theme of death as a universal calamity is another theme incorporated into Edda dirges. The dirge performer often recounts the names of people who distinguished themselves in one way or the other in their life time but could not defeat death when it comes. The dirge below illustrates the theme of death as a universal phenomenon.

Ibe ɔnwu gburu Okam Etta nwa Etta Nnachi	For death to kill Okam son of Etta Nnachi
Onye ma etu e si azu afia	A business tycoon
Gbua Chima Ama nwa Amaogbu	killed Chima Ama son of Amaogbu
Oke dibia Ekoli ji eme onu	A renowned herbalist of Ekoli
Nwa dibia aza ikuku ama onya	A herbalist nicknamed named the great wind
Gbua Eme Udu Oji ife Ekoli	Killed Eme Udu Oji The Light of Ekoli
Onye yara goomenti e riko	He that dines with the Government
Gbua ma Chibua O mere oha	Killed Chibua the philanthropist
Gbua ma Chibua O mere oha	Killed Chibua the philanthropist
Onwu a gha eme gi gini gha ijuru	Death what shall we do to please you
Gha i hapu ayi aka?	So that you will leave us alone?

Here the chanter mentioned some important personalities in Edda who were also revered in the entire town. Four persons (three men and one woman) were mentioned. The people were top and influential men and woman even a herbalist was also mentioned who could not save his life but died. The message here is that since these people were subject to death, then it means that death is a natural event that should not bother anyone and should be regarded as a universal occurrence. In the Edda context, dirges generally draw their vocabulary from the world of death, history, nature and from everyday life. It is believed that death is an integral part of life and that man is helpless in the face of death. Since man cannot overcome death on this earth, it is better for him to make the best out of his short stay on it by living a life worthy of emulation.

Findings and Conclusion

Findings of the study:

The study revealed that solo-and response form is the basic structural features in most Edda dirges, there is constant repetition of words and sentences in the dirges, the funeral artists make use of linguistic and paralinguistic features at their disposal to realize the aims of their performance and various imageries are used in the dirges to showcase emotion such as loss, events such as death and hunting, animate objects such as lion, kite and lizard, inanimate object such as forest and mountain. The findings of the study also revealed that the dirges poetically reiterate the theme of futility of life, social commentary, and reflection on life, spirituality and reference to the deceased. Christianity and Western life education have negatively affected the performance of dirges in such a way that Christian music is used in funeral ceremonies in recent times.

Conclusion

The performance of Edda oral funeral poetry reveal an impressive array of descriptive passages in which persons and objects are described in vivid language coloured by the performers' emotions. The dirge singer uses linguistic and paralinguistic constructs which enhance one another in performance. These vivid pictures are conjured from the performers' imagination, reproducing fine shades of feelings and making the audience perceive familiar images through their imagination as though they were seeing them for the first time. The performers use different symbols in association with variegated images in the dirges to convey different moods that arouse various emotions in the audience. It is in this sense that the performers portray their creative abilities to enhance their art. The survival of Edda traditional funeral poetry is threatened by forces of modernization. The senility of the Igbo funeral artists, coupled with the fact that the Christian mode of funeral celebration prevents the emergence of new practitioners of this form of oral art, makes Igbo traditional funeral poetry vulnerable to extinction.

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Can the Subaltern Be Heard: Subalternisation in the Context of the God of Small Things

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Abstract

Colonialism and Post-colonialism are theoretically speaking two mutually entangled but conflicting terms. Key aspect of these conflicting terms lies in their mutual hostility and polarization. Colonialism thrived on exploitation, hegemony, control, and deprivation of the colonized; creating an aura of its “otherness”. Spivak’s “Can the subaltern speak” draws attention to the “general attribute of subordination in the south Asian society” and “oppressed subject “position in the context of the oppression exercised by the colonial politics and legacy. The postcolonial theory despite intricacies surrounding its complex interdisciplinary nature and definition (Gandhi , Postcolonial Theory, 1998, Allen&Unwin, p, 1)Gandhi This paper argues that Roy’s *The God of Small Things* highlight the complex nature of colonial and post-colonial interaction. It argues that Roy fluctuates subtly between two opposing modes of colonial and post-colonial modes and draws on both to develop a complex pattern of meanings in her award winning *The God of Small Things*. She reverts to the colonial mode of social reformation in the Indian subcontinent and raises strong voice against societal division along castes and creeds; acknowledging Spivak like enabling part of the colonialism. Written in 1969, the novel repeats history to draw attention to need for substantial social reformation in the independent India.

Keywords: Hegemony, Sub-ordination, Subject, Colonial legacy, Cultural enclosure

Introduction

The caged bird sings
With a fearful trill
Of things unknown
But longed for still
And his tune is heard
On the distant hill
For the caged bird
Sings of freedom.

MAYA ANGELOU
“And Still I Rise”

The rural- urban interface of the peasant groups or it would be appropriate to call it subaltern-weak communities in the wake of the rise of urban centres that comes at the global forefront and often contested and deliberated upon in the Asian postcolonial discourse. Here the reference to Antonio Gramsci's Prison Notebooks which has formed the foundation for peasant problems in Italy. Very likely, the civil war in the U.S.A in 1775 was strongly grounded in the conflicting concerns of the North and rural South. Ranjit Guha and the subaltern critics reflects to the contestation pertaining to colonialist historiography in India also relate exclusion of the peasant and other subaltern groups in nationalist historiographies, ‘to ignore the subaltern today is, willy-nilly, to continue the imperialist project’ (Spivak, *Marxism and Interpretation of Culture*, p,298).

The village in the nation state has shifted to the periphery therefore it remains at the centre of the periphery, and deconstructing the very idea of a city centre, and displacing the centre-periphery equations (Jain,p 4). Now as far as the polarization of the village in the contemporary social and literary canon the village would remain the epicentre in the metanarrative of the nation state. The historiographic development of subaltern studies begun in India and it was critical form of Marxism influenced by Gramsci and the British essential historians. Classically recognized as ‘history from below’ it primarily engages a paradigm shift from the colonialist, nationalist and Marxist historiographies to the history of the mass movements of lower class and tribals with a view to reclaim *The Small Voice of History* (the title of Ranajit Guha's book).

The subaltern studies ventures into the enquiry for its postmodernist orientations with reference to the delegitimisation of metanarratives and its analysis of rationality. Edward Said's critique of ‘Orient’ and Foucault's notion of history along with power-knowledge patterns have also been instrumental in the relocation of the representation of colonialism from the economic and political sphere to the sphere of culture. The subaltern family objectives are to retrieve the culture of the diverse people in terms of identities, memories and famous voices, on one side of the picture, and sovereignty of subaltern consciousness, on the other, are of concern for the feminists too for the commonality of interests for the subaltern and woman positionality in the literary canon. The implicit and explicate dangers of appropriation of the rural and indigenous subaltern by the market forces as outlined by Spivak, the subaltern studies has been a step ahead towards the procedure of rethinking the position of groups such as lower castes, laborers, lower strata of society and women

in generating the discourse of history and the representation of peripheral subjectivities in the literary canon. The venture of retrieving the history of the lower class and weak people in the terms of social, economic and political location have to get rid of the elitism of colonialist, nationalist and Marxist historiographies. For Foucault, the problem is not of the existing tradition, of a tracing line, but one of division, of limits. The problem is not of the old foundations, but one of the transformations that is set as new foundation, that is called the rebuilding of foundation. In particular, the history of thought, of philosophy, of knowledge, of literature, are discovering, more and more discontinuities, whereas history itself seems to be abandoning the events in favor of stable structures. This retrieving of the geographical, social and cultural discourses in Foucauldian terms would be the re-constructing and re-presenting the novel foundations. Referring back to the subaltern studies—significant of the post colonial historiography as a metanarrative of the power-knowledge elite class and it requires the coercive incorporation of the voices of inferior people and should enunciate and generate the discourses of tribal, dalits, peasants, women and people who are powerless in the hierarchical paradigm of society. The polemics of narrative and heterogeneity is certainly implicit in the subaltern discourse in the form of the hierarchies within groups and sub-groups at the micro as well as macro narratives. The structures and its underpinnings of dominance and subservience are central to the subaltern and feminist discussion and is comprehensively analyzed by Spivak in her high-ranking essay “Can the Subaltern Speak?”. The inclusion of the construct of the woman in this subaltern studies is, however, forceful and polemic as for the subalterns collectives’ much publicized reclamation of the inferior rank people movements vis-à-vis the essentialist historiography, the ‘lower class’ here belongs to the category of the ‘human,’ the ‘universal.’ The most crucial perspective of Spivak’s theory is a woman’s participation in the peasant, tribal or dalit movements across the country is still an imperceptible and unexplored terrain, and as for feminism—Indian or western, the woman is treated in all discourses as a homogenized, monolithic construct and we have example of such women constructs in Roy’s *The God of Small things*.

Ranjit Guha is among the pioneers of subaltern group. He gives another dimension to the binary of powerful versus subalternisation and he says “Taken as a whole and in the abstract this ... category... was heterogeneous in its composition and thanks to the uneven character of regional economic and social developments, differed from area to area ... This could and did create many ambiguities and contradictions in attitudes and alliances, especially among the lowest strata of the rural gentry, impoverished landlords, rich peasants and upper middle class peasants all of whom belonged, ideally speaking to the category of people or subaltern class’ (Guha 8).

The characters in the text of *The God of Small things* represent the class consciousness and caste constructs in terms of their social and economic positions. Some of them are obsessed of their caste and class hierarchy and they have been subalternising ‘Other’ not as ‘Other’ but as ‘inhumane’ creatures. Majority of the characters are subaltern at the levels of caste, gender, class and religion specificities, albeit the caste- constructs characters in the canon of ‘Untouchables’ are considered as subalternised. This paper explores the images and representation of the caste syndrome and tug of war between have or have nots and the nuanced multi-faceted, multi-layered and multidimensional socio-political embedded structures of class and caste relations in India. In *The God of Small of Things*, three generations of women

has been focused and they are caught in post-independence phase between this in-betweenness. Ammu left her natal village Ayemenem in the hope for better future and she returned as a widow. Later, Rahel goes to U.S but returns in distress and dejection from the world out there.

The reclamation of images and their representation as subalternised souls specifically of women in the feminist literary canon manifests the process of cultural decolonization which the postcolonial discourse seeks to attain. Roy's work affirms Gayatri Spivak's theory of subalternisation that subalterns cannot speak and by this perspective Spivak tries to outline the main root cause of 'the void of communication gap'. As stated by Roy in one of her interviews that 'there is no such thing as voiceless, There are only deliberately silenced, or the preferably unheard' (p, 9).

Rigid caste system is another ominous factor in the Indian culture, where the untouchables being of the lowest cadre have to bear the brunt of social, economic and political segregation and discrimination (Gould 1987, Milner 1993, Pandian, 1978, and Woodbourne 1922). Deliege comments that the Untouchables in some remote areas of India are still required to drag a bush behind them to erase their foot prints and those few who refuse to follow social custom are routinely beaten or murdered. Roy seems to follow the colonial urge to mitigate horrific cultural practices in India and work for the emancipation of rigid caste system through the text. She brings together Ammu, a woman of the Superior Brahmin caste to love Velutha who belongs to caste of the untouchables. *The God of Small Things* is a story of deprivation; displacement and misplacement, a place where you are made to suffer for what you have not done and will never do- a place where you pay price for your smallness, for your being an outcaste. It is also about a place, a diaspora that you have either created or is created within yourself, who cannot be intruded in at any cost- a place most dear to you, your breathing space, your individuality, your identity. Ammu and Velutha's love story forms the basic structure of the novel and a conservative and fundamental society comes into full light through them who sets the rules that who should be loved and how much.

We see Ammu, a Brahmin loving Velutha, an untouchable. This is the power of her individuality, her freedom that has been half-paralyzed by the laws of the society. She could see nothing in her future; it was a plain straight road only moving towards the dead end. How racial boundaries are demolished through love and sex is made evidently clear in the last chapter of the novel. Throwing away all restraint on creative imagination, Roy describes their utmost love through sheer physical enjoyment. The superior Ammu moves down on his body to press "the heat of his erections against her eyelids" (p, 318), and taste him "salty in her mouth" . The untouchable on the other hand sips deeply her love, " an untouchable tongue touches the innermost part of her" (p,319) . He "drank long and deep from the bowel of her" (p319). All distinction of creed seems to have evaporated into nothingness with each playful act on their part. He held her firmly against the mangos teen tree, "while she cried and laughed". Roy describes their jubilation in very simple words, "then, for what seemed like an eternity". Her choice of Velutha from the start carries an element of deviance from the caste ridden society. Neglecting the cultural restraint, she moves forward to select low caste Velutha as her boyfriend allied to this emancipator role of their love is the concept of sexual freedom. Quite amazingly Roy's description of the sexuality

assumes a westernized look to draw public wrath against her. In fact her description of the above scene seems to leave behind the Western writers like D.H Lawrence. It's so clear and vibrant that the difference between the pure and un-pure (lust) is amalgamated here

“Get out of my house before I break every bone in your body! My house, my pineapples, my pickles.”(Roy 225) Mammachi's reaction after knowing about Ammu's illicit relationship was against the norms of the society. For Chacko everything was permissible, for Ammu it became the question of family's name, honor and worth. What Mammachi considered normal and natural for Chacko, was considered highly immoral and profane for Ammu. Mammachi's locking Ammu in her bedroom as a first reaction after listening about her alleged love affair symbolizes Ammu's entrapment within the inherited caste values and boundaries set by others at a larger level .(Mullaney 55)

Traversing the Post-colonial spaces

Roy does not ignore the repressive, traumatic effect of the process of colonization of the natives. Following the typical post-colonial mode of repulsion to the colonial politics of expansion and social segregation, a paradoxical process of “othering”; Roy develops a narrative of how colonizer traumatically adversely affected the natives. Then her focus on small things in her *God of Small Things* would be argued in terms of her association with the “Others”. This section has been subdivided into two parts:

Ravaging the Body; Ravaging the Mind

It has been explained that how characters, events, issues reveal the body (India) was ravaged by colonial expansion and how this resulted in ravaging of the mind (psychologically traumatized condition; strange behaviors, mental paralysis and sickness. The “silenced, wounded body of the colonized is the pervasive figure in then colonial and the postcolonial discourses”. (Spring, 1993). Postcolonial imperialism produced a new race of subalterns as “Neil Bissoondath in *A Casual Brutality* states unequivocally: 'as they [the colonizers]exploited us, so we[the postcolonial]exploited each other. As they raped our land, so we raped our land. As they took, so we took. We had absorbed the attitudes of the colonizer, and we mimicked the worst in him. We learnt none of his virtues'.”(Nayar 99-100) Further Nayar says “If the native was the subaltern during colonial rule, post colonialism created its own subalterns. Women 'lower' castes, and classes, ethnic minorities rapidly became the 'Others' within the postcolonial nation state. The new elite was as oppressive and exclusive as the colonial master”.(Nayar 100) Roy is purposefully preoccupied with the Indian landscape as body that has undergone ravishment, abuse, torture to produce traumatized existence of the colonized. Estha and Rahel if viewed psychoanalytically reflect a condition of mental impasse; a kind of paralytic existence caused by prolonged and persistent mode of exploitative politics. They are the children of divorced parent and their sickness, and depression is no doubt spring from separation of parent, but the deeper issue of colonization could also be identified in their loss as, “Rahel wasn't sure what she suffered from, but occasionally she practiced sad faces, and sighing in the mirror” (59). Estha's mental impasse, condition of deathly silence and numbness of mind is even more powerfully put in there(p 13). It [quietness] “reached out of his head and enfolded him in his swampy arms . . . It sent its stealthy, suckered tentacles inching along the inside of his skull, hovering the knolls and dells of his memory, dislodging old sentences, whisking them off the trip of his tongue . . .

Unspeakable, numb” (p.13). Roy takes them as the history house in the fiction, “looming in the heart of darkness” p 53. The particular mental condition is reflected in the following description: ‘While other children of their age learned other things, Estha and Rahel learned how history negotiates its terms and collect its due from those who break its laws. They heard its sickening thud. They smelled its smell and never forgot it. . . . They would grow up grappling with what happened. They would try to tell themselves that in terms of geological time, it was an insignificant event, just a blinking of the earth’s woman’s eye. Those worse Things had happened. The worse things kept happening. But they would find no comfort in the thoughts’ (p,54).

Big Man the Laltain, Small Man the Mombatti , Love of the “Small”

Othering constitute another potent and significant part of colonial-postcolonial discourse, strongly reflecting the difference between the colonizer and the colonized. The natives are made explicit in several theoretical modes of the colonialism constitute inferior other to the superior colonizer. Roy however explicitly and implicitly affiliates her with the “other”. *The God of Small Things* is the story of a mother and her twins, who liked a Paraven. All four of them, were made to suffer because of their smallness. The God of small things could not help them because he was not powerful enough in front of The God of Big Things (the imperialistic powers). They had to pay a big price for all the small things they did – because they were outcastes in their own places, all four of them. Ammu suffered because she was a female and she tried to cross the limitations set by the society, the twins suffered because they were hybrids – somebody without identity, and Velutha suffered because he was untouchable. According to Nayar, “There is a constant elision in diasporic narratives between the individual and the communal, the personal and the collective, even when we are being told the story of one individual or family.” (Nayar 188). “Much of diasporic writing explores the theme of an original home. This original home is now lost-due to their exile-is constantly worked into the imagination and myth of the displaced individual/community. Nostalgia is therefore a key theme in diasporic writing.” (Nayar 191) In *The God of Small Things*, this diaspora becomes personal diaspora where the individuals are separated from themselves and their loved ones forcefully and they want to reunite with themselves and their beloveds. All the time they are thinking about the past and reliving through it. Personal Diaspora becomes particularly alive through the characters of Ammu, Rahel and Estha. Imperialism can basically be divided into male imperialism, societal imperialism and female imperialism. As regards societal imperialism, it is the outcome of male imperialism as male is occupying the prime position in the societies of this particular geographical area. Everything is regulated and initiated for them and on their behalf. *The God of Small Things* provides the best example of this societal and male imperialism. It throws a light on the general behaviors of a society that how it struggles to keep its imperial rule intact over the weak ones. Hindu culture is defined depending on social hierarchy it also becomes a type of imperialism and because a woman is weaker than man so her social standing is no way equal to that of man and the sole purpose of her life is to please man in particular and society at large. Because of their close proximity with the Hindu society these Syrian Christians adopted many of their norms and traditions. Baby Kochama steadfastly stuck to the general views about widowed or divorced women which she manifested now and then in the novel through her behavior with Ammu. This hatred was also regulated towards Rahel and Estha because they were her children- a divorced woman’s children. “...they were

Half-Hindu Hybrids whom no self-respecting Syrian Christian would ever marry. She was keen for them to realize that they (like herself) lived on sufferance in the Ayemenem House, their maternal grandmother's house, where they really had no right to be." (Roy 83) And also when Estha would play at night and fall on bed pretending to be Caesar, Kochu Maria would say, "Tell your mother to take you to your father's house... There you can break as many beds as you like. These aren't your beds. This isn't your house." (Roy 83) When Margarat Kochama and Sophie Mol came, they were admired for whatever they did and everybody especially Baby Kochama tried her level best to exclude Ammu and her twins out of conversation and made them feel out of place. At that time Ammu again remembered the one-armed dream man. He seemed to be a refuge for herself and her children where they were not outcasts. That one-armed man seemed to be that refuge, that homely thing that she always wanted for herself and her children. He was her God of Small Things, because she and her children were small things, they weren't big couldn't be because they were outcasts in that imperialistic society. No matter how hard they tried but the society wouldn't let them be big. Ammu and the twins clung to small things-small happiness even that was denied to them, small presents, small dreams, small future plans small hopes and at the end everything small was smashed down because in an imperial society like theirs only big are allowed to live, to own, to love, flourish and thrive. Roy's association, preoccupation, and concern with small things could be taken as developing association with small things as "others". God of small things provide avenues to the small in human life to assume substantial importance of our routine existence.

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***The Convergence of Aesthetics and Politics in the Poetry of Yasmeen Hameed:
A Voice from Pakistan***

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Abstract

The paper looks at the mystique of the poetic process and the manner in which the subterranean cultural and primal patterns of the mind of the poet – Yasmeen Hameed, manifest themselves in the lyrics. Contrary to the western paradigm of duality such patterns are studied in the light of the oriental Sufi tradition where *I and you* pine for each other. The *thee* is perceived as the core and the *me* is in a perpetual quest/voyage gyrating towards the core. The convergence of these two poles is the unison that has both aesthetic/intellectual relevance as well as spiritual resonances for the reader and the poet alike. This gravitational pull finds expression in an idiom that is almost metaphysical in the poetry of Yasmeen Hameed.

The paper explores how the two poles of the artistic process, the technical craftsmanship and content converge and finds expression in a language that is transparent as well as veiled. It also studies the way in which the visceral, existential poetic experience connects and transcends the un-etched boundary between eons to reach the primeval beginning of Time; the evocation of atoms in motion and the infusion of the spirit of Time.

The paper concludes with reference to the convergence of aesthetics and politics drawing inspiration from the native flora and fauna as well as the gross political realities of rampant fear, terrorism and global capitalism.

Keywords; creative process, primal patterns, eons, metaphysical, visceral, sufi tradition

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Yasmeen Hameed, the recipient of many prestigious national awards is Coordinator of the Gurmani Center for Languages and Literature at Lahore University of Management Sciences, Pakistan. Hameed is a bold and eloquent voice steeped in the aesthetics and politics of her native land-the land of Sufi saints and mystics who, according to her perception deciphered the first word. The language constraints compel me to resort to the medium of English language and thereby deny myself the chance to introduce all of you to the flavors and delectable tastes of my native language Urdu. I therefore, attempt a translation of the verse in an idiom that I hope will reach to the heterogeneous readership.¹ I would like to point out that Urdu script in itself is calligraphic elegant and beautiful. Following is an excerpt from the Urdu script of the poem *Generation after Generation* by Yasmeen Hameed (2012) The quote is from the first verse stanza. The title of the poem in Urdu is *Silsila Dar Silsila*:

ادھورے سر پہرے کردار
اپنی داستانوں کے کھلے اوراق پر
بکھرے ہوئے کردار
قندیلیں اٹھائے
نعرہ زن
آتش فشاں سینوں میں پلتے خواب لے کر چل رہے ہیں
اور کہانی حتم ہوے کو نہیں آتی

The Urdu script writes from right to left. The alphabets are not symbols like the Chinese language but they are a variation on different shapes. Some are like circles, others are oval, others are oblong and some taper off in a curve, or dip in concave or convex.

Toni Morrison in her acceptance speech for the award of the Noble Prize draws an analogy between words and life force. She talks of language as holding of a bird in hand and it is up to the holders to kill it or let it fly free (Allen, 1997). She chooses to read the bird as “language” and the wise woman as a “practiced write”. She “thinks of language partly as a system, partly as a living thing over which one has control” (Allen, 1997). Poets voice existential experiences through the descriptive medium of language. I quote Toni Morrison again “the vitality of language lies in its ability to limn the actual, imagined and possible lives of its speakers, readers, writers. Although its poise is sometimes in displacing experience, it is not a substitute for it” (Allen, 1997).

Hameed writes in her poem - *Generation after Generation* (2012) of language in terms of a cumulative resource and torch bearer of a tradition. The ontological questions raised in the poem are disturbing but the poise of the poem is not disturbed.

That nascent word
On a blank leaf
Written by forbears
Yours and mine
With a dull drop of blood
By forebears,

¹ Yasmeen Hameed writes in her national language Urdu. All translations of her poetry mentioned in this paper have been carried out by the author of the paper.

Yours and mine
Disrupts the continuity of the narrative

The poem talks of a narrative and foregrounds the “word” that sustains the narrative as well as writes itself into being. The details of the recital are sparing. The word in itself gains strength as it appears first in the form of an onlooker, who is, perhaps a privy to a shared knowledge involving drops of blood. What do these drops of blood signify - perhaps some political, personal or official secrets/skeletons in the closet. The word then intervenes as a participant empowered sufficiently to disrupt the continuum of the narrative. The “you and I” of the poem in the very next lines spills into the communal context and reaches far back into the recesses of a shared ancestry – the common forbears or even further back than that where man as a subject is hewing into a form. The word first bridges the gap between generations and then becomes a connect transcending the boundary between eons to reach into the recesses of primeval time and hew itself into a form that defines all forms. But what grand metanarrative does it disturb? What precisely is the word? What is the load that it carries? How does the “word” that Hameed writes about in the third verse stanza as:

That same word
That pervades the space between you and I

Later in the poem “word” translates into a parchment that evokes an all pervasive, but vague and unclassified ambiguity or some palimpsest and how the poet while maintaining the rhythmic poise makes it (word) a repository of, again in the words of the poet:

The scripture of woe
The tale of sorrow
That we create
Day after day
Night after nights

Our postmodern sensibility alerts us to the inversion or disruption of the narrative hinted at in the poem in the phrase, “that we create”. The polyphonic voices that sound in the “We”, the pronoun for the plurals - you and I, bring the readers and the poet together to view this act of creation in the inscription as a re-write or an over write or an erasure. The various tales are being created within the narrative but at what cost? The next lines exhort us to take note of that inversion as it is at the cost of posterity:

That very word
Pause and think
Is the legacy of generations
Yours and mine
Those are yet to be born

The phrase “pause and think” is significant. It manages the delicate balance between the two ancient imperatives of poetry – the paradigm of delight and instruction and the paradigm of aesthetics and politics. One cannot fail to notice the subtle, plangent, heaving of a shared responsibility into the rhythm and texture of the poem. The

brevity and autonomy in the linguistic structure of poem directs the attentive reader to the spaces within the succession of the lines of the poem. And by extension, to the spaces that lie within the socio- psychological and private framework of the readers. I mentioned in my abstract that the primal, cultural and subterranean patterns of mind find their way into the lyrics of the poem and the poem thus expands its scope and frees itself from the here and now to both looks towards posterity - “generations that are to come” and backwards to the ancestors: “forebears, yours and mine”. However, the intonation of the poem is accusatory as it points a finger at all of us for a silent complicity in the distortion and disruption of the narrative of the “First word”. Responsibility and penalty can never be evaded. Each word that we utter is an act with consequence.

The mystique of the creative process remains a closed door- a door to which I suppose, there is no key. It scales myriad battlements and cultures embedded in the archetypal patterns within the mind, of which only a glimpse is afforded to readers. The recourse open to a scholar is, therefore, a reflective reading of the poems and take pleasure in the accompanying enhancement of one’s sensorial. Poetry brings into play ones entire sensory apparatus by bringing us to the threshold of instinctive, intuitive, primeval consciousness. To lend weight to my argument, I draw upon Seamus Heaney (2002) writing about the “governing power of poetry”:

At its greatest moments it would attempt, in Yeast’s phrase, to hold in a single thought reality and justice. Yet even then its function is not essentially supplicatory or transitive. Poetry is more a threshold than a path, one constantly approached and constantly departed from, at which reader and writer undergo in their different ways the experience of being at the same time summoned and released (Heaney, 2002, p. 190).

I herald Yasmeen Hameed as a voice from Pakistan who is totally immersed, first hand in the local scene absorbing, assimilating the nuances and intones of its landscape and its rich, cultural, literary and volatile political tradition. The poem, *Generation after Generation* (2012), opens on a scene of protests and road marches:

Holding torches and raising slogans
Strewn on the open leaves of their narratives
Incomplete, eccentric characters
With dreams
Nurturing in their volcanic bosoms
Stride ahead
And
The narrative continues.

The scene in poem evokes the memory of Josh Malihabadi, a renowned Pakistani poet who was one of the stalwarts at the forefront of the Progressive Writers’ Association which was formed in the pre-partition days in the year 1936. Following is the translation of Malihabadi’s famous verse that speaks of political upheavals in no veiled words;

Youth is my name, and mutation is my mission
My slogan: Revolution. Revolution. Revolution

Whereas Josh wrote of these spectacles to draw attention, I would say on an urgent basis as a part of his poetic agenda to challenge the political and socio-cultural status quo. Hameed draws attention to these issues with a slant. She alludes to the seething fury of the oppressed or the underdog not as a display, easily recognizable panoply but a lean into the realm of imagination and fantasy. By fantasy I do not simply mean an unrestricted free play of imagination but a controlled desire to subvert and redress. In order to avoid any lengthy explanation, I quote from the introductory chapter of *Fantasy, The Literature of Subversion* by RoseMary Jackson (1981). She writes about the power of fantasy as being central to the issue of social change.

Fantastic literature points to or suggests the basis upon which the cultural order rests, for it opens up, for a brief moment, onto disorder, on to illegality, on to that which lies outside the law, that which is outside dominant value systems. The fantastic traces the unsaid and the unseen of culture: that which has been silenced, made invisible, covered over and made absent (Jackson, 1981, p.11).

The following poem is inspired by a headline in a newspaper and a printed photograph of an Afghan woman shedding tears during a one minute silence to commemorate the International Woman's Day in Kabul on 8th March 2002. The title of the poem in Urdu is *Khawateen Ka Almi Din*. The title in English is translated as *The International Women's Day*:

She heard the narrative of her wasted life
And absorbed somebody's sympathy
In her dim, fragile eyes
Folding the memorandum of her youth
In her obese body
And taut vessels of the brain
She stood up
To seat herself straight
Back on her seat -----
There were countless people in the gathering
A few of the faces were printed in the newspaper
- the next day was spent in looking at the pictures

This is in no way a less politically charged poem. Without resorting to any scathing parody or pastiche, Hameed engages the reader into a poignant discourse that accuses nobody and yet spares none.

The chaos and commotion of a world that is always at cross purposes with either its own self or the other contending forces finds way in the intonation and images of the poems. The obese body and the taut vessels of the brain become a passage to the net work of invisible nerves that pulsate in the body of the Afghan women and, by extension find a corresponding resonance in the reader's deepest centers of acute sensations and perceptions. The poem addresses all of us who stand at the threshold of this passage. The participants and the spectators of the great game of power and politics that is played in my region are not only challenged, they are ridiculed and reduced to a travesty.

It is pertinent to refer to another poem by Hameed (2012). The title of the poem is: *We learn but Nothing* and in Urdu it reads as *Hum kuch nahin seekhtay*:

With the help of time machine
We shall manage a habitat
In the season that we favor the most
And those - the ones who receive the rusted machines
For a share
Might not be able to turn back and revisit
And if at all
It would be
Only to play back the same life entirely
Making the same resolutions
And would weep as much
Laugh out as much
And feel as regretful as before

While translating the poem I wondered at the self assurance of our race that is convinced of its higher status in the hierarchy of mammals, has appropriated unreasonable license to besot the planet with all sorts of calamities.

In the chirp of birds
There is no sound of regret
We learn no lessons from the birds
Simply because we are a higher status
We only yearn for higher flights
To besot the ones traversing this terrain
With sudden calamities

The high flights that mankind achieves are at the cost of a severance with the bed rock of life itself. Land is no more sacred. Instead of being absorbed in its fecundity, its energy is being put to a ruthless, unaccountable process of depletion; fodder to its chemical factories. I read the verse: "besotting of earth with sudden calamities", as an extended metaphor for nuclear and chemical spill overs. The voice of the poet in this scenario becomes the voice of community. The personal pronoun I again spills into the collective noun. At this point I am reminded of a celebrated voice of the century – Jonathan Bate (2000). Elaborating the analogy between the climax ecosystem and the poetic process he writes:

The idea is that poetry – perhaps because of its rhythmic and mnemonic intensity – is an especially efficient system for recycling the richest thoughts and feelings of a community. Every time we read or discuss a poem, we are recycling its energy back into our cultural environment (Bate, 2000).

The poem entitled: *We are Born in two Ages* (Hameed, 2012) is originally *Hum dou Zamano main paida huain*, in Urdu. While talking of the tacit complicity of each one of us in this process of denudation Hameed writes:

Like barren women and barren relationship
Silence fell upon the populace
Striking a peace accord with their fates
Acquiescing to oppression
They immersed themselves in the salt mines
And, have taken upon themselves to lick the walls

History is often disclaimed by most quarters on the basis of its remove from the particular time and space of the events that it chronicles. In this way the recorded history lends itself to distortions and revisions. The authentic record of history than is in the form of oral transmission and human interaction. The poet brings out the elementary, visceral connect that binds one generation with the other regardless of all political contingents and imperatives:

History of our age is at variance
With the history in our
Bosoms
We are born in two ages
The revulsion of our children
Shall determine
The age in which our
Name is registered

The poet is conscious of the sad cadence in the poem and writes in a self- reflexive mode:

Someone asks us to write happy lyrics
For the feet that have not yet
Sprung to spin into a merry jig
The tyranny of life will fall in pauses
The entire world must not be in coincidental grief
Show casing the striking colors of history is an imperative for us

In most of the poems, Hameed writes about words not only as linguistic or social bind, but in terms of animate objects.

Aware of the sacral, sensorial status of words, Hameed (2007) writes in her poem, *On The Slate of Time*:

In a full moment
In a weak moment
In a loveless moment
If he utters any word
Do not imprint it
On the slate of life
But feel that sound
Ponder.
Preserve
The word
That in a full moment
In a weak moment
In a loveless moment
Breaks before it articulates
In the resonances of the whirlwind!

Poet being a creature of sensations hears even the silence of the words and the clamor of words in the resonance, call of the whirl wind.

In most of the poems that I have discussed the poet addresses you but it is not an anonymous you. It is you of the mystic, the saint, part of the self towards which the poet gyrates. It is you of the single race of humanity. Man is not auto telic. His ontological being is dependent on others of the species. In the poems, I discern the act of meditation an express imperative. For when we pause and ponder and reflect, we deepen and enrich ourselves. We come closer to the core where the dualities dissolve and we attend to the poet singing to the world her richest thoughts articulating the sounds embedded in the words.

Hameed's preoccupation with words manifests itself in another poem. The original title is *Akhri Mojza* (2007). The translated version is entitled – The Last Miracle. In this poem she shares the spiritual existential experience of an enthralled, ecstatic devotee, captured in a mammoth glass framed picture. The statuette leaps into life to draw her or the poetic persona into the throes of his personal frenzy:

The mute inert picture before me
With breath withheld
Framed in a square on a wall
Leaps
As if to life
To see me wail
Before it.
Dancing to the throes of erotic frenzy
A grotesque devotee
Struggles to break free the confines
Of mammoth glass.
One hand of the framed
Picture – live, awake

Rests on my head:
- Son of Mary
Resurrects a miracle

Petrified in the dream
The clay statuette
Yearns to script the import.

Like I mentioned earlier on, the poet desires to translate the essence of her existential experience in a script, like the clay statue in the picture “that yearns to script the import. The poet bears witness to the miracle of resurrection. The import of this overwhelming experience finds expression in the first two lines of the poem:

Walls and windows are steeped wet
Tears quell...

And I as a reader/translator become privy to this intense spiritual and mystical private experience that recalls the world of Faith. Generally the translated version loses the sound and syntax of the local idiom but since the poem bears the weight of the experience of resurrection that is itself physical for both the Christian and Muslim believers, the poem holds on its own even in translation.

Translation involves unavoidably, the carrying of one tradition or the inherited patterns of social, cultural, historical, linguistic and religious practices into another. This carriage into another terrain entails both impairment and restoration. The sound and syntax is lost in translation but the restoration of this loss lies in the interaction between these traditions. In this clash ridden world of ours where the powers that be are fighting to hegemonies the world to a single point of view/ their way of life, it becomes all the more important to bear the weight of other languages, other stances, other narratives to block the lethal discourses of both uni-polarity and exclusion.

Landscape, physical features flora and fauna of a region define a poet’s sensibility. Like the sturdy English Oak tree in this part of the world, the Peepal Tree is a very strong presence – a symbol of irrepressible life and a prayer tree in our part of the World. It enjoys a secular, a mystical and a religious centrality in most parts of central Asia. It is said to be the Bodhi tree under which the great Buddha sat and meditated and attained nirvana. In my part of the country as in the rural parts of other countries where it is indigenous, Peepal tree provides ample space for communal gatherings, debates and conflict resolutions. Peepal tree is to our rustic community what the Acropolis was to the Greeks.

In one of her representative poems- *O Ghaanay Peepal* (2007) Hameed addresses the Peepal Tree as the dense tree that shades a nomad, a gypsy. The poet speaks of the mutual bond between the two as both infuse each other’s essence. Notice the opening lines of the poem:

The swarm odor from the dank body of the gypsy
Permeates your shade – O Peepal!

The poet establishes a kinship with the tree in the third verse stanza when she looks for empathy towards the Peepal:

My eyes also harbor a tree
Where teeny birds chirp their chants
But there is a difference – O Peepal:
Here the gyres are free of repetitive rotations
And the leaves are not shed
The shards grit
Within the retina

In the poem *Namukhtatum* (2012) that is translated as *Eternal Recurrence*. Hameed talks of the world as a theatre, an almost clichéd analogy with inter textual resonance of the seven stages of man. Whereas Shakespeare speaks of the seven stages as distinct and apart from each other but common to all, Hameed conceives of the world as a theatre where she or by extension any one of us does not play any role cut out in definite categorical terms. The palette that colors a mix to bring us into being is neither dark nor bright, neither young nor old. It is rather a liminal space. The actor speaks or withhold, act or mime according to the whim or wish of the director/producer:

My role in this theatre
Is made of such a mix of colors
That the day and night cannot be told apart
Nothing is vivid
Nor
In complete shade

The last verse stanza of this poem evokes Shakespearean wisdom gleaned from the famous play, *Hamlet Prince of Denmark* “Readiness is all” (Act five, Scene II). It also echoes the stoic and mature acceptance in the play *King Lear* Edgar informing his father of the defeat and capture of the king and Cordelia says;” Ripeness is all” (Act five, scene II). The essence of the two quotes from the plays is concentrated in the last five lines of Hameed’s poem. The actor standing erect on his heels is the archetypal man positioned in between the two imperatives of free will and pre determination. Hameed writes in the poem (2012):

With palms on the beat of the bosom
All the astounded spectators wonder
Will the gates of the city be flung open
Or close tight
Some exigent prevails
And the producer will not disclose
I stand erect on my heels
Am all ready
To be overwhelm by distress
Or
Wait for a clue and dance myself to ecstasy

Since the paper attempts to introduce the poetic philosophy of the poet from the Eastern hemisphere of our diverse and heterogeneous world, I conclude the paper with the opening lyrics from *The Ballad of East and West* by Rudyard Kipling:

*Oh, East is East, and West is West, and never the twain shall meet,
Till Earth and Sky stand presently at God's great Judgment Seat;
But there is neither East nor West, Border, nor Breed, nor Birth,
When two strong men stand face to face, though they come from the ends of the earth!*
(Kipling, 1889).

The terrain may not meet but the borders all over are porous enough to absorb, share and echo the emotional and intellectual prowess of the single species of mankind.



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*Supporting 21st Century Learning & Teaching: Who's got the power?
Academic Libraries at the Heart of the University.*

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Abstract

In the higher education (HE) sector there has been increasing interest in delivering a range of support services within a single physical space. This space is often to be found within the library, and the services provided have been termed as converged service models (Bulpitt, 2012). These service models have taken precedence over the last two decades (Hanson, 2005) and have become synonymous with the provision of library services (Melling & Weaver, 2013). This paper identifies the models of converged service within the current published literature, recognises the main drivers for their inception and discusses the power wielded by the providers, the university, and the recipients, the students, of academic library services. It is hoped that by understanding the differing ways the models have been planned, implemented and evaluated will help to uncover a starting point for the future analysis of current service models. The paper also provides evidence to support the further analysis of current models for converged service delivery within HEI libraries, and to understand whether the academic library still retains its status as the 'heart of the university' (Oakleaf, 2010)

Keywords: Keywords: Higher education, academic libraries, convergence, customer service, management, change, power

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Introduction

Academic libraries have historically held a strong position of power within their institutions as they have been associated with being at the 'heart of the university' (Oakleaf, 2010; Jankowska & Marcum, 2010). This 'power' can be contextualised by the very nature of the libraries service relationship with its students. The relationship is dictated by the requirement for students to use the library and its services to enable them to satisfy the learning prerequisites within their journey toward degree fulfilment throughout the entirety of their student experience, places the library at the top of the students service needs. However the power that academic libraries might receive from holding this central position may now be disputed if the library does not develop within the changing environment faced by the higher education (HE) sector over recent times (Bulpitt,2012).

This paper argues that the development of particular service models, through collaboration and integration with other student services, generally within the library environment, has been the main way in which the library has sustained its power at the heart of the university. It is argued that this development has had a major impact on the successful delivery of a more satisfactory student experience (Pugh, 1997; Hanson, 2005; Bulpitt, 2012; Melling & Weaver, 2013). This integration of services to support the student experience has been described as 'converged', and is largely defined in HE as "The bringing together of the library and computer service, possibly with other separate support services, under the management of an executive director..."(Pugh, 1997, p.3).

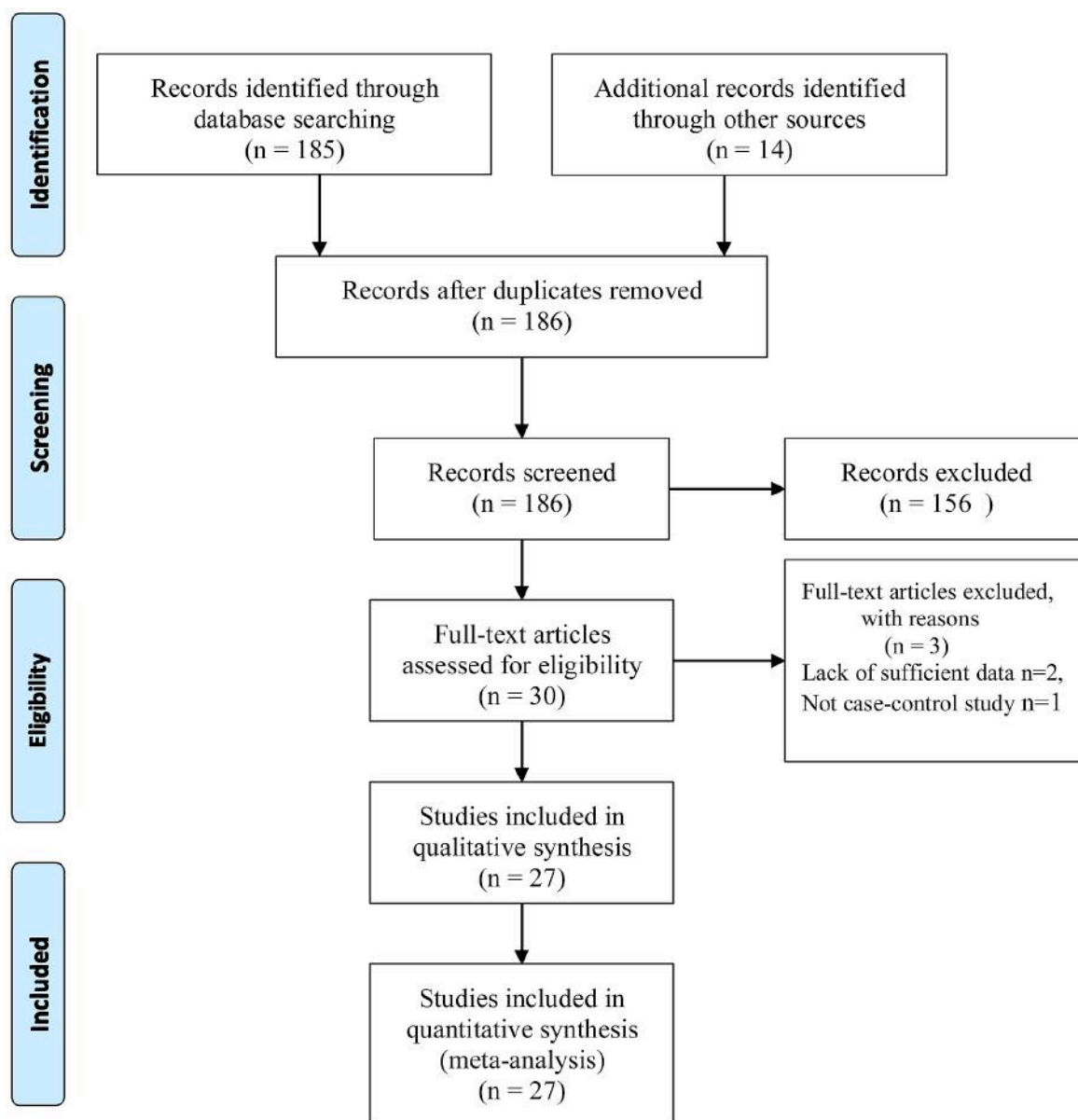
This paper identifies the models of converged service that have been implemented within the HE environment in the United Kingdom (UK) by examining the published literature on converged service provision. The literature will also be examined for reference to the main drivers behind the implemented models of convergence, and seeks to question why individual models have been chosen by the institution. It is further hoped that by understanding the differing ways the models have been planned, implemented and evaluated, it will help to uncover a starting point for the future analysis of current service models which are implemented within HE, as a means to support future developments within library services.

Literature Review –Search strategy

In order to determine the accuracy of the statement 'library at the heart of the university' using the development of converged service provision, a search plan was undertaken to identify the relevant literature. Three main databases were chosen from the field of librarianship, education and management, and these were searched for English language journals covering a period between 1998 and 2015. Databases searched included Proquest Central, Emerald and JSTOR, with follow up searches targeting smaller databases within which had higher relevance to the statement. Hand searches of the primary literature were also conducted to ensure all relevant literature would be reviewed. This followed Fiegen's (2010) methodology for conducting a systematic review of business literature within libraries to support evidence based research. Each index was initially searched using the terms Further Education, AND ("one-stop shop*" OR "converged service*"). Results were then narrowed down where necessary by including only full text, or in the case of the larger databases abstract only searches for the search results. To see the search strategy in action

please see the PRISMA diagram below (Figure 1.), and an example of a literature search Template.

Figure 1. PRISMA Flow diagram



(Moher D, Liberati A, Tetzlaff J, Altman DG, The PRISMA Group 2009).

Table 1. Literature search strategy template

Search terms (AND, OR, NOT) and truncation (wildcard characters like *)	Education AND “one-stop shop” or “converged service”	Education AND “one-stop shop” or “converged service”	Education AND “one-stop shop” or “converged service”
Databases searched	<i>Proquest Central</i>	<i>ERIC</i>	<i>Proquest Education Journals</i>
Part of journals searched	<i>Anywhere 20317 anywhere except full text 1099 AB 671 Scholarly journals only 41</i>	<i>Anywhere 31 Scholarly journals 20</i>	<i>Anywhere 697 anywhere except full text 58 Scholarly journals 8</i>
Years of search	<i>1987-2014</i>	<i>1987-2014</i>	<i>1987-2014</i>
Language	<i>E.g. English</i>		
Types of studies to be included	<i>Scholarly journals</i>	<i>Scholarly journals</i>	<i>Scholarly journals</i>
Inclusion criteria (why did you include it?)	<i>HE, FE or education in general Customers were primarily students Provision of multiple services from one place</i>	<i>HE, FE or education in general Customers were primarily students Provision of multiple services from one place</i>	<i>HE, FE or education in general Customers were primarily students Provision of multiple services from one place</i>
Exclusion criteria (why did you rule it out?)	<i>Digital or online provision, concerned with physical convergence Customers were not students Outwith HE/FE</i>	<i>Digital or online provision, concerned with physical convergence Customers were not students Outwith HE/FE</i>	<i>Digital or online provision, concerned with physical convergence Customers were not students Outwith HE/FE</i>
Total included at first search	6	5 (2 found in first search)	2 (1 Non-scholarly)

The search was widened to conduct a second pass through the identified databases using the following search terms: Education AND “student hub” OR “merged student service*” OR “integrated student service*”. The third pass then identified “collaboration” AND “Co-production” when used in the context of higher education. Relevant sites were searched using where possible identical or similar search criteria such as Universities and Colleges Information Systems Association (UCISA) archives. This was made more difficult by the variety and efficiency of search engines linked to each of the websites. Where possible all attempts to retain consistency in

search terms were used. Whilst initial search criteria brought up a large number of results, screening using the initial inclusion and exclusion criteria reduced the number of full text articles to be assessed.

As the literature review seeks to identify not only instances of convergence within UK HE, and as the focus was on the library environment, an Evidence Based Librarianship (EBL) process was chosen to help answer this research question. This was considered appropriate as its five step approach required the following:

1. A focused, practical, answerable question that directly relates to librarianship, and has a direct bearing on carrying out operational duties.
2. The search for an answer in both the published and unpublished literature for the best available evidence;
3. A critical appraisal of the evidence;
4. An assessment of the value of expected benefits and costs of intended action(s) and
5. An evaluation of the effectiveness of the action(s) (Eldredge, 2002).

This approach has been identified due its widespread use and relevance to practice within Library Science, and as such is widely supported by the sector (Eldredge, 2006; Booth & Brice, 2004). EBL, as Eldredge (2006, p.342) suggests, “..assists librarians in applying the best available evidence to answering the more important questions facing their practice, their institutions, and the profession”. The review concentrated on the physical convergence of services into an identifiable location. The services included library and IT, but sought to identify other student support services involved in convergence and super convergence, and the provision of student service one-stop-shops.

Convergence over three decades in the UK

The convergence of Library and IT was first evidenced however, not in the UK, but in the United States (US), with several institutions such as Columbia and California State Universities being the first to introduce the concept of ‘Chief Information Officer’ (CIO). The CIO was given operational and strategic oversight of both the IT and library directorates. However convergence has been more pervasive in the UK due to two main drivers. In the first instance the development of IT and its impact on student services has provided an external driver for change, and secondly the increasing pressures brought about by funding constraints have prompted HEIs to become more resource efficient (Riley, cited in Hanson, 2005).

In 1993 and 1996, two reports were published which reviewed the future for academic libraries in the UK. Both the Fielden and Follett Reports were commissioned by the Higher Education Funding Council for England (HEFCE), which formed part of The Review of Libraries (which included Scotland and Wales) to examine the changing face of UK academic libraries (Follett, 1993; Fielden, 1993). The Review of Libraries was primarily driven by the implications surrounding increasing student numbers, changing in the funding streams for HE, and the developments in learning and teaching brought about by the increasing use of technology. The impact of developing technologies within libraries was further evidenced by Field (1996), who stated that the cumulative use of IT within libraries was being seen to drive a change in library

and IT structures as the potential to maximise the use of information technology and the resulting overlap between service providers became increasingly apparent.

The start of the new century (2000) heralded the development and amalgamation of technology within the new theories of learning and teaching, with the 'Learning Centre' as a direct consequence. 'Learner Centred' pedagogies combined with technologies enabled some universities to construct, or develop existing library buildings in to new areas which combined flexible learning with traditional library designs. Beard and Dale (2010) argued that students had started to expect a wider range of other services from those previously delivered by traditional library spaces. They point out that students had started to expect these services to be delivered from a single, physical space. They went further to describe that whilst technology remained a major factor for change, the learning space within the academic library was now under constant adaption which reflected how the variety of ways students wanted to learn.

A review of convergence in UK HEIs over 20 years was compiled by Hanson (2005) who included 16 case studies. His book also proffered a historical view of convergence in the UK, as well as a global analysis of the convergence position. This book proved to hold a fairly unique stance within the published literature in that it attempted to offer an alternative to the provision of converged service provision. However the book offered no discussion on the service implications following the implementation of convergence, de-convergence or non-converged models.

Within the book two of the 16 case studies discussed the reasons behind choosing a non-converged service model, and one case study outlined its journey between de-convergence, convergence and back again. In the two cases of non-converged services, one stated that a merger with another institution was taking precedence over convergence, and that they were reluctant to change as there was yet no successful template of convergence to replicate. They also stated that as "...world-class institutions do not have converged service delivery; world-classness tends to be related to funding, and naturally the services are better resourced. Equally most comparisons measure inputs rather than service outputs or quality related factors, which are notoriously difficult to either collect or benchmark. In another paper it would be possible to give extensive attention to these matters but it is not relevant to the convergence debate."(Clark, cited in Hanson, 2005,p.157). In the other case of non-convergence the institution felt that it was not in the correct position to allow for convergence due to the presence amongst other things of '...the lack of a long history of collaboration between the services as services, or among the senior staff as individuals...; a lack of readiness among the university community to welcome integration'(Taylor, cited in Hanson, 2005, pp.166). Interestingly this institution implemented a one-stop shop model converging computing and library services which had been implemented at a more local level a year after writing the case study.

Within the 13 case studies that had converged, whilst there were a number of differences in planning, implementation and delivery of the converged services there were three key factors:

- There was a drive to become more service orientated
- A 'single location' helped this drive
- There was a requirement for efficiency in both planning and resource deployment

Another benefit to the research by Hanson (2005) was the provision of an international perspective on the delivery of convergence in HE. Hayes & Elliott (2005) described the position from an Australian viewpoint, and identified a similar rationale and list of benefits to that of UK HEIs. They concluded that there has been a wholesale change within the global HE environment, which has as a consequence increased competition amongst educators. This is as a direct result of increasing student expectations which include the delivery of education and educational services on an anytime/anywhere basis, which has led to the increasing need to develop converged services.

The last decade has continued in a similar vein with the changes to the HE environment perhaps becoming more apparent, with a growing belief that universities are now operating in what is now felt to be a more business-like or consumerist market place (Saunders, 2014). This has largely been driven by the changes to HE funding such as the implementation of 'top up fees' in 2006 which has seen students directly paying for their university degree, and this, it is argued, has been a significant factor in students perceiving themselves as customers (Lipsett, 2005 cited in Jones, 2010). One of the main reasons generally cited for moving toward a converged service in HE has been as a means to satisfy these increasing customer-like student expectations (Vauterin et al 2011).

This increasing perception of students as customers has however led to a highly contentious debate within academic circles. Despite vast quantities of research into customers and consumer perception and behaviour in other sectors, HE in the UK has been slow to identify whether students within their institutions perceive themselves as customers (Ibrahim et al, 2013). Work undertaken by US researchers have led to a notion of 'students -as - customers' (SAC), a term coined by Finney & Finney (2010) in their work into US college students perceptions of customer status. Their work has now been mirrored across the global HE sectors, and whilst this remains a provocative argument for academia, there is a general consensus that university services need to operate in a more student-centric manner (Mark, 2013, Saunders, 2014).

This increasing student expectation has, it is argued, led to the next generation of convergence with the rise in the provision of 'super-converged' services within HEIs during the 2010's. The definition of super - converged services is seen as moving beyond the normal pairing of library and IT, and has been described this report as situations where HE providers "...bring together a range of support activities that are generally focused on student support and ...include library, IT and AV support with.. including-but not limited to-careers, welfare and counselling, student administration, chaplaincy support, student finance, learning development, study skills and programme administration" (Bulpitt, 2012, p.3).

Bulpitt's (2012) research into the incidence of super convergence in five UK HEIs took similar a case study approach to that of Hanson (2005) in the previous decade. The report focused specifically on super-converged models and the integration of this type of model within HE. Bulpitt identifies the student experience as the major driver for change in HE, and he argues that this is the case as students "...are committing substantial sums of money to their studies and are behaving increasingly as consumers"(Bulpitt, 2012, p.3). However this external drive for achieving student satisfaction he argues is offset by the increasingly internal driver for change, the necessity for institutions to counteract the fiscal implications of funding cuts which have been driven by governmental policy. Consequently HEIs must now find the means to balance achieving high levels of student satisfaction in a more efficient manner to meet these new budgetary restrictions. This in itself can be a massive challenge for institutions on an operational level, as Bulpitt states "These developments place services to students in the front line ..Because student services depend on staffing levels and require substantial accommodation for study, available for long hours, they are expensive to operate" (Bulpitt, 2012,p.4). The challenge therefore is to provide high quality services that achieve student satisfaction but are delivered in a cost effective manner. A challenge that Bulpitt argues can be satisfied by the super-converged model.

This report offered a higher level of detailed information pertaining to the planning and development of the converged service models, and as a result provided a deeper understanding of how the changes were implemented, and what effect these had on the student experience. This was in direct contrast to the earlier case studies by Hanson (2005) which reported only from an institutional perspective. His report identified the benefits of convergence which had been less evident in the previous literature. For example, the use of standard benchmarking surveys such as LibQual, a perception based library survey, identified increasing student satisfaction with converged service models, and an audit by the Quality Assurance Agency (QAA) noted the effectiveness of the provision of a physical common helpdesk, or one stop shop.

However there are multiple limitations with this research. There were only 5 cases reviewed, within which no alternative models were discussed to balance the report. This report only featured UK case studies and the presence or delivery of super-converged services outside the UK was not discussed. Only these five case study submissions were received by the author during the research phase, and as such do not purport to hold an objective view of super-convergence at this time. There were no attempts to discern how many institutions were using super-convergence at this time, and as such it is impossible to describe whether this supplied a representative sample of the total number of models implemented in UK HEIs at this point in time.

In contrast to this single sited multi-converged service within the library, the last decade, since the early 2000's, has also given rise to a new type of converged services, one which is not based or integrated with the library. The 'Student Support Service' Model has seen a myriad of non-academic student facing support services converge their service provision away from the library and Information Service Centres. These tend to be (but without further research it is difficult to determine) cited within more traditional HEIs, and provide a physical co-location in order to

provide services such as Careers, Disability/assistive services, Counselling and Funding support activities. These services have co-opted the terminology ‘one-stop shops’, which was used to describe the physical co-location of any converged student service provision (Melling & Weaver,2013; Chu,2014). This is evidenced not in the published literature, but by a large community of practioners operating from JISC Mail, a service delivered by Joint Information Systems Committee (JISC). This community organise an annual ‘One Stop Shop’ conference to share best practice, and are a combination of different student service models which operate out of newly refurbished or purpose built areas.

In summary, the increasing role of IT in learning, the changing nature of the HE environment, and the changing face of student expectations have resulted in a myriad of different types of converged service model, as shown in figure 2. The table shows 6 main types of converged service model identifiable from the literature, which, although developed in the previous decades are still prevalent in many institutions today. However, without further research into the use of converged service models the actual position within UK HEIs will not be clearly identifiable. It is possible that hybrid or new models of convergence may have developed in recent years.

The Library has established itself as a constant and dominant force through three decades of change in HE, taking the lead and supporting the vision for change. Throughout the development, implementation and delivery of converged student services, the Library has attempted to cement its position as the heart of the university by offering services that students not only need to use within their learning journey, but by offering services and an environment that students want to be involved with during their university experience. However libraries are therefore unable to remain stagnant and retain the status-quo if they hope to continue in this central position in the future. Libraries must continue to understand what their students expect and evolve within their changing environments. With the future of the library in mind, further research is required to identify and establish the current position of convergence within UK HEIs to offer more detailed recommendations for future direction and development.

Figure 2. Models of Converged Service Provision within UK HEIs

Model	Description	Focus	Era	Origins
Learning Resources Model	The development of material in audio-visual formats led to the first experiments with integrated services.	Library, media, educational support	Mid-70's	Pioneered by the polytechnics of Brighton, City of London and Plymouth.
Information Services Model	Originally used to describe the integration of library and computing services. At its peak 50% of institutions used this model.	Information provision	1980 for US Mid-1980's for UK	Pioneered in the US Academic libraries of Columbia, Carnegie Mellon, California State & Virginia Polytechnic Institute. St Andrews College of Education, Glasgow, Plymouth, Salford and Stirling Universities (Field, quoted in Hanson, 2005).
Information Supremo Model	Centred on the appointment of one lead over Information Services.	Leadership & control	1990s	As described by Royan (1994) where 35 of the 76 responding institutions had appointed an 'Information Supremo'.
Learning Centre Model	Using space as a catalyst for change with the focus moving from information to learning. Drew together information resource, computing, multimedia, educational research and e-learning.	Learning and space	Late 1990s-today	Gathered momentum following the Follett Report (1993) and saw a number of learning Centre models purpose built such as Sheffield Hallam & GCU.
Student Support Services model	Where student support services are brought together without library and/or IT departments. Has taken over the terminology in recent years One –Stop-Shop.	Student focused/ Location orientated	2000's to present	Appears in more traditional universities where multiple or large libraries are cited such as Glasgow and Edinburgh. The physical co-location of student support services out with the library.
Super-converged model	Draws together a range of activities beyond library and computing. Range of support services may be included. One of the features is variety.	Student focused	Late 1990s-present	20 institutions in the UK stated as such - quoted by (Heseltine, 2000).

(Source:Author)

Limitations

In attempting to establish the historical development of convergence within UK HEI, the unique characteristics of library literature has presented several challenges to uncovering the best available evidence. This, it is argued, is due to a major portion of the knowledge base residing in the realm of 'grey literature', comprised of conference papers and posters and supplemented by oral histories within respective workplaces (Eldredge, 2002; Genoni, 2004). As a consequence funding is made available to enable librarians to present papers and display their posters at conferences, but does not exist sufficiently to fund both the financial and time requirement necessary to allow for the publishing of their research in peer-reviewed literature. As Eldredge (2006, pp.345) states "This pattern seems laced with irony, given our professional role of assisting users from other subject domains or professional literatures in the effective extraction of information from their own knowledge bases".

Another major limitation was identified whilst conducting a search from secondary sources. The compatibility and restrictions placed by individual site search engines made it difficult to find relevant material. As an example, 5 case studies dating from 2004-2011 were identified as relevant to the search criteria from the HEA website, but proved to be difficult to source in a published format. When using key word searches it was identified that the "collaboration" had a meaning more widely linked (within the context of libraries and higher education) with external organisations or with non-structural changes and 'project styled' initiatives (Cordova & Vecchione, 2011; Montgomery & Miller, 2011).

The literature review identified that research within libraries and support services relies heavily on perception based data, and as such may require a higher level of validity and reliability (Abdullah, 2010). This will be an area to focus on whilst conducting future research. However, the evidence contained in the literature can still be seen as valid within library science as it contains a rich mine of data (Yin, 2009). Statements which convey the success of the models can be transferable and identifiable in the context of qualitative study data without the apparent rigour of studies undertaken in clinical settings (Fiegen, 2010). Lee and Tan (2011) suggest that a more diverse method of data collection would better support this type of evaluation, and that this would provide a deeper understanding about the provision of converged models. However there are examples of rich data offered by the evidence which I believe clearly indicate the current gap within the literature:

"..the move to convergence has brought undeniable benefits. These have not yet been formally evaluated..however management feels that the move to a converged structure has facilitated better strategic planning..improved the management of...staff and financial resources..a broadening of skills..clearer management lines and accountability..Haines, Methven & Yoah on Kings College London (Hanson, 2005)

"The super-convergence of student facing service teams is one such response, taken by a growing number of universities. Evaluation of this approach is in its infancy and is challenging because of the different approaches taken across the sector. There is a clear need to embed monitoring and evaluation into the model to develop robust impact measures" (Melling, in Melling & Weaver, 2013.)

This review has highlighted the current gap within traditional evidence-based librarianship in relation to its implementation of converged services. It is suggested that research articles which are executed in more consistent ways could be combined

to make more credible evidence for decision-making in this area (Nicholson, 2006). This would in turn support those working within libraries and HEIs to identify to their managers, stakeholders and students the implications both positive and negative for delivering new models to develop services now, and in the future.

Future research

Whilst the literature review has recognised the changing face of convergence within UK HEIs, and has allowed a Convergence Model Framework (Figure 2.) to be identified, it is not able to define the current position of convergence within the UK. The last UK wide survey which was able to examine the position was conducted by Pugh in 1997. All subsequent research has largely been conducted on a case study basis, which makes it impossible to ascertain the national position. It is my intention that a current position for UK HEI support service models is conducted in order to provide a more up to date model framework for future development. Fiegen (2010) suggests that future research should be conducted to identify the results of new model implementation in a more rigorous way, to deliver higher levels of transferability, accountability and credibility.

The literature review has set out to identify whether there is evidence of the provision of converged services within HE, and has shown a high level of evidence to support the usage and implementation of converged service models within the sector. There is less evidence published surrounding the use of non-converged or de-converged service models which makes it impossible to offer an alternative view. The evidence has also focused on a certain type of research methodology, which although arguably sound (Yin, 2009) can be characterised by a less rigorous and valid format. Future research will attempt to create a more practical, credible evidence source to support the identification of best practice models for converged service delivery within HEIs. The research will look to reduce the existing gap in the literature by delivering a piece of qualitative research that identifies the contemporary issues and current basis for the implementation of converged service models.

Conclusion - The library at the heart of convergence

These continue to be changing and challenging times for academic libraries, and it appears that standing still is not an option, "Time is running out for academic libraries locked up in historical print-world routines..we are seeing new forms of academic libraries.. (Bulpitt,2012). But libraries have increased their value to their students by offering "...different and highly integrated services centred on the user...(Schopfel, Roche & Hubert, 2015). Whether this continues to be the case for libraries is difficult to determine without further research into the current position of convergence within UK HEIs. It will be interesting to determine which model of convergence is now preferable, the 'super-converged model', or at the opposite end of the scale support service models that preclude the library, or is there indeed a new model of convergence taking precedence? Without further research it is difficult to say what the future may hold for library convergence models. There is however perhaps a wider consensus amongst library professionals that whatever the model, convergence is here to stay, and that '... the story of convergence is moving from that opening period of initial exploration to a mature period of well-informed achievement, much to the benefit of librarians and library user alike' (Joint, 2011, p.643).

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