Call for Papers for the Next Issue

The Postcolonial Condition:
Beyond the Poststructuralist / Postmodernist Impasse.

Postcolonial studies has been held hostage by the poststructuralist and postmodernist agenda, leading to a proliferation of politically ineffectual interventions, a range of caricatures of competing trends of thought, and a pervasive tendency to over generalize.

This is a call for papers for an issue of *Writing Today* dedicated to articles from within the humanities and social sciences that explore alternative ways of theorizing the postcolonial condition. We welcome papers engaging with thinkers who propose alternative approaches to that offered by poststructualists and thinkers who may fall under the catchall-label of postmodernism. These may include, but are not limited to, Mikhail Bakhtin and the so-called Bakhtin Circle'; Edward Said; B.R. Ambedkar and the Dalit perspective; Franz Fanon; feminist and Marxist engagements.

Proposals and abstracts of c. 300 words should be sent to Dr.Paromita Chakrabarti at chakrabarti.p@gmail.com, or to Intekhab Hameed at drhameed.khan@gmail.com no later than 10 October 2017.

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Editor's Note

WritingToday is an International bi-annual journal published at Aurangabad, (MS) India. It is a peer-reviewed refereed and registered journal supported by rigorous processes of criterion-referenced article ranking and qualitative commentary ensuring that only intellectual work of the substance and significance is published. *WritingToday* aims at providing a comprehensive approximation of literature produced in English today. The journal is committed to register the responses of the young and the senior scholars who approach a text as a discourse across cultures, literatures, themes, concepts and genres. It focuses on the excellences of literature and language as viewed in different critical contexts, promoting a fresh and insightful appreciation of the text. The basic targets of the journal is to publish a rich collection of selected articles on issues that deal with studies in Indian writing in English, diasporic, colonial and post colonial literature, critical theory and translations. Articles may include studies that address multidimensional impact of the recent intellectual and critical discourses. *WritingToday* invites scholars and writers to submit works on critical writings,literary and linguistic studies, creative writings that include works of prose, drama, fiction and poetry, reviews and review articles on books of academic, literary, cultural and theoretical orientation. The *Journal* embraces internationalism and indicates an attempt to engage in the concerns of teachers, researchers and scholars around the world with the critical or creative contextualization of the issues that signify the intellectual endeavour within and outside academia.

Recent political and cultural occurrences, ideological alignments / re-alignments and the consequential radicalization of literary and allied disciplines that have a direct impact on the generic, linguistic or contextual transformations are especially taken care of. This issue, therefore, has articles on sociological nuances, minority discourses, women's voices both within and outside the country. Translation as we know remains an authentic cultural transaction. The Journal, therefore, intends, as a regular feature, to publish translations from indigenous Indian and other languages so as to have a holistic view of the creative and critical directions. English translations of some of the unpublished poems of Parvin Shere have been published in this issue. Parvin is an internationally recognized poet, painter and artist. Her poetry and paintings have been appreciated by the first rank Urdu critics and creative writers for their distinct qualities, especially musicality of her diction and colors. She has undoubtedly brought fresh feminine fragrance and texture to the contemporary Urdu poetry written by women all over the world.

The editorial board believes in authorial freedom; readers' responses will be published to promote a healthy and productive debate. *Writing Today* has also planned to initiate debates and provide platform for discussions on the current issues that keep coming up and reverberate the intellectual, cultural and academic institutions. We humbly seek suggestions of the readers and scholars in this regard

Intekhab Hameed
Editor

A word for the contributors

Contributors are requested to carefully follow the following format to enable us to design the lay out in order:

- **Title:** The title page should contain the **title** of the paper in bold, Font size 16 with the **author's name**, designation, address and a few words about achievements, interests and engagements,
- **Text font :** Times Roman, 12 font,
- **Line Space:** 1.5 space for the text and single space for quotations and list of the works cited,
- **Margin:** One-inch margins top, bottom, left, and right,
- **Works Cited:** References at the end of the manuscript. The list should mention only those sources actually cited in the text,
- **References style:** MLA style sheet,
- No foot Notes please,
- Titles of Books and Journals in Italics and Titles of Articles in quotes

Contents

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The Continuance Relevance of the Rushdie Affair

Helena Brandist

Abstract

Islamophobia has become the predominant and most visible form or racism, and prejudice about Muslims is intensifying all the time. In order to understand the nature and reasons for Islamophobia in Europe, the essay looks back at one of its defining moments, the Rushdie affair. In 1989, a book called *The Satanic Verses* written by a British Indian author Salman Rushdie created a controversy that led to an international scandal and cultural crisis. In the light of today, the controversy is still vividly remembered as the questions that it raised are particular topical: Islam, immigration, freedom of speech.The paper illustrates why the affair is still relevant by outlining the differences and similarities between the Rushdie affair and one of the relatively recent controversies: the Danish Muhammad cartoons. It gives an overview of the way in which the British government made the Rushdie affair possible, and then moves onto the case of the Danish cartoons. It further develops a critique of the ideology of 'freedom of speech' illustrating the way it is manipulated by people in power.

Introduction

The discourse about Islam, and Islamic fundamentalism in particular, is very topical today in the Western world. Western Europe is a multicultural society, with many religions, customs, traditions and beliefs. However, Islamophobia, has become the predominant, most visible, and even 'respectable' form of racism in Europe, and it is increasing every day (Callinicos, 2006, np.). Mahamdallie (2015) argues that "Islamophobia most resembles anti-Semitism in that it seeks to "other" and then victimise a minority group on the basis that their culture and essential beliefs are a fundamental threat to the rest of society" (np.). The propaganda against Muslims is particularly stark, and the press and media add fuel to it, resulting in extreme tension and fear all over Europe. Europeans seem particularly susceptible to anti-Islamic propaganda because it seems many have no knowledge about history of Eastern countries and Islam. This may be regarded as somewhat hypocritical since, it seems, people in Europe at large expect only religious minorities to understand Western culture and values, while not showing little interest in theirs. This already shows that discrimination and hypocrisy seems to go along quite well with the 'sacred' Western values. This propaganda, coupled with widespread ignorance leads to discussions about whether it is the religion

itself that should be blamed for leading individuals into violence against civilians. We can see that racism, which used to focus on explicitly biological differences, has now moved to focus on cultural distinctions such as religion. There are many anti-Islamic movements such as PEGIDA (Patriotic Europeans.

Against the Islamisation of the Occident) in Germany whose provocative rhetoric prompted attacks on refugees, PVV (Party of Freedom) in the Netherlands, or the 'English Defence League' in the UK. All this is particularly controversial, because while allegedly fighting for the Western 'democratic' values against Islam, they completely contradict all the root principles of the whole Western ideology. In recent years there have been many cases, such as Charlie Hebdo killings, or Danish Muhammad cartoons which have raised many controversial debates about Islam, immigration, and Western values.

Anti-Muslim prejudice is intensifying, and in order to reflect on the situation today, it is important to look back at some of the roots of recent Islamophobia in Europe. This essay will discuss the Rushdie affair as it was one of the events that pushed controversies about Islam onto the international stage, and was one of the first to raise questions among dominant groups about the ability of the Muslim minority to assimilate peacefully (Poole, 2008, 22). The affair constituted an important moment in which the terms of the ongoing debate became clear. It marked the beginning of a campaign by many Western liberal intellectuals to portray Islam as a dark, barbaric religion incompatible with modern 'democratic' practices, and this further paved the way for contemporary Islamophobia (Callinicos, 2006, np.). Interpretations of the affair vary, and hence people have drawn different conclusions from it. This has made it rather difficult to learn some of the most important lessons that should have been learned, and hence led to the worsening situation we witness today. Rushdie was actually a left-wing author fighting against racism and prejudice, but his controversial book, *The Satanic Verses* (1988), was starkly misunderstood and misinterpreted. The controversy raised certain questions which are even more relevant today than they were in 1989 as although cultural education, sources of information and communication have largely developed, anti-Muslim racism is much more prevalent today than it was in 1989.

The essays aims at answering the question: What is the continuing relevance of the Rushdie affair? In order to answer it adequately, this essay will firstly provide a brief summary of the events of the affair, and explain how controversy around the book escalated into an international scandal. Secondly, due to restrictions of space, we will discuss the Danish cartoons case to illustrate how matters have developed by 2006, and show the way one can draw lines from it to the Rushdie affair. That particular case is chosen because it presents a striking contrast with the Rushdie affair. Thirdly, we will develop a critique

of the ideology of 'freedom of speech'. In this way, the essay will also illustrate why Islam is far from being the core of the problem, and explain what lies behind the continuing problem today.

Context

In 1988 the British Indian, Muslim born writer and scholar of Islam, Salman Rushdie, was at the peak of his career. His second and third books, *Midnight's Children* (1981) and *Shame* (1983), had become best-sellers, and his fourth, most ambiguous, book was about to be released. By then, Rushdie had renounced his Muslim faith, but remained interested in the history of Islam. When, in 1988, Rushdie released his award-winning book *The Satanic Verses*, it was hard to imagine that it would create such a scandal that would be brightly remembered 27 years later. Rushdie himself thought that it was absurd to even think that a book can cause riots, let alone lead to an international cultural crisis. He called it 'a strange sort of view of the world' (Malik, 2010, 17). Indeed, it was hard to anticipate anything of that nature, as nothing similar had happened before.

The storyline of the book takes place in London, and shows two Indian actors, who fall onto British soil and miraculously survive after their airplane crashes. It was the time when London had clearly become a multicultural city, and immigrants 'fell', so to speak, into another culture, where they were treated badly (BBC, 2008). Rushdie's aim was to give voice to oppressed immigrants in the UK. He also illustrated the corruption of the police and criticised Margaret Thatcher by calling her 'Mrs Torture'. What aroused hostility towards the book was the use of the religious mythology of Islam, particularly the Satanic Verses, which are the most controversial in Islam. Satanic Verses in Islamic mythology imply that Mohammad made a deal with the devil, which many Muslims still refuse to believe ever happened. The Satanic Verses part formed a subplot of the novel and were presented in two complex chapters. Rushdie presented it as a part of a dream of one of the main protagonists, where Muhammad is called Mahound (a devil or a false prophet), a fictional and flawed prophet. The city of Mecca became Jahiliyyah, the name given to the pagan time of ignorance before Islam. Rushdie did not intend to pose it as a historical event, but as if it happened in somebody's dream where things, names and places change, and nothing is as it really is in life. This is also why he did not call Mohammad by his name - he wanted to show a dream featuring him (BBC, 2008). It would, of course, be unwise to think that Rushdie did not realise he was courting a controversy with Islam. On the contrary, it is most likely he was completely aware of what he was doing. It is quite clear, however, that he did not expect it to be received in the way it was. The book was directed primarily against racism in the UK than Islam, and it was clearly not designed to offend or attack the oppressed. He did criticise the religion,

which he had a right to do. However, his criticism is very intellectual and complex, and cloaked in a magical realism (a fiction genre in which magical elements blend to create a realistic atmosphere that accesses a deeper understanding of reality). One may argue that the author was very careful when applying religious mythology of Islam in the book by representing it as a dream and hence not real. He was, however, clearly, still taking a significant risk.

Despite of the fact that *The Satanic Verses* was a work of magical realism, it was taken literally by many (Malik, 2010, 16), and Rushdie was accused of insulting the Muslim minority not by criticising the religion as such, but by giving an inaccurate account of Islam, and using offensive tone and language (Parekh, 2000, 299). Muslims also believed that the book embraced negative stereotypes about them, and showed their religious principles as absurd, illustrating it as being created by a manipulator who lacked any morality (Parekh, 2000, 299). Not long after the publication of *The Satanic Verses*, British Muslims began campaigning against it, organising peaceful protests (Parekh, 2000, 298). At the beginning, Muslim representatives demanded the author apologise, and asked for a note in the book that would explain that the supposedly offensive facts are not historical. Later, they went as far as demanding the book banned, and withdraw it from public libraries, or, if banning the book was not an option, at least remove the passages in question (Parekh, 2000, 299). They also suggested extending the existing anti-blasphemy law, which, protected only Christianity, to other religions in order to prevent similar controversies in future (Parekh, 2010, 299). One could argue that they did everything possible to peacefully express their pain, however it seemed nobody cared about their feelings or thoughts. The peaceful campaigns were not heeded or taken seriously, and on 14 January 1989 Bradford Council of Mosques organised a large demonstration in Bradford during which a copy of the book was publicly burnt, attracting a lot of attention as it was broadcasted all over Europe (Pargeter, 2008, 26). However, the result was quite the contrary of what the demonstrators aimed at: they were compared to Nazis, called barbarians, uncivilised fanatics and fundamentalists who could not accept Western values, the cornerstone of which is 'freedom of speech' (Parekh, 2000, 300). Attempts by Muslims to preserve their culture began being seen as separatism and a threat to 'traditional British' values (Poole, 2002, 22). By then, word about the allegedly 'blasphemous' book had reached Muslim states, and it caused riots there. Interestingly, as it became such an issue, it created mass outrage among Muslims who did not even read the book (BBC, 2008).

On Valentine's Day 1989, Iranian spiritual leader, Ayatollah Khomeini, issued a 'fatwa' (a death sentence) demanding the killing of Rushdie and everyone connected to the book, and called upon Muslims all over the world

to do it (Parekh, 2000, 300). After that, the author's life changed forever, as he went into hiding for almost a decade. That was the

culmination of the whole affair, the event that changed people's minds towards the Muslim community, and the topic of the debate became clear. One could assume that many Muslims saw the Ayatollah as a great defender of Islam against the West, because only after the fatwa, did they finally manage to receive great attention, and words of regret from Rushdie. After enduring much time of feeling oppressed, insulted and ignored, some representatives of the Muslim minority in Britain began to act more aggressively (Parekh, 2000, 300). For example, Sir Iqbal Sacranie of the UK Action Committee famously claimed that death would be too easy for Rushdie, and "his mind should be tormented for the rest of his life unless he asks for forgiveness to Almighty Allah" (in Pargeter, 2008, 29). Of course, such comments only isolated the Muslim community more, made it even worse for the many Muslims who did not support the fatwa, and distracted all the attention from the initial arguments about the book.

Analysis

It was not surprising that the Satanic Verses subplot of the book was not received well by Muslims in Britain. They had been starkly discriminated against for some time, suffering the worst housing, access to jobs and proper education, and hence the overall standards of health were lower than for other groups (Poole, 2002, 21). The author of the book *From Fatwa to Jihad* (2010), Kenan Malik, provides an important insight into the critical racist conditions in which his immigrant generation lived in the UK at the time. The author explains that it was racism and not religion that shaped his early experiences. For example, he talks about the racist so-called "Paki-bashing" as a 'national sport', which implied racist pastime of hunting and beating up Asians (any Asian) (Malik, 2010, 19). Therefore, his main memory, as perhaps the memory of the majority of the immigrants, growing up in the 70s is being drawn into fights with racists. Moreover, it was also no coincidence that the book burning took place in Bradford because West Yorkshire was one of the places where racism against the non-white minority was particularly stark (Jenkins, 2012, np.). There had also been a recent racist campaign to withdraw white students from mainly Asian schools (Jenkins, 2012, np.). One can imagine that the acutely oppressed minority felt at least betrayed when *The Satanic Verses* came out. "The "blasphemy" of *The Satanic Verses* became the last straw for an oppressed minority whose only bulwark against a hostile, racist society seemed to be religious identity, betrayed, it seemed, by one of their own" (Jenkins, 2012, np.). Moreover, no community is totally united, and hence the British Muslim community was not a unified whole: there were those who did not support the fatwa, and saw the problem not in the book but rather in the double standards

and racism of the government (Pargeter, 2008, 26). Of course, for those Muslims Khomeini's intervention was disastrous. Many of those who took part in anti-Rushdie protests, mainly young, were not even religious, but did it as a way to express their outrage against the treatment of Muslims in the UK (Pargeter, 2008, 26). "Islam became for these people a rallying cry associated with identity and politics and a means to express their frustration at feeling somewhat alienated in Western society" (Pargeter, 2008, 26).

It is rather tragic that the book was misinterpreted since Rushdie was trying to do exactly what those young people were doing, but through his literary work. He was aiming to tell the untold stories of those living "in between" cultures, i.e. give voice to migrant experience, as he himself was someone living in the world "in between" three cultures: Indian, Pakistani, and English (Malik, 2010, 12). Although risking controversy with Islam, Rushdie tried to approach many important questions of our time. As Malik put it: "The Satanic Verses is a politically engaged work which, through its imaginative reworkings of modern Vilayet and ancient Jahilia, confronted many of the most charged questions of our time, religious and secular. Inevitably, many readers overlooked the unruliness of the novel and took instead a one-eyed view of Rushdie's words" (2010, 16). The novel discusses the questions of identity at home and in a racist imperial country. It also includes the suffering and pain that loss of identity generates. The struggle of identity is a part of a bigger Afroasian cultural and literary tradition where alienation torments young ambitions and talented people who are "caught in the simultaneously promising and deadly web of Westernisation" (Majid, 1995, 26). Therefore, the book is an important account of postcolonial identity and cosmopolitanism. Despite that, unfortunately, many took a one-sided view of the book without trying to read between the lines and looking beneath the surface of the text.

Unfortunately, Rushdie's book was also interpreted wrongly by many of those in the West. In the course of the affair, many praised him for sticking to the Western values. "Rushdie was intimately inked with and became a potent symbol of the survival of the British way of life itself" (Parekh, 2000, 303). This was another side of the tragedy because it was not Rushdie's intention at all. The people who he portrayed as victims in his book had become his oppressors, and people who were vilified in his books, the government in particular, had become his saviours. It is particularly sad that his critique of the government, 'Mrs Torture', and the police went largely unnoticed among the Muslim community. He was clearly speaking in favour of those oppressed and silenced, not trying to offend them by hiding under the 'freedom of speech' ideology, which we can see happening today.

Indeed, Rushdie and the young outraged Muslims were right about the complacency, racism, and double standards of the ruling class, and that is one

of the important things that the affair exposed. One needs to point out that apart from elected government, 'ruling class' includes unelected bureaucrats, generals, police, representatives of large capital like owners of the mass media, established churches, banks etc. Their racism was immediately visible when peaceful protest and demands of the Muslim community were not taken seriously. Moreover, it was 'Mrs Torture' who turned down the demands for extending the anti-blasphemy law to other religions (BBC, 2008), the same woman who, when she was elected in 1979, had claimed that people were afraid to be 'swamped' by immigrants (Rushdie, 1982, 131). The hypocritical way in which the anti-blasphemy law was applied points out the double standard of the ruling elite: Muslims were accused of not being able to accept criticism and of being defensive about their culture, when at the same time it was not allowed to portray Jesus Christ in blasphemous ways (Parekh, 2000, 302). Moreover, the coverage in the mainstream press showed how little the British national press actually knew about the religious minority, and about what debates had been going on for months in the ethnic press (Parekh, 1990, 10). In fact, in the case of the anti-blasphemy law, hardly any journalist noted that "even the self-confident Christian in an allegedly secular society had taken quite a time coming to terms with films on Jesus" (Parekh, 1990, 10). Most of the liberal and conservative press accused the British Muslims of bringing only shame to the country, and claimed that the Muslim minority prefers a theocratic to liberal secular society (Parekh, 2000, 301). Some liberal politicians, including the father of the Race Relations Act 1976, Roy Jenkins, questioned whether 'multiculturalism' was a dangerous doctrine and whether it was a mistake to let 'too many' Muslims into the country (Parekh, 2000, 301). Jenkins even stated that "we might have been more cautious about allowing the creation in the 1950s of a substantial Muslim community here" (Parekh, 1990, 5).Therefore, the Muslim case was rejected and some liberals who dared to criticise Rushdie were criticised and mocked by the press. (Parekh, 2000, 301).

The gross hypocrisy is also starkly visible if to look at the Race Relations act 1976. If it had actually been applied to the real conditions of the time, then the whole scandal would never have happened. The first section on racial discrimination states that "(1) A person discriminates against another in any circumstances relevant for the purposes of any provision of this Act if— (a) on racial grounds he treats that other less favourably than he treats or would treat other persons" (UK Parliament, 1976, 1). It further states that this is applicable to employment, education, housing, advertising, and the provision of goods and services. It seems like all this complies with the 'Western values' ideology, however it was nowhere to be seen when it came to the Muslim minority in the UK. One may argue that this is because the law failed to

address the structural and material inequalities between different communities and focused purely on direct discrimination against individuals in specific areas of social life. This means that, for example, it became illegal not to employ someone because they were black, or a Muslim, but there was no sanction against the inherited effects of exclusion, poverty and previous racism leading to poor levels of education and so on. Hence, the white community were still in a better position when accessing employment, housing, education etc. The law was, of course, a step forward from the time you could directly discriminate, but it was inadequate in that it did not address the heritage of discrimination and the reality of inequality. As mentioned above, British Muslims suffered discrimination and disadvantage for some time. Hence, when Jenkins deliberated whether 'multiculturalism' was a dangerous doctrine, he should have thought about the way those 'too many Muslims' were treated. Firstly, if they had not been treated as something inferior to the white British, they would not have been so outraged. Secondly, if the Race Relations Act had addressed the heritage of discrimination and the reality of inequality, the peaceful demands and protests of the religious minority would have been taken seriously and would have been dealt with. It is therefore inappropriate to blame the 'aggressive' religion or the 'fundamentalist' culture for the affair, nor should one mark the whole case as 'mass irrationalism versus Enlightenment rationalism' because controversy about the book turned into an international cultural crisis first and foremost because of the complacency and racism of the ruling class compounded by the opportunism of the Ayatollah Khomeini. One needs to point out here that while the conservative Muslim clerics within the community did have an important role in channelling discontent in unproductive ways, they cannot be held responsible for the very real grievances of the Muslim community as they did not create that discontent (Pargeter, 2008, 24-29).

It was very important to provide a detailed analysis of the Rushdie affair because it enables us to see both the similarities and the differences between the book controversy and the situation today. We continue to see similar issues, however the situation is multiple times worse than it was in 1989. It seems as if no lessons have been learned from events such as the Rushdie affair. Even taken in isolation the affair raised issues which should always be remembered, especially in a multicultural society. In order to demonstrate this, an illustrative comparison can be drawn with the relatively recent Danish *Jyllands-Posten* cartoons case. One can easily see a strong connection between the cases, however this case was chosen because, as will be shown below, it demonstrates a great contrast with *The Satanic Verses* affair.

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designed to attack the oppressed in the way the Danish newspaper did. Moreover, Rushdie's views are clearly articulated in his earlier essays such as "The New Empire within Britain", first published in 1982, where he

discusses the issue of racism in Britain, claiming that it is the only most clearly visible part of the cultural crisis of the society (Rushdie, 1991, 129). He criticises the British political system, claiming that it has created a new colony of the British Empire within Britain (Rushdie, 1991, 130). The author also vigorously criticises the leaders, and compared the police to the colonising army (Rushdie, 1991, 132).

The main issue raised by the cartoons is not only the fact that they offended the religious principles of the Muslim community by portraying the Prophet, but because they were violent and designed vigorously to attack Muslims. In particular, the cartoons were designed to send a message that violence and terrorism stem from the nature of Islam itself, which conveniently complies with the 'war on terror' ideology. It is important to mention that the newspaper has been connected to the anti-immigrant Conservative People's Party and the virulently racist Danish People's Party (Karadijs, 2006, np.). Moreover, Flemming Rose later claimed that Danish people "are no longer willing to pay taxes to help support someone called Ali who comes from a country with a different language and culture that is 5000 miles away" (in Karadijs, 2006, np). These facts alone are sufficient evidence that the aim of the newspaper when publishing the cartoons was not simply to engage in a debate.

The image of all Muslims as potential terrorists resembles the way imperial nations developed ideologies in order to justify conquest. For example, in the sixteenth and the seventeenth centuries the Indians were called wild animals, 'idolaters whom God had ordained to be enslaved by Christians', and Africans were cursed people were a cursed people, whose skin colour had blackened to mark the curse (Kumar, 2007, np.). This seems to be very similar to the 'war on terror' ideology, which implies that the 'civilised' West must impose 'democratic' principles on 'barbaric' Middle East (Karadijs, 2006, np.). Indeed, one must not forget about the history of continual intervention in the Middle East by Western powers for more than a hundred years. It is hardly surprising that that this leads some in the Islamic region to view the West as a whole as a hostile and injurious influence. The fact that this is clearly mistaken does not make it any less understandable. The West should not, of course, be seen as a single whole, any more than the Muslim world. The stereotype of Islam being inherently violent and thus everyone within religion as dangerous also serves to justify Western imperial aggression by presenting a whole people as less civilized and in need of Enlightenment by imperial powers. Moreover, one could argue the image of all Muslims as potential terrorists serves to obscure the real differences within the Muslim community and the real grievances that in certain cases may become articulated through the assertion of religious identity, but equally may be articulated in

other ways. As Sivanandan argues "racial superiority is back on the agenda – in the guise this time not of a super-race but a super-civilisation on a mission to take the ideals of freedom and democracy, by force if necessary, to the benighted people of the Third World, especially to those who have got oil in their backyards" (2006, 77). Moreover, the label 'terrorist' is one that is applied according to ideological criteria, which are constructed and adjusted to serve the interests of those in power. In order to illustrate that the term is ideologically constructed, one may take an example of French resistance movement against Nazi occupation during the Second World War. The French authorities would hardly call the resistance movement 'terrorists' even though many of their activities were strikingly similar to those in the Middle East fighting against foreign occupation, who are termed 'terrorists' without hesitation.

The same can be said about the 'freedom of speech' ideology to which the Danish newspaper appealed in order to justify its racism, and by portraying it as a fight for free expression. This brings us to the next argument about whether or not 'free speech' is an absolute right. As discussed above, both *The Satanic Verses* and *Jyllands-Posten* cases raised discussions about freedoms of speech and expression. In both cases, the Muslim reactions were called a 'conflict between freedom and fundamentalism', the former being celebrated as central and the latter raised as a threat. The offended religious community was labelled 'barbaric', 'uncivilised', 'dangerous', 'terrorists' and so on. They were seen as a threat to the Western 'democratic' and 'civilised' way of living, which is based on the 'sacred' Western values, the cornerstone of which is 'freedom of speech'. Therefore, as the basis of western 'democracy', 'freedom of speech' cannot be compromised, it is an absolute (Sivanandan, 2006, 75). However calling it absolute is a fallacy and a misconception. The truth is that no freedom is an absolute because each freedom carries its own responsibility with it (Sivanandan, 2006, 76). If 'freedom of speech' was absolute then one would defend the right of racists to encourage attacks on minorities etc. Moreover, there are legal limitations like the Official Secrets Act, the libel and slander laws, laws against incitement to riot or violence, blasphemy laws, as well as institutional rules which reduce rights of free speech in innumerable situations and so on (Molyneux, 1993, np.). One also needs to point out that 'democracy', which is a concept from ancient Greece, distinguishes between freedom of speech and the equality of speech (*isegoria*), only the latter having democratic credentials (Brandist, 2015, 67). In Athenian democracy *isegoria* denoted 'the right to have one's say', which seems to be more concrete than an abstract 'free speech' which does not guarantee that one's views will be listened to (Brandist, 2015, 67). It is impossible to argue that the editor of a newspaper owned by a billionaire

and the poor immigrant from some Muslim slum with a slogan written on a piece of paper really do have equality of speech. Furthermore, had the cartoons caricatured Jews, presenting them as mean and greedy, it would surely have been considered immoral and offensive by most of the people. However, it does not seem to be much of a problem to offend Muslims in the same way. Interestingly, the anti-Jew propaganda which led to Holocaust employed similar kinds of cartoons as well as Hitler's notorious book *Mein Kampf*. This underlines why, as mentioned above, Islamophobia is often compared to anti-Semitism, for they do indeed resemble each other.

The crucial question here is- who has the power to control the meaning of 'freedom of speech' and why? As mentioned above, it is a constructed ideological term which is controlled by those in power, and adjusted according to their interests. In the case of the anti-Muslim propaganda, we have already seen that it conveniently complies with the interests of the ruling class. One needs to understand that racism is particularly and violently directed at Muslims today because of Europe's collusion in the United States' "imperial adventure in the Muslim Middle East" (Sivanandan, 2006, 77). Countries such as Denmark that have assisted the Iraqi occupation have more cause to justify and rationalise their actions through anti-Muslim propaganda, like they did with the racist cartoons of the Prophet Muhammad (Sivanandan, 2006, 77). In fact, leaders of Western states are extremely hypocritical. The hypocrisy can also illustrated by the example of the case of a Holocaust denier David Irving, who has written books discussing his ideas, and who was prosecuted for articulating his offensive views, while at the same time European corporate media reprinted the racist cartoons justifying it by 'free speech' (Karadijs, 2006, np). The argument that is being made here is that there is no such thing as free speech or other such abstract "rights" under capitalism because the "rights" of the economically dominant class are always regarded as much more important than the rights of the oppressed and exploited (Rosenthal, 2015, np.). That happens because the dominant class own the means to exercise those rights, and they also control the state, which supports their superior rights with actual or potential force (Rosenthal, 2015, np.). Consequently, as we have already seen, the ruling class regularly violates the very rights it claims to hold sacrosanct whenever it suits its interests (Rosenthal, 2015, np.).

Conclusion

Everything discussed above leads one to conclude that the Rushdie affair is indeed very relevant today due to the fact that one can draw lines from the time of the affair to today and show how much worse anti- Muslim racism has become and what made it possible. Many issues that were raised by *The Satanic Ve*rses controversy are still vey present today. Although one

could think that the cultural conflict that was triggered by the Rushdie affair would have led to many crucial issues being solved, it seems that those issues have only been strengthened. Firstly, the essay has illustrated the main reason why, apart from the hurt arising from the supposedly offensive parts of the book, the religious community was so outraged- they were suffering discrimination and very poor working and housing conditions. The reality today is that in Europe Muslims make up four percent of the population, and in no country do they make up more than 7 percent (Mahamdallie, 2015, np.). The majority of Muslims in Europe do not have or are simply denied meaningful political and economic influence and power at a national level (Mahamdallie, 2015, np.). They are among the most disadvantaged members of the working class, suffering discrimination, structural unemployment and the effects of poverty (Mahamdallie, 2105, np.). In Britain, Muslims are still facing the worst job discrimination of any minority group and have the lowest chance of being in work or in a managerial role (Mahamdallie, 2015, np.).

Further, the paper has illustrated the way the religious community has hitherto been badly portrayed and stereotyped. Based on that, some could argue that religious minorities should be protected by law against public manifestations of disrespect. However, that would be rather complicated, as we have seen that the racism and hypocrisy of the Western states is rather stark. It has been illustrated that the state has the power to confer rights and privileges onto the population, and therefore the supposedly sacrosanct nature of those rights is open to question (Rosenthal, 2015, np.). This means that it is very dangerous to call for the state to adopt censorship powers as virtually all laws under capitalism are used against the oppressed, regardless of the conditions of their original enactment (or in case they cannot be used against the oppressed, they are eventually ignored or abridged) (Rosenthal, 2015, np.). If the capitalist state attains the power to censor, it will most likely use this 'right' selectively against progressive movements, critical political views, and to suppress the expression of views critical to religious beliefs.

The essay also provided a critique of the 'freedom of speech' ideology. That was not in any way to diminish the importance of this right- it is a crucial liberty. However, free speech is not the only crucial value and hence needs to be balanced against other values in order to maintain "social harmony, humane culture, protection of the weak, truthfulness in the public realm, and self-respect and dignity of individuals and groups" (Parekh, 2000, 320). As it has been shown multiple times, the state cannot be trusted to regulate free speech, and therefore its excesses are best to be checked by "the press council, publisher's associations, provisions for civil prosecution, public disapproval and so on" (Parekh, 2000, 320). One should, however, understand that it is one thing to call on the state to censor opinions, and another to protest and

organise against discrimination, which is crucial when fighting for one's freedoms.

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Towards A Militant Future for African Feminism: Mariama Bâ's Legacy In Disguise

Olayinka Eyiwumi Bolutito
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> In order for the oppressed to be able to wage the struggle for their liberation, they must perceive the reality of oppression not as a closed world from which there is not exit, but as a limiting situation which they can transform. This perception is a necessary but not a sufficient condition for liberation; it must become the motivating force for liberating action (Paulo Freire 31).

Abstract

It is generally acknowledged that the path toed by African feminism is different from that of Western feminism. In most cases, African feminism is known for its collaborative and inclusive approach; it sees men as partners in progress in the struggle for emancipation of African women, whereas Western feminism is adjudged exclusionist in approach. This has given rise to the claim that the precursors of African feminism adopted a subtle/non-combatant strategy in seeking freedom from oppressive African patriarchal tradition for African women. Some of the texts by the avant-gardes, including Marie-Claire Matip's *Ngoda* (1954), Thérèse Kuoh-Moukoury's *Rencontres essentielles* (1969) and Aminata Maïga Ka's *La Voie du salut* suivi de *Le Miroir de la vie* (1985), only depict deplorable women's conditions in Black Africa without actually suggesting the way out of the woods. Some, such as Evelyne Mpoudi-Ngollé's *Sous la cendre le feu* (1990) and Buchi Emecheta's *Joys of Motherhood* (2005) on the other hand, have been remarked for the compromising ways in which they have suggested emancipation for African women. While Mariama Bâ's *So Long a Letter* and *Scarlet Song* can be classified into the latter category, it is expedient to comment that the writer indirectly predicted the militant future directions of African Feminism. This futuristic tendency is foregrounded in *Scarlet Song* where she creates an Aristocratic French White woman, Mireille, nurtured and educated in Africa, but in defence of womanhood resorts into violence and murder to break the shackles of intransigent African traditions and set herself free from the psychological burdens inherent in the customs. Some literatures on theories of violence trace the genesis of women's violence to victimisation in intimate relationships. Such theories help to locate Mireille's succumb to violence and

murder to her victimisation in her multiracial marriage. Although Mireille is non-African by birth, Mariama Bâ creates this character to pave the way and act as ombudsman to teach the timid African woman the fact that violence must beget violence if the latter aspires to be absolutely free from hegemonic oppression. This is artistic creation partially borrows from the Western Feminist world to advocate militancy and violence which new generation of African feminists in the likes of Ken Bugul, Calixthe Beyala, Fatou Kéïta, and Lola Shoneyin currently demonstrate in their feminist discourse.

Key words: Feminism, Mariama Ba, African fiction, Patriarchy, Violence
Word count: 391

Introduction

All over the world, it is recognised that violence against women remains a global epidemic and accounts for some of the factors why women and girls are killed, tortured and maimed, physically, psychologically, socially, economically and sexually (UNICEF Innocenti Research Centre, 2000). Violence against women cuts across continents, cultures, class, educational background/status, income, ethnicity and age. Although laws exist in societies proscribing violence against women, in reality, various acts of violence are carried out against women under the pretext of religio-cultural practices, norms and beliefs. One must emphasise also that patterns of violence vary from country to country, and from society to society. For example, the dimensions of violence depicted in Francophone feminist writings from Senegal mostly portray religion, socio-economic class, and race as the basis for violation of women's human rights. In the writings of Cameroonian feminist novelists too, one observes a mixture of religion, culture, and socio-economic factors as basis for violation of women's rights.

Women experience violence in many forms ranging from forced adult marriage, commodification and forced prostitution, bonded labour, physical and emotional battering in intimate and non-intimate relationships, physical and emotional maiming, murder and killings for honour, sati (burning of a widow on her husband's funeral pyre), forced early marriage, unrecognized and unpaid labour, unequal treatment in private and in public, sex-selective abortion or female infanticide in cultures where son-preference is prevalent, enforced malnutrition, lack of access to medical care and education, incest, rape and female genital mutilation. These violent acts cut across all ages and throughout women's lives. UNICEF Innocenti Research Centre (2000), claims that between 20 and 50 per cent of women have experienced physical violence at the hands of an intimate partner or family member. In response to the violence experienced by women, as depicted in Francophone feminist writings, women aggress their aggressors. This corroborates the theoretical basis that situates aggression and violence as response to provocation. UNICEF Innocenti Research centre (2000) posits that

> While the impact of physical abuse may be more 'visible' than psychological scarring, repeated humiliation and insults, forced isolation, limitations on social mobility, constant threats of violence and injury, and denial of economic resources are more subtle and insidious forms of violence. The intangible nature of psychological abuse makes it harder to define and report, leaving the woman in a situation where she is often made to feel mentally destabilized and powerless. Jurists and human rights experts and activists have argued that the physical, sexual and psychological abuse, sometimes with fatal outcomes, inflicted on women, is comparable to torture in both its nature and severity. It can be perpetrated intentionally, and committed for the specific purposes of punishment, intimidation and control of the woman's identity and behaviour (5)

Two theoretical perspectives are useful in understanding the basis of the hues of aggression in Francophone feminist writings. Hobbesian concept argues that humans are naturally brutal and that societies need to enact and enforce laws to curb aggressive instincts of humans (Laura A. Baker, nd). On the other hand, Jean Jacques Rosseau (1762), the French philosopher, claims that the noble savage is naturally happy, benign and good, but the restrictions imposed by society on her/him results in her/his aggression and corrupt behaviour. Freud's psychoanalytic postulations can be linked to Thomas Hobbe's concept, while social psychological theories' explanation on aggressive and violent behaviours shares a closer relationship with Rousseau's concept (Baker, nd). Violence as defined in the 1993 "General Assembly Resolution of the United Nations Declaration on the Elimination of Violence against Women" is:

> a manifestation of historically unequal power relations between men and women, which have led to domination over and discrimination against women by men and to the prevention of the full advancement of women... (2).

The Statistics

Around the world, women and girls suffer the harmful and life-threatening effects of traditional and cultural practices that continue under the guise of socio-cultural conformism and religious beliefs. Female Genital Mutilation (FGM) is a notorious example. It has been estimated that nearly 130 million women worldwide have undergone FGM and that approximately two million undergo the procedure yearly. Specifically, FGM takes place in 28 countries in Africa (both eastern and western), in some regions in Asia and the Middle East, and in certain immigrant communities in North America, Europe and Australia. It can lead to death and infertility, and long-term psychological trauma combined with extreme physical suffering.

Dowry-related violence: Even though India has legally abolished the institution of dowry, dowry-related violence is actually on the rise. More than 5,000 women are killed annually by their husbands and in-laws, who burn them if their demands for dowry before and after marriage are not met. An average of five women a day is burnt, and many more cases go unreported.

Deaths by kitchen fires are also on the rise in certain regions of Pakistan. The Human Rights Commission of Pakistan reports that at least four women are burnt to death daily by husbands and family members during domestic disputes.

Acid attacks: Sulphuric acid has emerged as a cheap and easily accessible weapon to disfigure and sometimes kill women and girls due to family feuds, inability to meet dowry demands and rejection of marriage proposals. In Bangladesh, it is estimated that there are over 200 acid attacks each year.

Killing in the name of honour: In several countries in the world, including Bangladesh, Egypt, Jordan, Lebanon, Pakistan and Turkey, women are killed in order to uphold the "honour" of the family. Any reason – alleged adultery, premarital relationships (with or without sexual relations), rape, falling in love with a person of whom the family disapproves – are all reasons enough for a male member of the family to kill the woman concerned. In 1997, more than 300 women were victims of these so-called "honour" killings in just one province of Pakistan. In Jordan, the official toll is rising, and, in reality, the numbers are higher because many such murders are recorded as suicides or accidents. Victim-survivors of attempted murders are forced to remain in protective custody, knowing that leaving custody would result in death at the hands of the family.

Although it is stated that frustration may not always lead to aggression, a study of Francophone African Literature from its beginning till this generation underscores the fact that continued oppression of women in Africa is causing more aggressive reactions of women to patriarchal culture. According to HealthTap, aggression is differently defined. Therefore, a single or unified definition does not exist. However, in the general sense, aggression can be said to be present when behaviour, physical, emotional or verbal, is directed at an animate or inanimate object resulting in partial or total physical or psychological impairment or death (HealthTap, https://www.healthtap.com/topics/freud-theory-of-aggression). Women face an unending battle against violence in intimate relationships. Theoreticians in the feminist field investigate the sources of power imbalances that exist between men and women in intimate relationships in order to understand how those power imbalances lead to and perpetuate violence against the female gender. Such sources of power imbalances arise from male preference over female, female subordination to male and unequal participation in socio-economic and political activities. According to Cunningham*et al*(iii),

> These imbalances exist at a societal level in patriarchal societies where structural factors prevent equal participation of women in the social, economic and political systems. Societal level imbalances are reproduced within the family when men exercise power and control over women, one form of which is violence.

The import of the above observation is that women and children, especially female children, are often in great danger within their families, the

place where they should be safest. For many, 'home' is where they face a regime of terror and violence at the hands of a supposedly trusted relation. Those victimised suffer physically and psychologically. Sometimes, they are unable to make their own decisions, voice their own opinions or protect themselves and their children for fear of further repercussions. Their human rights are denied, and their lives are stolen from them by the ever-present threat of violence (UNICEF Innocenti Research Centre, 2000). As observed in Francophone feminist novels, such treatments experienced by women in the hands of close relations exacerbate the tendency of female protagonists towards aggression against their aggressors in response to the latters' acts of violence. Revolting protagonists who show their tendency for aggression are often those who possess the resources to respond to violent treatments in intimate relationships and have the will power to respond in violence in order to set themselves free from the stimuli of violence.

How has Mariama Bâ Charted the Course of Violence in Francophone African Feminist Fiction?Overview of Recent African Feminist Texts

An overview of recent Francophone feminist novelists' representation of women proves that women's oppression persists all over the world. This attempt also helps to put women's condition in Africa in contemporary historical perspectives and to understand how much has been achieved in terms of women's liberation in Africa. In a review of Eric Touya de Marenne's *Francophone Women Writers: Feminisms, Postcolonialisms, Cross-Cultures,* Ayo A. Coly (2014) clearly notes that Mariama Bâ is one of the Francophone feminist writers who focus on new self-affirming feminist spaces for women in her works. This calls to mind again the fact that Mariama Bâ is one of those who charted the course for the different shades of Francophone African women's struggles against patriarchal oppression. Having hailed from Senegal, a Francophone African country widely known as the cradle of feminist consciousness (D'Almeida, 1994), Mariama Bâ is one of those Francophone African feminist writers regarded as conciliatory in their approach to feminist consciousness-raising and liberatory vision and mission.

Regrettably, it is becoming more and more obvious that all the struggles in the different climes of the World in the name of gender equality for the singular purpose of ridding societies of patriarchal oppression seem not to have resulted in women's liberation. In Bisi Adeleye-Fayemi's view, "African women still face discrimination in all spheres of life, in public and private" (11).

The lack of full attainment of women's liberation is not limited to Africa. It cuts across Europe and other parts of the world. During her HeForShe

Campaign, Emma Watson, the UN Women Goodwill Ambassador, confirms this in her speech:

> But sadly, I can say that there is no one country in the world where all women can expect to receive these rights. No country in the world can yet say that they have achieved gender equality (paragraphs 15-16).

Despite international consensus on the need and strategies to deal with issues of oppression, including violence and all forms of discrimination against women in all societies, little has been achieved. The Convention on the Elimination of All Forms of Discrimination against Women adopted by the United Nations General Assembly more than three decades ago, the Convention on the Rights of the Child and the Platform for Action adopted at the Fourth International Conference on Women in Beijing in 1995 reflect this consensus which to date are far from being met. This slow progress has been attributed by Unicef Innocenti Research Centre to deeply entrenched attitudes and yet to be defined strategies to address domestic violence and discrimination in different societies and cultures. Up to 20 to 50 percent of women worldwide continue to suffer depending on the degree of discrimination against women from country to country (Unicef Innocenti Research Centre, 2000).

Although issues traditionally associated with African women's writing in years past, such as polygamy, forced marriage, and women's limited opportunities are still themes exposed in Francophone feminist writings, new problematics arising from rapidly changing sociocultural environments, violence and survival in hostile environments are becoming predominant in Francophone Feminist corpus (Jean-Marie Volet, 2001). In recent Francophone feminist novels, scenes of extreme and brutal female oppression in patriarchal African contexts are major preoccupations. In her succinct description of the ordeal she experienced as a girl-child in her autobiographic novel, *Mon coeur est ailleurs* (2013), Marie Lissouck makes bare to the reader's eye atrocities she lived from childhood to adolescence. Living with a psychotic father whose first wife deserted him very early in his marriage, Lissouck testifies of her encounter with a stranger who attempts to rape her at the age of 6 years old. She is also forced into marriage in payment for the treatment of her father's ill mental health at a marabout's. Coupled with these experiences, Lissouck, her sister Christine, Esther their stepmother, and their grandmother lived under frightening and agonising condition with Paul, their father. Incessantly aggressed by their father in his state of mental delirium, she describes the terror that characterises their daily lives and emotions on the day their father murdered their stepmother in cold blood in their presence:

> Le père n'est-il pas censé apaiser et protéger l'enfant? Les bras d'un père ne sont-ils pas le refuge rassurant où l'enfant est à l'abri du danger ? Ceux de mon père m'apparaissent à présent

> comme les cordes qui pouvaient nous pendre à tout moment et ce refuge, un piège mortel. ... Notre père se rendait-il compte à quel point il avait bouleversé nos vies ? Notre monde avait basculé (68).
>
> Is a father not expected to protect his child? Are the arms of a father not the reassuring refuge where the child is shielded from danger? Those of my father appeared now to me like cords which could hang at all times and this refuge, a deadly trap. … Did our father realise to what extent he had turned our lives upside down? Our world had collapsed (Our translation).

Such confessions by female protagonists of Francophone feminist writers in the 21st Century demonstrates that a lot remains to be desired regarding female emancipation and liberation in our clime; probably too, in other climes of the universe going by Watson's (2014) declarations above. It is however possible to argue in the case of Marie Lissouck's protagonists that if a male child were to be among the children of her father, that male child would also have suffered from the terror of an insane progenitor. However, sadly, Paul indeed has a male child who is carefully removed from him to live in safety with his paternal aunt, while the females are left to live with their father. One therefore wonders if a girl-child does not have the right to protection. This reveals that females are still largely discriminated against and more exposed to situations of danger and violence in African societies vis-à-vis males.

Justine Mintsa, a Gabonese feminist writer, indicates in *Larmes de cendre* (2012), the injustice done to women and their bodies by immediate family members under the pretext of observing cultural practices of marriage in Gabon. Kanhonou, the protagonist, narrates how his mother is compelled by his maternal grandparents to get pregnant before marrying the man of her choice in order to prove her fertility. This occasions Kanhonou's birth a month before his parents' are joined in matrimony. Says he:

> J'aurais pu naître après leur mariage, mais quand mon père est venu demander la main de ma mère, mes grands-parents maternels ont exigé que ma mère prouve d'abord qu'elle était fertile, pour éviter des problèmes plus tard, en cas de stérilité. C'est ainsi que je suis né un mois avant leur mariage (31-32).
>
> I could have been born after their marriage, but when my father came to ask for my mother's hand, my maternal grandparents demanded that my mother first of all prove her fertility, to avoid problems later, in case of sterility. This what led to my birth before their marriage (Our translation).

Similarly, the narrator presents the humiliation hegemonic African tradition subjects women's bodies to in the name of observing widowhood rituals. Known as La Bleue, this woman who loses her husband to death is subjected to rape as part of widowhood rites according to custom by her family-in-law. This sad event precedes her mental disorder. It is interesting to note that even

Kanhonou's mother who is a medical doctor, subscribes to and regards this as normal within their cultural context. Reporting his mother's opinion, Kanhonou says:

> C'est normal, dit ma mère. Il faut aller jusqu'au bout du rituel. Sinon, ce n'est pas la peine ! … Je dis que c'est normal dans le sens que c'est la coutume qui veut ça ! … C'est chez les Blancs que ça s'appelle viol. Dans notre coutume, ça s'appelle *akengha*, un rituel. La veuve doit passer par ça. C'est officiel, bien que l'identité de l'auteur soit tenue secrète, même vis-à-vis de la veuve, à qui on bande les yeux pour la circonstance (34).
>
> It is normal, says my mother. It is necessary to carry out the ritual right to the end. If not, it is not worth it! … I say it is normal in the sense that it is according to custom! … It is the Whites who call that rape. In our custom, that is called *akengha*, a ritual. The widow must pass through that. It is official, even though the identity of the rapist has to be kept a secret, from the widow, whose eyes are bound during the act (Our translation).

Eveline Mankou, a Francophone feminist novelist from Congo Brazzaville, also reveals in *Instinct de survie* (2012), the multiple tragedy of her female protagonist, Mady, raped at 13 years old by her cousin, Niama, on her way from the spring where she goes to fetch water; she is put in the family way through this rape, and she eventually gives birth to an albino who must be killed because such a child is considered a malediction to his community. At the same time, the incest that results in his birth is seen as a bad omen that the community will not tolerate. These barbaric cultural practices testify once again to the fact that women in Africa remain largely oppressed. Despite cultural stipulations in Mavoula that proscribe acts of incest between maternal cousins, Niama finds his bestial desires uncontrollable and rapes Mady. He incurs no social reprobation for his moral injustice and intolerable libidinal desires against Mady. Mady suffers for it all as Niama's act is explained away by a tradition which stipulates that the heavy weight of tradition be placed on women who must « s'abaisser devant l'homme » (36) (bow before man) (Our translation).

A clear description of Mavoula town depicts it in the rank of New York. Yet, such barbaric practices still prevail. The picture given of Mavoula and the mention of persistent practice of oppressive tradition underscore the fact that many African women are still socio-culturally and psychologically silenced and entangled in the shackles of androcentricism. The obscene manipulative control Niama exercises over Mady resonates Sylvia Tamale's (2011) observation with respect to constructions of female sexuality. She opines that female bodies carry dense cultural meaning and are easily transformed into sites for others' inscription. She claims:

> Systems of power rooted in race and gender have systematically tried to rationalize the regulation and exploitation of socially subordinate human bodies. Thus, myths about sexuality have been linked to definitions of the African female body in terms of domestic work, physical labour, sex work and all activity denying the mind and prescribing service (205).

Niama inscribes into Mady's body by first of all raping her and secondly by impregnating her. Under manipulative and violent circumstances, Niama forces Mady to enter into a covenant with him, threatening her and making her swear never to tell anyone of what he has done to her :

> … Niama exigea que je prêtre serment de ne répéter à personne ce qu'il venait de me faire. En clair, je devais taire mon viol sous peine d'être maudite par les esprits qu'il avait invoqués. Je tressaillis. En toute naïveté, j'entrais dans son jeu. Il disposa en croix par terre deux bouts de rotin qu'il avait récupérés derrière le buisson. Il avait tout prévu. A sa demande, j'y déposai ma salive avant de les enjamber à deux reprises. … Convaincue de l'efficacité du serment, je venais de sceller un pacte avec le diable (42-43).
>
> … Niama demanded that I swear not to tell anyone of what he had just done to me. In other words, I must conceal my rape in order not to be cursed by the spirits which he had invoked. I shuddered. In naivety, I played at his game. He placed on the ground two tips of rattan which he picked up behind the bush. He had planned everything. At his demand, I put my saliva before stepping over them twice. … Convinced of the efficiency of the oath, I had just sealed a pact with the devil (Our translation).

This rape represents, for Mady, just as it does for every other woman having experienced rape, an unbearable humiliation, psychological distress and symbolic death, a nightmare that would live with her for the rest of her life without being able to voice it out to no one. Not even her mother is she able to confide in because she doubts the latter might not believe her. Mady gives a vivid description of the scene of rape:

> Niama continua d'opérer, n'obéissant plus à aucun raisonnement humain. J'endurai d'abord une douleur physique, qui s'intensifia lorsqu'il me pénétra, détruisant ainsi mon hymen. Le sol aride absorba le filet de sang qui s'échappait d'entre mes jambes galbées. Je saignais doucement, comme un soldat dont la tempe était perforée par une balle. Sauf que, dans mon cas, il me fallait aussi supporter l'humiliation d'être encore en vie après avoir été symboliquement tuée par le biais d'un viol. La douleur psychologique fut encore plus intense que la blessure charnelle. Jamais je n'avais imaginé de tels sévices de la part d'un proche ; mon propre cousin venait de m'entraîner dans l'irréparable et dans l'irréversible. (39-40).
>
> Niama continued to operate, no longer obeying any human reasoning. I first of all endured the physical pain, which intensified

> when he penetrated me, thus destroying my hymen. The arid soil absorbed the trickle of blood which came out between my curved legs. I bled slightly, like a soldier whose temple was perforated by a bullet. Only that, in my case, it was necessary for me to tolerate the humiliation of still being alive after having been symbolically killed through rape. The psychological pain more intense that the wound to my flesh. I had never imagined such physical cruelty from a close relation; my own cousin had just plunged me into the irreparable and irreversible. (Our translation).

To further exhume contemporary predicaments of African women, Tamale (2011) alludes to recent studies conducted on African female body within the last two decades by some radical female African feminists citing Amina Mama, Abrahams, Amadiume, Patricia McFadden and herself. Such excavation of facts about the way African female body is treated in patriarchal societies removes the veil from our eyes and helps to see the reality of contemporary African women's condition. One cannot but be convinced that we should not continue to be deluded in thinking that African women have attained significant liberation from oppressive cultural practices. In Tamale's (2011) words, therefore,

> It is noteworthy that these misrepresentations persist in the present, with the policing of African women and efforts to control their bodily presence in the public sphere taking the form of neo-imperial constructions of their sexual excess. Consequently, colonial definitions of women's urban work as peripheral and unlawful, together with the stereotypes surrounding their presence in towns, frequently persist in the post-colonial period (206).

Likewise, Odile Cazenave (2005) argues that violence against women is a daily occurrence having to do with racism, domestic violence, genital mutilation and sexual abuse. These themes are treated by African feminist writers as familiar occurrences to stir up in our consciousness that violence is still very much present in our societies as well as the dangers they constitute if they are not identified and dealt with in a constructive manner that can bring about change in the way women are objectified.

Violence: A means that Justifies the End

The foregoing references without doubt demonstrate that African women are still largely oppressed, discriminated against and subjugated. Their subjugation and objectification become very frustrating and result in their aggression towards men. Mariama Bâ of course does not set out with aggression as a response to the frustrations of her female protagonists in *Une si longue lettre*. *Ab initio,* she presents female protagonists who resist and revolt against male domination. Ramatoulaye demonstrates her self-assertion and high self-esteem when she boldly rejects Tamsir's (Modou Fall's cousin's) marriage proposal to her under the pretext of the customary practice of widow

inheritance. Ramatoulaye, while making his inordinate primordial desires known to him, declares his unacceptable treasonable character to his face:

> As-tu jamais eu de l'affection pour ton frère? Tu veux déjà construire un foyer neuf sur un cadavre chaud. Alors que l'on prie pour Modou, tu penses à de futures noces. « Ah ! oui : ton calcul, c'est devancer tout prétendant possible, devancer Mawdo, l'ami fidèle qui a plus d'atouts que toi et qui, également, selon la coutume, peut hériter de la femme. Tu oublies que j'ai un cœur, une raison, que je ne suis pas un objet que l'on se passe de main en main. Tu ignores ce que se marier signifie pour moi : c'est un acte de foi et d'amour, un don total de soi à l'être que l'on a choisi et qui vous a choisi. … Mais on n'arrête pas une furie en marche. Je conclus, plus violente que jamais : Tamsir, vomis tes rêves de conquérant. Ils ont duré quarante jours. Je ne serai jamais ta femme (85-86).
>
> Have you ever had any affection for your brother? You already want to build a new home on a hot dead body. While we are praying for Modou, you think of a future marriage. "Oh! Yes: your calculation, is to beat all other possible suitors, to come ahead of Mawdo, the faithful friend who has more trumps than you and you, equally, according to custom, can inherit his wife. You forget that I have a heart, a reasoning, that I am not an object that one passes from hand to hand. You do not know what being married signifies to me: it is an act of faith and love, a total gift of oneself to the one one chose and who chose one. … I conclude, more violent than ever: Tamsir, vomit your dreams of a conqueror. They have lasted for forty days. I will never be your wife (Our translation).

The humiliation Ramatoulaye suffers because of the general belief that a respectable and responsible woman must be married and kept under a man's roof does not stop there. Like Tamsir, Daouda Dieng, Ramatoulaye's suitor in her youthful years, walks up to the latter to demand her hand in marriage saying: "Je viens à mon tour et pour la deuxième fois de ma vie, solliciter ta main … bien entendu à ta sortie du deuil » (95-96).I come in my turn and for the second time in my life, to solicit your hand … in agreement with you after your mourning period (Our translation).

Having lived through the horrific demands of marriage on an African woman in an Islamic Senegalese setting, Ramatoulaye thus finds her voice and breaks the silence she has kept over decades of oppression, subjugation and objectification by declaring her mind to the two men proposing marriage to her after just a few days of losing her husband to death. Tamsir's and Daouda Dieng's marriage proposals to Ramatoulaye tells of the kind of selfishness that does not put into the least consideration Ramatoulaye's current state of mind, that of a woman mourning the loss of an unfaithful husband who abandoned her with twelve children to marry Binetou, the classmate and best

friend of her daughter, Daba; that of a woman who must currently be entertaining a lot of unanswered questions that will remain forever unanswered. These are manipulative marriage proposals that underscore how women's emotional issues are treated with kids' gloves at a time when she loses her beauty and flesh to mourning in recluse because she has to mourn a dead husband.

If Ramatoulaye simply rejects these offers, Aïssatou, her friend, will not react in simple rejection of a husband's unfaithfulness to her. She summarily deserts Mawdo leaving him a letter :

> … Voilà, schématiquement, le règlement intérieur de notre société avec ses clivages insensés. Je ne m'y soumettrai point. Au bonheur qui fut nôtre, je ne peux substituer celui que tu me proposes aujourd'hui. Tu veux dissocier l'Amour tout court et l'amour physique. Je te rétorque que la communion charnelle ne peut être sans l'acceptation du cœur, si minime soit-elle. Si tu peux procréer sans aimer, rien que pour assouvir l'orgueil d'une mère déclinante, je te trouve vil. … Je me dépouille de ton amour, de ton nom. Vêtue du seul habit valable de la dignité, je poursuis ma route (50).
> That is the broad outline of the internal regulations of our society with its unreasonable divides. I will not submit myself to it. To the happiness which we shared, I cannot substitute the one you propose to me today. I just want to dissociate Love from physical love. I repeat to you that bodily communion cannot exist without the acceptance of the heart, insignificant as it may be. If you can procreate without loving, nothing more than to quench the thirst of a declining mother, I see you as villain. … I strip myself of your love, of your name. Clothed with the only dress that is worthy of dignity, I go my way (Our translation).

In fact, Aïssatou's decision to separate from Mawdo is a reaction far too audacious that an African woman could exhibit in an abusive marriage before society would begin to ostracise her. Armed with her education, she damns the consequences of what the Islamic society of Senegal would say about her actions and leaves for France.

Marriage also deals a blow on Jacqueline, an Ivoirian who marries a Senegalese with the hope of making the best of her union by adopting Senegalese culture. Repulsed by her in-laws, coupled with her husband, Samba Diack's, unhidden love escapades; her dreams are never to come true. She soon slips into deep depression. The introduction of Jacqueline and her failed marriage allows Mariama Bâ to compare and contrast marriages between couples from the same tribe and couples from different tribes. Ultimately, Mariama Bâ emphasises the fact that marriages between couples from the same tribe can be just as problematic as those between couples from different tribes. Another common factor one also observes is the author's penchant to portray emotional

violence against women in intimate relationships. This factor Bâ again demonstrates in *Un chant écarlate*, published on her behalf posthumously.

In *Un chant écarlate*, the marriage between Ousmane Guèye and Mirreille, a young French woman, is no exception. The trend observable in Mariama Bâ's female protagonists is that of a gradual metamorphosis from Ramatoulaye who chooses to remain in her marriage and resolves to share her husband with her rival to Aïssatou who separates from her husband in order to lay claim on her autonomy and take her destiny in her hands. Aïssatou's action will later culminate into Mirreille's violent reaction when she poisons her son to death and also stabs her husband. The progression of these protagonists' reactions against oppression is an indication of the frustrations they experience in their marriages. Ramatoulaye does not seem to have the resources or does not believe she has the resources to deal with her objectification. She therefore accepts her fate. Her acceptance of fate in the face of a marriage that no longer works is a demonstration of her fear of freedom which authenticates Paulo Freire's (1996) claim that :

> the oppressed, who have adapted to the structure of domination in which they are immersed, and have become resigned to it, are inhibited from waging the struggle for freedom so long as they feel incapable of running the risks it requires (29).

On the other hand, Aïssatou's consciousness of the resources available to her to free herself from an unwholesome marriage gives her the courage to turn her back against her husband. This illustrates the transformation that has taken place between the two characters in space and time in *Une si longue lettre*. In essence, Aïssatou represents a marginalised African woman who becomes radically transformed and no longer wants to be a docile pawn that merely responds to patriarchal dictates of her society but to position herself in a state that calls for a change to the hegemonic power structures that subjugate and discriminate against African women. Aïssatou attains self-consciousness and freedom from oppression by daring to take the bull by the horns. Alluding to Hegel, Paulo Freire (1996) notes:

> It is solely by risking life that freedom is obtained; … the individual who has not staked his or her life may, not doubt, be recognized as a Person; but he or she has not attained the truth of this recognition as an independent self-consciousness (18).

This progression resonates Mariama Bâ's tendency to view violence as a possible means of ending women's oppression. She therefore redefines feminist resistance to oppression through acts that demonstrate that an attitude of no compromise on the side of African women is a prerequisite to eradicating power imbalances between men and women. The potency of violence as a tool employed for the liberation of women from oppression is not only limited to Francophone feminist writers. It has also been observed that writers such

as Ama Ata Aidoo in *Changes*, Chika Unigwe in*Night Dancer* and Chimamanda Ngozi Adichie in*Purple Hibiscus* demonstrate that feminist writers are tending more and more towards using the female to advocate divorce, refusal of marriage, violence and other means available to them in the struggle for women's total emancipation.

However, because Bâ probably has at that time not hitherto conceived oppressed African women as beings with the agency to liberate themselves from oppression, she creates and sneaks in a white woman to bell the cat. Bâ would therefore illustrate this position of hers through the marriage of Ousmane Guèye and Mireille de la Vallé in *Un chant écarlate*. Their marriage starts as a happy union of two individuals whose racial, cultural, religious, and personal differences would later result in ruining their union. Ousmane the Senegalese deeply attached to his roots refuses to give in to his wife's desire for a fulfilling marriage. The lack of understanding on both sides becomes exacerbated by the incessant intrusion of family and friends, especially Yaye Khady, Mireille's mother-in-law. The latter's unfulfilled desire to be pampered by a daughter-in-law fuels her non-acceptance of Mireille. Comparing the benefits she would have gained if Ousmane had married a Black woman and not a Toubab, she enumerates the misfortune that she assumes has befallen her:

> Comment Ousmane avait-il pu oublier mon visage en sueur, oublier mes fatigues, oublier notre tendresse? Cette femme me reléguera-t-elle donc à jamais dans les cuisines ? Quelle différence entre une bru Négresse et Toubab ! Une négresse connaît et accepte les droits de la belle-mère. Elle entre dans un foyer avec l'esprit d'y prendre la relève. La belle-fille installe la mère de son époux dans un nid de respect et de repos. Evoluant dans ses privilèges jamais discutés, la belle-mère ordonne, supervise, exige. Elle s'approprie les meilleurs parts du gain de son fils. La marche de la maison ne la laisse pas indifférente et elle a son mot à dire sur l'éducation de ses petits-enfants (110-111).
>
> How could Ousmane have forgotten my sweaty face, forgotten my labours, forgotten our tenderness? Will this woman relegate me to the kitchen forever? What is the difference between a Negro daughter-in-law and a Toubab! A Negress knows and accepts the rights of a mother-in-law. She enters into the home with the mind of taking over. The daughter-in-law puts the mother of her husband in the niche of respect and rest. Swimming about in these privileges that are never discussed, the mother-in-law commands, supervises, demands. She appropriates to herself the best of her son's possessions. The running of the house does not leave her indifferent and she has her word to contribute to the up-bringing of her grandchildren (Our translation).

Mireille, though willing and prepared to live successfully with her husband and in-laws, the latter do not accord her the respect and chance she requires

to prove this to them. Mireille is thus subjected to series of humiliation, ridicule and deprivation by her husband, in-laws and friends of her husband. The author depicts in very sharp terms how sexism in Senegalese society fuels racial discrimination and alienation in the protagonist's marital experience. Frustrated, she begins to live in recluse until she becomes mad. Events after Mireille complains about her mother-in-law's involvement in the treatment of Ousmane when the latter has a malaria bout show that Ousmane is not willing to help matters. He bluntly tells Mireille to leave if she can no longer withstand his mother's presence. From that moment, "quelque chose", indéfinissable mais essentielle, desertait les rapports du couple" (146) ("something", undefinable but essential deserted the couple's relationship). Ousmane worsens it by his continued isolation of Mireille and spends nights outside his matrimonial home with his newly found belle, Ouleymatou. Painfully, Mireille continues to ask herself questions. Mireille's incessant and unanswered questions worsen her situation. Mireille's continuous nights of loneliness and despair lead to physical, social, and psychological alienation:

> Dans l'appartement, le mutisme remplaça les disputes. Que reste-t-il d'un couple quand les repas ne se prennent plus ensemble ? Que reste-t-il d'un couple quand bavardage et mises au point n'existent plus ? Que reste-t-il d'un couple si les communions charnelles désertent un lit aux draps bien tirés ? (183).
> Ithe laapartment, silence replaced disputes. What remains of a couple when meals are no longer taken together? What remains of a couple when chatting and correction no longer exist? What remains of a couple if carnal sharing deserts a bed with bed sheets drawn apart (Our translation).

Mireille continues to disintegrate "peu à peu, devant l'abondance des larmes, le cerne des yeux, la pâleur du teint, le désordre de la chevelure à l'éclat envolé, devant l'amertume des lèvres et tous les ravages opérés par la souffrance" (230) (Little by little, inhe laface of full tears, dark rings in e laeyes, pale skin, hair in disorder, inhe laface of bitterness of lips and all the ravages caused by suffering) (our translation).

The series of frustrations that characterise Mireille's matrimonial life and experience result in her aggression toward her own baby boy whom she murders through drug overdose and her husband whom she stabs with the intention of killing. With these murderous acts, Mireille lets out her anger and frustrations and attains a state of catharsis. Mireille's violent reaction to enable her reach a state of catharsis will lead us back to Sir Isaac Newton's (1687) 3rd Law of motion in physics in his Book One of *Mathematical Principles of Natural Philosophy*: "To every action there is always opposed an equal reaction or the mutual actions of two bodies upon each other are always equal, and directed to contrary parts" (20) in order for the object in motion to

have a balance. The extent of violence and opposite reaction that oppressed female protagonists engage in should then be viewed as e laextent of oppression they experience. Given that African women have for centuries been considered as beings without the necessary agency to confront patriarchy head on, introducing violence through a white woman in *Un chant écarlate* seems e labest way for Bâ especially givenhe lafact that critics opine that Bâ assesses Senegalese culture using Western standards (Marame Gueye, 2012).

After Mariama Bâ's Mireille introduces violence as a means of liberation, violence becomes a regular tool that most female protagonists of militant Francophone Feminist writers' employ to exterminate symbols of patriarchal oppression. Leah Tolbert Lyons' (2007) study on female madness in African and Caribbean Feminist Literatures brings madness to the fore but in a positive dimension. Her study reveals that madness in the novels of the four authors studied, Mariama Bâ, KenhBugul and Myriam Warner-Vieyra, is a therapeutic means that enables e laprotagonists attain a cathartic stage and stability that facilitates their survival inhe laface of patriarchal oppression. Chantal Kalisa in *Violence in Francophone African and Caribbean Women's Literature* (2009) argues that "women choose to write explicitly about violence because they want to denounce and expose violence against women (4)." While this is true, critics should not also forget that it is the experience of various forms of violence that lead protagonists to engage in acts of violence in order to set themselves free. Jean-Marie Volet's (2001) opinion in this regard provides a good understanding of how and why protagonists resort into violence:

> Needless to say, understanding what recent African women's writing is all about requires readers to go beyond the mere listing of violent acts. It requires an exploration of the way people answer the challenge of surviving in rough and often inhumane conditions, how they assess e lapast to better understandhe lafuture, how they devise new strategies, follow new dreams, and attempt to make do with the often limited resources at their disposal (32).

Conclusion

This paper traces the genesis of the representations of violence in Francophone African feminist novels to Mariama Bâ. Although she seems to have been quite timid in the approach with which she introduces violence into Francophone West African feminist novels, it remains incontestable that violence is a potent weapon that Mariama Bâ conceives as an important weapon, among others, for female emancipation.

Always wishing to become e lapersecutor of her oppressor, the protagonists in a considerable number of recent militant Francophone feminist texts often seek to eliminate any symbols of oppression standing as an obstacle against their liberation. In actual fact, the presence of an obstacle to their

emancipation accentuates their tendency towards acting against the oppressor. This in essence emphasises the theme of violence (resulting from female protagonists' mental derailment) as a solution to patriarchal oppression in a wider societal context.

Volet's (2001) assessment of the recourse protagonists of African women writers have to violence puts the theme of violence in perspective. Writers like the diasporic Cameroonian Calixthe Beyala and the MaghrebianAssia Djebar in*A Sister to Scheherazade,*have since built on the theme of violence as a tool for female emancipation in some of thier narratives. The use of homicide and infanticide by Ateba, Tanga, Dame maman and Irène in *C'est le soleil qui m'a brûlée, Tu t'appelleras Tanga, Seul le diable le savait*, and *Femme nue, femme noire* respectively are instances in contemporary Francophone feminist corpus. Frantz Fanon (1963) justifies violence, inhall ramifications, as a means through which the oppressed and exploited man secures his liberation. The uncanny, however, remains unresolved evenhinhe laface of violence demanding anaeye for anaeye. Will violence ever stop violence then? While Francophone West African feminist writers seek justice for persistent denigration and unrepentant hegemonic suppression of women, it may be worthwhile also to balance the growing culture of violence in their corpus by preaching the need for women and men to work together for a common goal upon which the sustenance of humanity depends.

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Emily Jane Brontë's Archetypal Motifs: A Re-reading of *Wuthering* Heights

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Biographical writings about the Brontës life and literary influence occupy a significant portion of critical writings about their works. Most critics agree that the images, characters and themes of their poetic effusions and narratives are largely influenced by their childhood experiences. However, critical assertions about Emily Brontë's *Wuthering Heights* further emphasize the significance of this novel to the Victorian period and to literary tradition. In contemporary times, *Wuthering Heights* stands out as an epic particularly in its portrayal of archetypal motifs, themes, characterization, and narrative point of view; apart from typifying a writer who dared to be different and esoteric in a puritanical society where sanctimonious airs and pretences were rife. This study examines archetypal characterization and archetypal theme of death as motifs, which authenticate the piece and create for it the unique place it occupies in world literature. Of great significance to history and critical thought is the fact that Emily Jane Brontë's birth and death occurred within the Romantic and the Victorian periods. This apart from other social factors, is evident in Brontë's novel. Born July 30 1818 in Yorkshire, England, Emily Brontë's experiences as a child and young adult include: the death of her mother - Maria Branwell Brontë- at age three, the death of two of her sisters -Elizabeth and Maria- at age six, personal bouts of depression and ill health, the death of her aunt at age twenty three, the depreciation of her father's health and his eventual death, and the death of her brother a few years later (Lowe-Evans 2003). Her father, Patrick Brontë, was a clergyman, who resided in a parsonage in Haworth. Their habitation, according to Charlotte Brontë's account, overlooked a graveyard on one hand and the moors on the other. Patrick Brontë, we are told, exposed his children to a variety of literature:

> …they read everything from the best English literature to dreary religious tracts; they took long walks on the moors (Emily was especially fond of this past time); and they invented mythical lands which were the setting for many homemade volumes of manuscript of tale (Hornstein, 1984:73).

It would not be wrong then to suggest that Emily Jane was greatly influenced by the various writings of the Romantic period, especially the Calvinistic teachings of Elizabeth Branwell, her maternal aunt. Brontë's works are clearly marked with certain features of the Romantic Movement, a period when:

> Instead of portraying great or typical characters writers would seek out lowly and eccentric ones, instead of using an established type of lofty poetic diction…would cultivate everyday speech of actual people.... instead of trying to be objective, they would revel in their own unique personalities. And they would overthrow the ideas of both conformity and decorum by openly-and rather enthusiastically dealing with taboo themes likes incest (Hornstein, 1984:457).

Romance was a dominant theme in the Romantic Movement. By 1832 the Victorian Movement in English literature had begun; although there was very little or significant distinction between the two movements, it is unlikely that Emily Brontë, in her utopia, was aware of such literary development or classification. According to Hornstein (1984:460), Victorian writings portrayed 'Humanitarian social ideals and a straight laced sense of decorum' (460). The period was remarkably marked with a puritan air, which was thought to mirror the lives of Queen Victoria and her husband.

It was a rather shocked circle of Victorian writers, critics and audience that received Emily Brontë's *Wuthering Heights*. The critics out rightly condemned the work attributing it in an instance to '...a man of uncommon talents but dogged, brutal and morose'. In another instance, a critic had supposed that the author had a 'morbid and diseased mind' (Hornstein, 1984:73). Gilbert John, a prominent scholar of the Brontë writings, observes that the fury of the critics' onslaught prompted Charlotte Brontë to 'leap' in defence of her sister in a notice that is undeniably an explicatory reading of *Wuthering Heights*. Lord Cecil's opinion was at variance with the popular opinion of other prominent critics of his time. He adjudged the work to be the best Victorian novel and though most critical opinions appeared at the time to be absolute, the work slowly and persistently made its way into critical favour.

Wuthering Heights occupies a unique space in the growth and development of the English Novel tradition. Emily Jane Brontë's single novel contends fiercely with the literary cannons and orthodoxy which justifies the polemical critical comments spurred by the essence of the work. Noteworthy is the fact that each critical comment suggests that *Wuthering Heights* is unique, strange, but equally a magnificent literary achievement (Palmer, 1986:67).

'I do not believe a word of it', remarked an exasperated critic (Palmer, 1986:67). The unwillingness of some of the critics to suspend their disbelief in the interpretation of the text made the work initially controversial and difficult to fit into the European folio. It took a Charlotte Brontë's re-reading of *Wuthering Heights to* shed more light on the work reliving most of the critics of their perplexity on the esoteric personality of Emily Jane, which strongly, reflects in her work.

Charlotte, Emily's sister and closest associate, sympathizes with the readers who know nothing about the author, particularly her critics, who are unacquainted with the locality and the setting of the work. To these people, the inhabitants, customs, natural characteristics of Yorkshire are alien and unfamiliar, just as the language, manners, dwellings, their household customs are unintelligible and repulsive. The characters they meet in the work are people to whom rough, strong utterance, harshly manifested passions, unbridled aversions and attitudes of the unlettered are the norm. These characters who, in the real sense, inhabit the Moorlands have grown up untaught, and unchecked, except by mentors as harsh as themselves, are the heroes and heroines of Emily Brontë (Brontë, 1968:386).

> Charlotte Brontë, being a writer of different passions from her sister, identifies an innate gift, a potential that tends to outrun the writer in his/her creation of characters and portrayal of images. Discussing Emily Brontë's development of the characters in *Wuthering Heights* she writes:
> Heathcliff is unredeemable never once swerving in his arrow straight course to perdition…whether it is right or advisable to create beings like Heathcliff, I do not know. I scarcely think it is (Brontë C, 1968:387).

In another vein, she states:

> Her imagination, which was a spirit more sombre than sunny, more powerful than supportive found in such traits material whence it wrought creations like Heathcliff, like Earnshaw, like Catherine. Having formed these beings, she did not what she had done (387).

It is important to note that Charlotte's observation after her re-examination of Emily's work suggests that the capabilities of a creative mind are inexhaustible and cannot be canonically censored. She therefore identifies this capability as the dominant influence on her sister's writing. In her opinion:

> …the writer who possesses the creative gift owns something of which he is not always master… at times, strangely wills and works for itself. He may lay down rules and devise principles it will perhaps for years live in subjection; then haply without any warning of revolt, there comes a time when it will no longer consent to "harrow the valleys, or be bound with a band in the furrow" … it sets to work on a statue - hewing, and you have a Pluto, or a Jove, a Tisiphone or a Psyche, a Mermaid or a Madonna as fate or inspiration direct. Be the work grim or glorious, dread or divine you have little choice left but quiescent adoption (389).

When Charlotte Brontë made these points, she anticipated the psychological and archetypal theories of the 'collective unconscious' which Sigmund Freud and Carl Jung would develop several decades after the publication of *Wuthering Heights*. Sigmund Freud's study and discovery of

the unconscious forces that influence man's daily thoughts and actions came to being sixty years after the publication of Brontë's *Wuthering Heights*. Applying Freud's theories to *Wuthering Heights* may unravel

- The sources and influences of Emily Jane Brontë'
- The motivation for her writing.

Furthermore, in applying Carl Jung's later theories which were developed from Freudian theories, one can begin to identify the sources of Emily Brontë's creative motifs, archetypal characters, themes and imagery. Freud claims that laymen are intensely curious to know '…from what sources that strange being, the creative writer, draws his material and how he manages to make such an impression on us with it and to arouse in us such emotions of which, perhaps, we had not even thought ourselves capable (Freud, 131: 1990).

Freud answers the first part of this question by tracing human development from the source of imaginative activity that is characteristic of a child at play. He suggests that a child at play 'creates a world of his own, … rearranges things in his world in a new way which pleases him … (132). This utopia created by a child is taken seriously by him, therefore, he lavishes a great deal of emotions on it. Though he is able to differentiate his imaginary world from his reality he links '… his imagined objects and situations to the tangible and visible things of the real world!' (131).

In Freud's opinion, the linking is what differentiates a child's playful creation from an adult's 'phantasying'. He advances this theory by comparing the activity of a child to that of a writer:

> The creative writer does the same as a child at play. He creates a world of phantasy, which he takes very seriously - that is, which he invests with large amounts of emotion - while separating it sharply from reality (132).

Emily Brontë's many critics who use her biographical works as explicatory texts, tell us that she lived a solitary and secluded life. Her interest was never in the world around her 'but in the interior world of her fancy, a life of reverie, a secret life, a fantastic one (Schorer,1962:183). Her siblings, we are also told, shared fantasy games. Starting with the play *Young Men*, a game created from Branwell's, their only brother's, box of toy soldiers. Charlotte recalls that she and her siblings wove a web of childhood fantasies, which made up the basis of their literary writings. Angira, 'an imagined kingdom' was a creation of theirs as children. According to Schorer, they invented for it a 'geography, a fabulous history, and a saga of military and political, academic and … sentimental adventure' (1962:184).

Some years later Emily and Jane her younger sister withdrew from their general utopia to create their own legendary kingdoms, of Gondal Legends

and the affairs of the Gaaldine Kingdoms. As Charlotte made progress as a writer, she consciously withdrew from Angira. In 1839, she claimed the land unsettled her conscience and she felt 'guilty over what we would today call infantile obsession'(Guerrad,1962: 214). Emily on the other hand continuously indulged herself in her Gondal world; the decision of each of the sisters affected their literary output.

It is, however, true that studies of Angira and Gondal by experts like Fannie Ratchford prove that Emily's works, especially the poems, depict 'lyrical reflections spoken by Gondal people on occasions of emotional intensity' (Schorer, 1962:184). Emily's works are rated higher because 'she submitted to her Gondal, submerging herself in it , wrote out of it into her fullest maturity and made it mean revelation'(185).

While Charlotte wrote more from a censored imagination and social convention, Emily stuck to the Gondal setting, 'a northern kingdom, somber, foggy, sullen, capricious, without décor' and a contrast to their childhood kingdom Angira 'a magnificent kingdom of marble palaces, luxurious accoutrements, velvet and furs…' (1962:185). Like other critics who have studied the two fantasized kingdoms, Schorer observes that the dominant feature and characteristic of Gondal is a deep emotional quality. To him:

> What signifies the Gondal world is not the story, let alone the moral sense, but the emotional quality that is always dark, Byronic and excessive…It's a world of sensibility unleashed from responsibility, a world in which the extreme rather than the causes of feeling are important…
> Gondal is a world of declaiming ghosts where passions and sufferings always overshadow motive (185).

The fact that Emily Brontë portrays some familiar themes and settings that were dominant in the late Eighteenth Century and Nineteenth Century writings does not prevent her work from possessing a deliberate tempo of general somnolence. Some of these elements include portrayals of characters with uncontrollable, obstinate passions and unquantifiable pride and thematic preoccupations which reflect violence, sexual sins, imprisonment or exile and traumatic childhood experiences.

Therefore, the

> Gondal legend gives us not so much themes or plots or even clear persons as it does an emotional quality, an atmosphere of secret value in which sexual and political power are major and one. This is the world that, for twenty years, Emily Brontë chose to live in (Schorer, 1962:185).

Freud's assertion about writers in, *Art and Literature* (1990) finds real expression in Emily Brontë. Claiming that no one renounces a thing or a pleasurable activity that he/she has once experienced, he reasons that when a

growing child stops playing, he starts 'phantasysing' (Richards and Dickson, 1990:133). This activity really consists of building castles in the air; and as a child matures - as evident in the case of the Brontës - he becomes self-conscious even ashamed of his phantasies such that he hides them from other people. Emily, we are told, became more and more secretive such that by the time she was seventeen years old, she wrote her poems '… in such a small and crabbed hand that it can be regarded as nearly a protective cryptography' (Schorer, 1962:185).

When Charlotte discovered some of these poems, Emily was 'angered by the invasion of her privacy' (Lowe-Evans, *Encarta*,2003). Charlotte recalls, "it took hours to reconcile the discovery I had made, and days to persuade her that such poems merited publication"(Gilbert 1968:381). According to Freud, an adult 'cherishes his phantasies as his most intimate possessions, and as a rule he would rather confess his misdeeds than tell anyone his phantasies' (Richards and Dickson,1990:133).

Charlotte's prodding perhaps brought Emily to the class of people whom Freud believes ' a stern goddess, necessity- has allotted the task of telling what they suffer or what things give them happiness.'(Freud, 1990:134) Freud's assertions can be taken seriously since his sources of information are derived from his interaction with his patients who have a lot in common with healthy people.

It is observed that a major force that propels 'phantasying' is an individual's unsatisfied wishes. These wishes are often determined by gender, character and condition of the person. However, it is when these wishes become over-luxuriant and overwhelming that the individual is classified as a neurotic or psychotic. Phantasies are also closely related to dreams and Freud in his examination of both makes a clear distinction between writers who engage ancient epics, histories and tragedies as ready-made material for their writing and writers who invent their own material. It is in this second category that Emily Brontë belongs. Her work fits Freud's psychoanalytic presumption which situates her in the class of people he describes as:

> … less pretentious authors of novels, romances and short story, who nevertheless have the widest and most eager circle of reader of both sexes. One feature above all cannot fail to strike us about the creations of these story-writers: each of them has a hero who is in the centre of interest, for whom the writer tries to win our sympathy by every possible means and whom he seems to place under the protection of a special providence (1990:137).

This, to an extent, answers some critical questions raised about Emily Brontë's personality and writings. Amongst her critics was Thomas Moser (1962) who wondered how an odd spinster who dwelled with her strange family in a remote parsonage could have written such a book.

It is evident that Emily Jane Brontë's 'phantansies' shaped the choice of her literary material. Brontë is able to arouse diverse emotional effects in her creations through the archetypal motifs she generates from her material. These motifs can be identified in elements such as characterization, point of view, imagery, plot and setting. What is however striking is the unconventional approach in her writing. Leavis (1948) regards her style as an achievement that threatens to upset the European dogma about the novel in a way in which no other major novel does (Palmer,1986:67).The style of Emily's magnificent work has also had effect on other generations of writers, the mostly referred to being Joseph Conrad and William Faulkner.

Carl Jung's archetypal theories arose from a set of recurrent themes that reappear in writings. Citing Aristotle's hypothesis, Jung states that an archetype is 'an idea supraordinate and pre-existent to all phenomena' (Jung, 1972:141). His postulation in 1928 claims that the collective unconscious is indicative of an 'inheritance in our brains consisting of many countless typical experiences (such as birth, escape from danger, selection of mate) of our ancestors (Barnet et al, 2004:1609). Jung's intuitive analysis of the conscious and the unconscious, his emphasis on myth and archetypes aptly delineates what Charlotte Brontë describes as the extra force that strangely wills and works for itself which in most cases creates the characters and sets the pace for the mood of a work. This creative unconscious is the 'life-energy' to which Bodkin (1967) attests.

Brontë delivers the contents of her fantasy and musings without going through the process of softening 'the character of his\her egoistic day-dreams by altering or disguising it, and she\he bribes us by the purely formal- that is aesthetic yield of pleasure which she\he offers us in the presentation of his\her phantansies'(Jung, 1972:141). Apparently, Emily Brontë in this work creates distinct narrative elements to unfold the story from levels such as the gothic via the interpretation of dreams, the characterization, and the setting. She employs these as tools in the creation of her distinct archetypal characters, plots, setting, imagery and allusions.

A remarkable feature in *Wuthering Heights* is the creation of distinct archetypal characters, the dominant three being Heathcliff, Catherine and Joseph. Blondel, (I962:207) infers in his analysis that the reader of this work must be attentive on two levels of interpretation. The first is that of the present and ordinary humans and the second the past where traditional moral values have lost all validity and where all actions are justified with passion. Apparently the originality of this work lies in the opposition of these two categories. From the authorial comments, one can deduce that the reader is expected to suspend moral judgements and appreciate the world of passion where these characters inhabit. The reader is also expected to first consider the fate of the characters

as being superior to their actions. These actions are after all mere reflections of their psychological experiences and natural temperaments.

Heathcliff is the bane of the life of all the characters in *Wuthering Heights*. Blondel describes these characters as actors, victims and witnesses. Heathcilff is a multisided personality. He is the archetypal lost soul who later transforms into an archetypal outcast and later an archetypal sadist (Cowden 2006).Old Earnshaw finds Heathcliff an abandoned child on the streets of Liverpool. He brings him home in a bid not to leave him the way he finds him and to offer him a better life. The portrayal of Heathcliff, the outcast, fits Cowden's following definition of one:

> a sensitive being, an understanding, and tortured, secretive but brooding and unforgiving being…He is vulnerable and might be a wanderer or an outcast (Cowden 2006).

In the first part of the novel, Heathcliff retains this description. His arrival into the Earnshaw's family upsets the entire household. Hindley Earnshaw, a fourteen year old sees him as a rival and a threat to his existence in several ways. His relationship with Hindley deteriorates into one of pure hatred. Hindley detests the stray that enjoys more privileges than the offspring of his benefactor, one who has the wherewithal to manipulate his father and sister at will. Old Earnshaw eventually sends Hindley to a boarding school because of his unruliness and increasing aggression towards Heathcliff.

Catherine, Hindley's sister, having overcome the immediate sentiment of accepting the stray absorbs him as a playmate. She and Heathcliff share a bed as kids. Brontë early in the narrative describes the temperaments of these two children from their nurse's point of view. Catherine's nurse thinks she is unique in her ways:

> She had ways with her such as I never saw a child take up before; and she put all of us past our patience fifty times and oftener in a day: from the hour she came down the stairs, till the hour she went to bed, we had not a minute security that she wouldn't be in mischief. Her spirits were always at high-watermark, her tongue always going singing, laughing, and plaguing everybody who would not do the same. A wild wicked slip she was - but she had the bonniest eye, the sweetest smile, and lightest foot in the parish; and after all, I believe she meant no harm… (Brontë E, 1962:20)

In the nurses opinion, the child Heathcliff

> …seemed a sullen, patient child; hardened, perhaps from ill-treatment: he would stand Hindley's blows without winking or shedding a tear…he was the quietest child that ever nurse watched over, he was uncomplaining as a lamb … (Brontë E, 1962:18)

Brontë thus creates the extrovert and introvert as temperaments for these forceful personalities from childhood. The two types as psychoanalytic studies suggest are bound to attract as opposites do.

Catherine, we are told, is much too fond of Heathcliff. The greatest punishment she could be asked to suffer is to separate her from him and from this period in their lives onwards the 'impracticability' of separating the two become recurrent. Catherine, in her diary, where the reader has the first contact with her, records how separating them made her weep.

Old Earnshaw's death marks a turning point in the lives of these two children. Catherine's father and Heathcliff's benefactor signify the archetypal parent for the two. They mourn no other relative's death asides each other's in the manner in which they mourn Earnshaw, 'Oh he's dead, Heathcliff he's dead! And they both set up a heartbreaking cry' (Brontë E, 1962:20).

The significance of this loss on the young children reflects the Freudian school of psychologists that assert that the religious life represents a re-enactment on the cosmic level feelings that arise in a child's relation to his parents (Bodkin, 1965: 250). In this case, the children for the first and the last time express their belief or interest in Christianity, religious teachings and claims of the hypocritical Joseph about heaven and the archetypal image of paradise as a place of perfection. This idea is sharply contrasted with hell from this point onwards:

> They were calmer, and did not need me to console them. The little souls were comforting each other with better thoughts than I could have hit on; no parson ever pictured heaven so beautifully as they did in their innocent talk…I could not help wishing we were there together (Brontë E, 1962:21).

Hindley returns to the Heights for his father's funeral with a wife and an intention to fulfil, to an extent, his promise to turn Heathcliff out of doors as soon as his benefactor dies.

> Hindley became tyrannical…He drove him from their company to the servants, deprived him of the instructions of the curate, and insisted that he should labour out of doors instead, compelling him to do so as hard as any other lad on the farm (Brontë E,1962:21).

Catherine continues to teach her playmate what she learns and it is in the process of comforting Heathcliff that their relationship develops into another phase. Hindley's negligence towards his sister and hostility to Heathcliff ensure that they become further closely knit. The two keep clear of him and indulge in running into the moors and staying there all day. They engage in daring escapades: absenteeism from church, playing at ghosts, in the graveyards, and sustaining injuries that thrill rather than sober them. The two 'unfriended' creatures grow tougher with each punishment meted out on them for their several mischiefs.

On one of such ramblings, curiosity and mischief draw them to Thruscross Grange. The occupant's watchdog attacks Catherine. The Lintons

who inhabit the Grange take responsibility for treating Catherine's injury. They immediately turn out Heathcliff for his poor manners and dishevelled appearance. It is at this point in the novel that the reader's attention is closely drawn to Heathcliff's debased personality, social status and unrefined manners.

At the Lintons he is described as: a 'frightful thing' that should be put away in a cellar, 'a gypsy', 'a strange acquisition' old Earnshaw made, 'a little Lascar, or an American or Spanish castaway' (Brontë E, 1962:23); and he is summarily dismissed as a wicked boy. He is regarded unfit for a decent house; his language also shocks Mrs Linton who wishes her children would not hear it. This episode brings Hindley's high sense of irresponsibility to the fore, especially from the perspective of the Yorkshire folks who consider his permissiveness towards his sister as below the prevailing societal standards. Old Linton says it is 'the inculpable carelessness in him which permits him to allow Catherine grow up in absolute heathenism' (Brontë E, 1962:23).

Hindley is counselled about his responsibilities to the members of his household and he decides to rehabilitate Catherine. The process begins with the company she keeps and her manners. Catherine stays in the Grange for five weeks and a strategy to change her company, manners, countenance and to raise her self-esteem was put in place in her absence. Heathcliff is further debased; he becomes even more unkempt:

> His clothes had seen three months service, in mire and dust, his thick uncombed hair, and the surface of his face and hands was dismally beclouded (Brontë E, 1962:25).

He develops a complex borne out of the fact that his rough-headed counterpart has been transformed into a graceful damsel. Hindley's attempt to elevate Catherine's status and debase Heathcliff produces a contrary effect. Heathcliff becomes defensive and self-conscious while Catherine becomes curiously disturbed. However, the archetypal significance of the theme of separation portrayed here is psychological. Catherine, we are told, cries when she discovers that Heathcliff avoids her. Heathcliff also cries; and when he is told about Catherine's tears says he has more reason to cry than she.

In spite of Heathcliff's rough appearance, he is portrayed as a romantic figure. Mrs Dean, the housekeeper (who is also the dominant narrator), coaxing Heathcliff out one of his black moods suggests that he is dark and handsome, tall and broad-chested although with thick brows that always sink in gloom. She is somewhat convinced that the dark eyes that can be transformed into 'confident innocent angels'. This portrayal of Heathcliff's looks is elaborated upon when he returns three years later as a young man. His transformation is amazing:

> He had grown a tall, athletic, well-formed man, beside whom, my master seemed quite slender and youth-like. His upright carriage suggested the idea of his having been in the army. His countenance was much older in expression and decision of feature than Mr Linton's; it looked intelligent, and retained no marks of former degradation. A half-civilized ferocity lurked yet in the depressed brows, and eyes full of black fire, but it was subdued; and his manner was even dignified, quite divested of roughness though too stern for grace (Brontë E, 1962:44).

Brontë's Heathcliff is undoubtedly an archetypal symbol of masculinity, strength and intelligence. He bears the image of the tall, dark and handsome man even in contemporary times.

Catherine, after her encounter and association with the Lintons, unconsciously slips into the hypocrisy of living in two worlds: one, of the elitist, which the Lintons live in, the other, the savage world she and Heathcliff share. Her inability to cope with the demands on her emotions leads to the tantrums she throws before Edgar Linton who has become her suitor. Brontë thus puts Catherine in a fix; she is to make the archetypal decision of mate selection. Catherine grows into the queen of the countryside, having no peer and gaining the admiration of all including Isabella Linton as well as the soul of Edgar Linton. The latter, according to the authorial comment, finds it impossible to create the type of impression Heathcliff has on her despite his air of superiority.

Catherine makes a choice that gives her nightmares. She bares her mind to Mrs Dean who at the period is an unsympathetic listener while an unfortunate Heathcliff eavesdrops on their conversation. He learns of Edgar's proposal and her acceptance. Catherine accepts to marry Edgar Linton because he is young, handsome, and pleasant to be with and because he will be rich and will make her the greatest woman in the neighbourhood (36). She is, however, able to distinguish between her desires and her true feelings. Therefore in the recurrent images in her subconscious, which is exemplified in her dreams, she sees her marriage with Edgar Linton as inappropriate as her being in heaven. This archetypal allusion though strange, perfectly reflects her feelings for Heathcliff:

> … if the wicked man in there had not brought Heathcliff so low , I shouldn't have thought of it. It would degrade me to marry Heathcliff now, so he shall never know I love him; and that, not because he's handsome, Nelly, but because he's more myself than I am. Whatever our souls are made of, his and mine are the same and Linton's is as different as a moonbeam or frost from fire (Brontë E, 1962:37).

Catherine sets the stage for the next phase of separation by this speech, which transforms Heathcliff again into an archetypal quester. He leaves

Yorkshire to acquire dignity, wealth, and a carriage that has disqualified him from belonging to Catherine's social stratum. One finds it difficult to place absolute blame on Catherine for her choice because up to the point of her accepting Edgar's hand in marriage, Heathcliff never asks Catherine to marry him.

He indeed shows sufficient attachment by marking out, on the calendar, the number of days she spends in his company and in the company of her sophisticated friends. On an occasion he pleads, 'Don't turn me out for those pitiful silly friends of yours' (Brontë E, 1962:32). These, however, hardly reveal his feelings. We are told that from time to time he recoils with angry suspicion at Catherine's girlish caresses '…as if conscious there could be no gratification in lavishing such marks of affection on him'(Brontë E, 1962:32). It is, therefore, not surprising that Catherine wonders if he has any notion of issues such as love:

> I want to be convinced that Heathcliff has no notion of these things - he has not has he? He does not know what being in love is? (Brontë E, 1962:38)

Her confidant presumes he should know and imagines that his lot will be unfortunate if he shares Catherine's feelings. What he may suffer will be the loss of a friend, and a love, and a separation that may be unbearable.

Catherine's startling response to Mrs Dean's suggestion leaves Dean and many a critic dumbfounded. She vehemently states that they cannot be separated nor will she ever desert him. Her love for Heathcliff, she claims, resembles the eternal rocks beneath. This, in her opinion, would make their separation 'impracticable'. She plans to help him out of Hindley's trap after her marriage to Edgar, a feat she will not be able to accomplish without Linton's wealth. Brontë draws the reader's attention to the significance of the financial domination of the patriarchal society on the life of the Victorian woman.

Heathcliff sojourns for three years after he eavesdrops on a crucial part of Catherine and Dean's conversation. His subsequent reunion with Catherine confirms his devastation at Catherine's choice of Edgar as her husband:

> I heard of your marriage Cathy, not long since…I meditated on this plan - just to have a glimpse of your face- a stare of surprise, perhaps and pretended pleasure, afterward settle my score with Hindley; and then prevent the law by doing execution on myself. Your welcome has put these ideas out of my mind…Nay, you'll not drive me off again- you were really sorry for me, were you? Well there was cause. I have fought through a bitter life since I last heard your voice, and you must forgive me, for I struggled only for you! (Brontë E,1962:45)

Heathcliff and Catherine's renewed relationship brings joy to all, albeit temporarily. Isabella Linton is infatuated by Heathcliff's sheer sexual force. Heathcliff, to Catherine's chagrin, takes advantage of this opportunity and the unpleasant development that ensued leads to the bitter confrontation between him and Catherine in the Linton's home. Edgar Linton is humiliated by Catherine's open defiance of his authority and her preference for Heathcliff. Edgar insists he has humoured her enough and insists that she chooses between Heathcilff and him.

Once again Catherine discovers that she has overestimated Linton's love for her. Her opinion of him, prior to this time, is that she might kill him and he would not retaliate. Upon her discovery she secludes herself and starves for three days. She emerges delirious and terribly ill. In this state she tells Nelly Dean of a dream and vision that torments her in her days of seclusion:

> I'll tell you what I thought, and what has kept recurring and recurring till I feared for my reason … I was a child, my father was just buried, and my misery arose from the separation that Hindley had ordered between me and Heathcliff I was laid alone…I cannot say why I felt so wildly wretched (Brontë E, 1962:58).

She vows that even after she dies and is buried, she will not rest until Heathcliff is with her. The last meeting between Heathcliff and Catherine brings to an end the physical relationship of these archetypal creatures. The lovers for the first time in the entire text and presumably in their lives discuss and express their true feelings, one for another. They accuse each other of actions or inactions that separate them or that could have united them. Catherine laments that Heathcliff is responsible for her dying and whips up such sentiments that the introvert in Heathcliff snaps with torture:

> Are you possessed with a devil, to talk in that manner to me when you are dying? Do you reflect that all those words will be branded in my memory, and eat deeper eternally after you have left me? (Brontë E, 1962:73).

Heathcliff tries to hide his tears and emotional torture from her. She senses his restraint and accuses him:

> That is not my Heathcliff. I shall love mine yet; and take him with me - he's in my soul… the thing that irks me most is this shattered prison, after all. I'm tired, tired of being enclosed here. I'm wearying to escape into that glorious world, and to be always there; not seeing it dimly through tears, and yearning for it through the walls of an aching heart; but really with it and in it (Brontë E, 1962:74).

Heathcliff accuses Catherine of suicide; he informs her that her state is one of the consequences of her marrying Edgar. He considers her choice cruel and a betrayal of her very essence and being. Catherine, in his opinion, suffers for not taking responsibility for the love she has for him:

> You loved me-then what right had you to leave me? What right…for the poor fancy you felt for Linton? Because misery, degradation, and death, and nothing that God or satan could inflict would have parted us, you, of your own will, did it. I have not broken your heart - you have broken it - and in breaking it, you have broken mine…Do I want to live? What kind of living will it be… would you like to live with your soul in the grave? (Brontë E, 1962:74)

The emotionally stirring heart-pouring of the two ends with Catherine's passionate plea for forgiveness as she implores him not to leave her as she dies.

Heathcliff yet takes up another archetypal image. At the peak of his passion he 'gnashes' at Nelly who wonders if she is in the company of a creation of her specie. He foams like a mad dog and embraces his beloved 'with greedy jealousy'... (Brontë, 1962:74). After Catherine's death, he taunts himself and prays for her to haunt him; he asks her to 'take any form, drive me mad!' (Brontë, 1962:77). He insists on this to ensure that she does not leave him in an abyss where he can no longer find his soul or life. Heathcliff, at this point, appears to acquire a beastly and savage personality that enables him to avenge the forces that debase him and inevitably led to his loss of Catherine (Brontë E, 1962:74).

Mrs Dean, upon informing Heathcliff of Catherine's death, reports that she is appalled by the scene she witnesses: 'He dashed his head against the knotted trunk; and, lifting up his eyes, howled, not like a man, but like a savage beast getting goaded to death with knives and spears' (Brontë E, 1962:77). From the moment his soul mate exits the narrative he transforms into the archetypal sadist who according to Cowden's definition is:

> The savage predator, he enjoys cruelty for its own sake. Violence and physical brutality are his games to this man. He plays those games with daring and with skill… he'll tear out your heart and laugh while doing it (2006).

Heathcliff is portrayed as the master of the game. He works out a plan that earns him the properties and inheritances of the Earnshaws and the Lintons. He achieves this with the knowledge he acquires, about the rich. He digs a grave, bribes a sexton to play foul with the coffins in the graveyard, abducts Catherine Linton and her nurse, and enforces a marriage between her and Linton Heathcliff, his offspring. He watches his offspring and the second generation of the Earnshaws and Lintons take paths of destruction and enjoys every minute of it. Thus, Heathcliff attains his quest and his vision to regain his dignity and to avenge the people and the system that debased him and made his relationship with Catherine impossible.

The creation of Joseph, the servant of the Earnshaws, is an expression of the author's precocity and effrontery. Brontë dares to confront the Christian religious beliefs of her time and she portrays the hypocritical attitude of some of the Victorian Christians who mostly put up puritanical airs. This is seen in the posture of Joseph, a servant of the Earnshaws. Blondel (1962) shrewdly observes that Joseph is 'an aggressive moralist'. One observes that he is really quite irrelevant to the plot structure of the novel but he somewhat parasitically attaches himself to the inhabitants of *Wuthering Heights*.

Brontë portrays him as a satirical and humorous representation of a Christian who is a sadist and one who lives in hatred. His name also has biblical significance, an allusion to the faithful and loyal servant in the Old Testament. He presents two faces in the conflicting roles he plays 'one lends itself to satire of religious fanaticism such as Emily Brontë had known and the other abruptly opens us to the depths of evil that destroys the souls of *Wuthering Heights'* (Blondel, 1962:209).

Brontë explores the theme of death from two perspectives. The first motif is the inevitability of death, especially at middle age during the Victorian period. This could have been as a result of the

low expectancy of life span in Europe then. The deaths of these characters are occasioned by sickness most of which were incurable at the time. Emily Brontë's personal experience may count here, having lost her mother, sisters, aunt, brother and father to various ailments and diseases that culminated in their premature deaths. Emily also dies of consumption (tuberculosis) shortly after *Wuthering Heights* is completed.

Brontë in *Wuthering Heights* naturally depicts occurrences of death as a recurrent theme. Her characters exit the stage in this order: Mrs Earnshaw 1777, Frances Hindley-Earnshaw 1778, and Mr and Mrs Linton in 1780. Having so disposed of the first generation and Hindley's wife, Brontë decidedly portrays the second generation as being dispersed by premature deaths: Catherine at 19 years in March 1784, Hindley at 27 in September 1784, Isabella Linton at 32 in June 1797, Edgar Linton at 39 in September 1801, Linton at 17years in October 1801and Heathcliff at 38 in May 1802.

The nature of Catherine's death typifies the second dimension of the death motif in *Wuthering Heights*. Her death-craving is different from the death of Frances who resists the thought of dying till she draws her last breath. Several times in the narrative Catherine states 'Oh I will; die … since no one cares anything about me.' (Brontë E, 1962:56), 'If I were only sure it would kill him … I'd kill my self directly.'(Brontë E, 1962:56), I wish I could hold you… till we were both dead!', Heathcliff, I shall die! I shall die!' (Brontë,

1962:73). These desperate but definite death wishes are expressed by Catherine.

From Bodkin's theory of archetypal death syndromes, death-craving appears to be a primary tendency that is not considered objectively as normal people do. Normal people we know, perceive death as 'the end of life, an event with social moral and legal implications (Bodkin, 1967:66) which is quite contrary to the opinion of the writer, his audience or the neurotic, who consider 'in this image of his own life and death, not at all their legal implications, but in accordance with a deep organic need for release from conflict and tension' (Bodkin, 1967:66).

Brontë creates an archetypal setting using expressive imagery. The title of the work and the habitation of the Earnshaws, *Wuthering Heights*, is descriptive of the 'atmospheric tumult' within which the work is set. This picture is perfectly captured in 'Wuthering Heights' a portrait painting by fine artist Fritz Eichenberg (this is used as the cover page and illustration of the setting on the 1962 edition of Brontë's *Wuthering Heights*).

Stormy weather, whirlwind bustling around the house, roaring fires and frosty air all have underlying archetypal effects. These archetypal images are employed in the creation of mood. The overall effect is the pace setting for insurmountable suspense which runs through the plot. 'Eternal rocks', 'Milo', and 'oak in a flowerpot' are some of the images used to buttress the esoteric nature of the work. Mysticism and Biblical allusions are consistently used to enhance archetypal settings and phenomena. Allusions to supernatural beings and places like God, devils, demons, angels, heaven, and hell are recreated images, personifications and similes drawn by Brontë to suit the purpose of her work.

Emily Jane Brontë 's significance to the Victorian period and to the English novel tradition lies in her many archetypal creations. First is the creation of a prime example of a classical Gothic Romanticism. The form, from a feminist perspective, examines issues that borders on social stratification, gender relations and mysticism. Brontë's greatest success is in creating from her unconscious archetypal personalities, thematic thrusts, images and symbols. She establishes an uncommon narrative technique and points of views which appear implausible but that are effective and deeply convincing.

This psychoanalytic study of the writer, the mythical characters and other literary elements she creates, validates Brontë's unparalleled creation of archetypal motifs. She establishes a fundamental archetypal formula and pattern (conflict-death-resolution). Furthermore, a close scrutiny reveals that her creations are essentially products of her fantasies and meditations. Without doubt Emily Jane Brontë was a strong personality, a woman of strange and unique perspectives whose influence in literary writing survives the millennium

within which she wrote. Her ability to confront universal issues with unusual boldness and perception can be further appreciated in the many tributes her sister, Charlotte Brontë, pays her. The most auspicious and propitious is on her struggle with death; she writes:

> Never in all her life had she lingered over any task that lay before her, and she did not linger now, she sank rapidly. She made haste to leave us. Yet, while physically she perished, mentally she grew stronger than we had yet known her. Day by day, when I saw with what front she met suffering I looked on her with an anguish of wonder and love. I have never seen her parallel in anything. Stronger than a man, simpler than a child, her nature stood alone. The awful point was that while full of ruth for others, on herself she had no pity; the spirit was inexorable to the flesh…(Charlotte Brontë, 1968:384).

This study has taken cognizance of E.M Forster's critical ideology; it lays aside the singular vision commonly employed by critics for literary enquiry and adopting a completely different set of tools and a multidimensional approach to reading Brontë and her archetypal motifs. One has found this study rewarding as it reveals several aspects of the writing of Brontë, particularly archetypal characterization and themes amongst which is the archetypal death motif, which other critical writings on *Wuthering Heights* have neglected.

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Translations of Parvin Shere's Poems

Bedar Bakht & Intekhab Hameed

This delicate silk rope

A delicate
And beautiful
Silk knot is wound around me;
It winds and unwinds like a reel
With one of its ends
Being pulled
By a mysterious hand in the mist.
The winding and unwinding silk rope
Keeps disappearing in the mist.
One day,
The empty dancing reel
Will fall silent suddenly.
Parvin Shere (Translation: Baidar Bakht)

Paper flowers

The garden is in bloom with colours.
Pearls of dewdrops
Strung in a silk thread
Gleam on the ground.
The morning breeze
Tickles half asleep trees.
Swaying branches
Stretch in ecstasy.
Colourful flowers and leafs
Are in abundance.
But the butterflies, bees and birds
Are nowhere to be seen.
Immersed in deep thought
The breeze has returned from the garden
After searching for the fragrance.
The garden has become a grave
For dry leafs and flowers.
Now the dust is covered
With paper flowers and leafs.
Parvin Shere (Translation: Baidar Bakht)

The maze

There is a clamour
In the maze.
A million snares
Are laid on each complex path:
New streets, tall walls,
Street crossings are all new
But look familiar.
On every pathway,
There are moats and traps of quicksand.
In every street,
There are thorns
Around every wall.
Children, however,
Are busy in their game
Of hide and seek.
There are some simple souls,
Who are looking
For doors
That are never to be found.

Parvin Shere (Translation: Baidar Bakht)

Cave within a cave

In the boundless caves of time,
Wander these bodies
Since the Beginning
In the belief
That there is nothing,
Nothing at all.
What lies beyond the cave?
No one knows.
There are only these eyes,
Used to the darkness.
The only reality is the shadows.

In the cave of the body,
Wanders life
Holding in the darkness
The lamp of the third eyes,
The lid of which is yet to open.

Parvin Shere (Translation: Baidar Bakht)

Magical

It was a velvety night,
Entire ambience was in a trance,
silence was narrating enchanting tales,
and the dreamy breeze,
kept kissing the lips of rosa canina,
Redolent with the sweet silken scent
it sang the tunes of dreams and desires,
Flower cheeks had the glow of dewy pearls,
Cloud of strewn tresses,
when the hands of breeze braided,
Eyes of the moon had met the dew's.

Descending from the sky,
he danced locked in the arms of the dew and
the dew kept clinging to the rays,
glistening, glimmering,
how intoxicated she was….!

Parvin Shere (Translation: Intekhab Hameed)

On the last bend in the road

Having walked on a long and crooked track,
And reaching a sharp bend,
A feeble shadow
Sits on a cold and mute mountain-top,
Wearing his exhaustion.
Resting his head on his palm,
He watches intently
The highway of the sky,
Marked with bloody footsteps:
On one side,
The darkness spreads its wings
And on the other,
The glowing flame
On the horizon
Is being cut moment by moment
By the sharp edge of time,
Falling into the abyss of oblivion.

Many birds of thoughts
Shear the bosom of clouds
To fly through the skies.
I wish that they could find
The secret of existence and no existence.

The traffic

Melodies dancing in circles;
The peel of laughter, happiness, light;
Splendours of life and celebration;
The smiling air bathed in fragrance:
In this atmosphere, a trembling tear,
And its heart-rendering screams.
The merriment, however, still went on.
And then, one day
The sighs went in circles;
Every eye brimmed with tears;
The life became wrapped
In boundless pain.
The moist air
Now, the lips of voice
Are in complete peace.
Now, every chain is severed.
Now, a perpetual light
Graces the face.
The surroundings,
However, still resound with wails.

Parvin Shere (Translation: Baidar Bakht)

Sky-fingers

These crooked roads on the face of the earth,
These thousands of foot-tracks,
These sky-fingers,
Control our lives
That travel on dangerous roads
Without any fear.
Voices, spreading their wet wings,
Fly up to the faraway sapphire rocks,
And smashed to bits

Return to the earth,
Only to be drowned
In the oceans of our hearts:
These webs of pathways
Have trapped our tangled breaths.
(Translation: Baidar Bakht)

Veils of Ignorance

Carrying it on my shoulders
I walked cautiously,
Taking care of all the fumes and fire,
Fatigued feet, gloomy, unsure of ever reaching home,
Eyes seeking a leafy corner;
There, soft subtle fingers of a running brook
Humming an eternal song,
Even heartof themoist air throbbed expeditiously;
Closer to the seashore,
Hugging the mountains, green silk, flowers, foliage and butterflies,
And then….
When a grave was prepared
For it to be buried in,
Echoed a sound,
" A living one is never put in a grave,
you always throned on your lashes,
I'm still a dream, young, fresh and vibrant….!
(Translation: Intekhab Hameed)

Mediating Gender, Situating Women: Films and the Politics of Representation

Paromita Chakrabarti

"There is no way out of the game of culture"
Pierre Bourdieu

Representations of women in media; be it films, television, print, theatre, music has been primarily intermeshed between subjective realities and objective articulations. The diversity of Indian social reality compels into formulations, complex range of gender subjectivities. Media expresses it's formulation in being both sensitive and biased on gender issues. Dr. RainukaDagar points out in "Media: Stereotyping Gender in India"

"….the prevalent discourse has ensured that the impact of gender differentiating structures in terms of atrocities, denial of access to facilities and resources, poor quality of participation in availed avenues, is well reported. Such coverage is interspersed with images of typed male-female roles, beauty as an empowering product and female honour to be protected and maintained as typically symbolic of Indian culture"(Dagar2004: 125).

The dichotomies that override any gender discourse are prevalent in every sphere of social representation. Most of the time, media is seen to selectively appropriate and represent gender contextually in conjunction with the dominant socio-political norms. Thus although gender representation in media is subject to multiple interpretations, it unfortunately is more vulnerable to the hegemonic influence of the dominant and competing tendencies, the market, the cultural capital, community electoral politics and in some rare cases the articulations of women's empowerment group.

In this paper I would seek to etch the dichotomy of female representation and the politics of it as seen through the medium of films. I would like to argue that Indian films both regional and Bollywood have seen women as confined to stereotypical gender roles operating within a patriarchal social setup. The discourse of representation too is organized and codified by an implicit recourse to the phallocentric tradition. For analysis I would look at character types, roles and status of women in general in post independence cinema of Bollywood. In the second half of the paper I would concentrate on espousing the tropes that certain filmmakers use in their films to deconstruct the representative politics of gender. My focus would be Deepa Mehta's *Fire* and Sabiya Sumar's *KhamoshPani*.

Mainstream cinema, in any language largely plays to the gallery. In this catering to the lowest common denominator, it becomes a very strong reflection of the nation's attitude towards its people. Mainstream Bollywood cinema for example has created a male tradition, indulged male fantasies and obsessions and pushed women into secondary/peripheral roles, projecting them as LauraMulvey says objects to be gazed at, "as bearers of meaning rather than makers of meaning." (Mulvey 1999: 834)

Female representation in films are either archetypal stereotypes or symbolic of binary opposites. There is a constant play of either exclusivist images or contradictory roles. For example, the Indianized woman vs. the Westernized woman. The Indianized woman would be represented as domesticated, most likely to be Hindu, docile, obedient, submissive, dutiful, traditional, located and function within the private space. Fims like *SadaSuhagan*, *PatiParmeshwar*, *SaajankeGhar Chute Na*,*Maine PyaarKiya, KuchKuchHota Hai*and innumerable others revel in representing this stereotype.

The Westernized woman on the other hand is very likely to be Christian, generally promiscuous, uninhibited, seductive, and highly aware of her sexuality and is not embarrassed to use it as a weapon to her advantage. The *molly's'*, the *Nancy's*, the *Julie's*, would show the audience how degenerate and uncontrolled their lot can be. These roles were played by the likes Helen, Bindu, ArunaIrani in the 50's and 60's and later with a slight transition by Parveen Babi and ZeenatAman in the 70's. The 70's woman was not really degenerate but needed to be taught the ways of tradition and brought under control. Her sexuality was welcome as long as it was meant for wooing the hero who would ultimately marry her and tame her.

Another stereotype that dominated the 80's was the rape victim- turned -death angel figure. In the film *InsaafkeTaraazu* the audience sympathy is first manipulated to make one feel sorry for the rapist played by Raj Babbar as a spurned lover than with the victim ZeenatAman who is violently and brutally raped. The rape seems to be justified as the victim is shown to be the one who lures by her westernized ways of dressing and behaving, thus inviting the rape. At the end of the film there is a sudden need to provide justice for the victim by turning her into a blood spewing death angel that ravages the rapist with even more violence and brutality.

The other predominant archetypes would be the desexualized mother celebrated ironically for her reproductive capabilities, for her ability to raise and sacrifice sons of/ for the nation – thus becoming a site for nationalism itself but forever remaining marginal to the politics of nation making. She is the honour and pride of the nation symbolically expressed in the notion of mother India but she is never a full-fledged citizen. Nargis's stoic matriarchy in an

agrarian society in *Mother India* becomes gradually diluted to an apologetic mater presence in subsequent decades with rapid urbanization and strengthening patriarchy.

The final archetype I would like to deal with is that of the tawaif/prostitute.

The figure of the tawaif is romanticized to such an extent that it almost borders on exoticism. Removed from reality, the figure of the stereotype is breathtakingly beautiful essayed by some of the most gorgeous bollywood heroines of our times (Meenakumari, Rekha, Madhuri Dixit, Aishwarya Rai), she is in most films aMuslim. Her image veers between two extremes: she is either a victim (*Pakeezah*), or a scheming harlot (*Bazaar)*. There is a deliberate attempt to underplay, disengage with, the pathos so very fundamental in a real tawaif's life *(Umrao Jaan)*. The idea is to manipulate an image that is distinctive, alien, separate from the legitimate, "the other". The gaze and objectification of the tawaif is particularly and disturbingly patriarchal, especially when there is anattempt to cleanse her by offering emotional palliatives: for example marriage with the upper class which is most likely to fail.

Mainstream Indian cinema has of course largely indulged in churning out essentialist, objectified, stereotypical images of women trapped in sexual roles of procreating/ nurturing ones. There are constant efforts by filmmakers who have a distinct feminist sensibility to alter and subvert the representative politics of gender that constitutes the image of the woman in cinema. In this section of the paper I would focus on Mehta's *Fire* and Sumar's *KhamoshPani* for three reasons:

1) Both the films make a political statement
2) They both attempt to redefine the representative politics of gender
3) They first subvert the existing space and then create alternate spaces for their women to engage in negotiations for empowerment.

Deepa Mehta's *Fire* (1996) is the first of her trilogy of films set in India. *Fire* tells the story of two middle class women trapped in loveless arranged marriages who embark on a sexual relationship which is lesbian in nature. The film is a powerful statement against patriarchal mores and control, a bit overdone as many critics have pointed out, and attempts at reconfiguring the contemporary Indian woman. The film evoked extreme reactions in the Indian public and there were protests and public outcry against Mehta for conspiring to dishonour and disrobe Indian culture and the Indian woman.

The story of Sita and Radha – names with strong socio-religious connotation- is told more through the power of suggestion than visual explicitness. The film opens with a family scene where the mother recounts a parable to her daughter about a group of people living in the mountains. These people were sad because they had never seen the sea. The old woman in the story tells them not to be sad as "what you can't see, you can see- you just

have to see without looking." This image of seeing runs through the film like a leitmotif, conveying the importance of seeing in the mind's eye, of insight, of getting in touch with the 'chora', i.e., discovering one's true nature and choosing to live with that connection no matter at what cost.

The film is about choices. Through each of the seven major characters Mehta shows the choices or the lack of it that defines or circumscribes lives. With the coming of Sita (Nandita Das) in the otherwise moribund household pushes it towards a collapse. Collapse becomes symbolic of the erosion of traditional hierarchies, rites and rituals that govern Radha's (ShabanaAzmi) life. At one point in the film Sita refuses to be forced into motherhood – a family plan to make her occupy her time fruitfully. She shocks Radha by saying "this duty thing is overrated."

Mehta deliberately alludes to the *Ramayana* in a clearly political manner to pull down the concept of duty. The concept was epitomized in the figure of Ram but moralized through the purity of Sita. Duty is a heavy handed tool which has been frequently used to sermonize on and supervise women's morality and sexuality. The film looks at the concept of duty not as female obligation but as responsibility towards those we love. Hence, Radha and Sita who are drawn into a relationship that literally brings the whole house down, offers each other assurance, support and love within the traditional bounds of duty and responsibility. Mehta uses the concept as a tool to convey irony which the husbands in the story fail to recognize. Ashok (Radha's husband) blinded by traditional understanding of duty misses the sexual overtones in the feet massaging act of Sita and looks at it as part of the duty routine of the younger sister-in-law.

The movie is meant to be political as all of Mehta's interviews indicate. In an interview with LavinaMelwaini she quotes:

"*Fire* is a reconsideration of the role ascribed and perhaps proscribed to Indian women for centuries. Self sacrifice and absolute devotion are characteristics difficult to maintain in the context of attenuating family ties and the erosion of the male figure as the source of wisdom, strength and financial power".

Fire's purposeful iconoclasm is to re-question and re-interprettradition, gender categorization and sexual identity. *Fire* provides fresh insights into stereotypical gender images and helps construct new epistemological frameworks prioritizing experience over knowledge. The allusion to *Ramayana* is a deliberate political strategy to subvert authority, dismiss grand narratives and free women from oppressive roles and relationships.

Mehta inverts role-playing through the characters of Radha and Sita. Krishna's Radha as seen in scriptures, becomes Sita in the film. Sita is aware that her fulfillment like Krishna's Radha lies in abrogating traditional mores of marital fidelity so that she can discover her true self. The film's Radha responds

exactly as Ram's Sita would have. Her belief in female purity is turned upside down by Sita's sexual advances and her own burning sexual desire for Sita. Hence, the axis of correspondence with the original is challenged and downplayed to circumscribe the totalizing effect of the epic on the social and moral life of the citizens.

The film ends with Sita saving Radha from fire, a strong allusion to the purification test that Ram's Sita has to undergo in order to prove her chastity. This life affirming act becomes the material symbol of the possibility of alternate relationships outside the dictates of patriarchy. Sita and Radha's relationship must be seen beyond the usual lesbian iconography. The relationship is a deviant of the sanctioned, it plays outside the sterile co-habitation that Ashok and Jatin offer the women (Jatin's sex without love and Ashok's love without sex). The relationship thus seems to offer a promise of potency through female sexual bonding in the absence of or as a result of failed heterosexual love (marriage).

KhamoshPani is Pakistani documentary filmmakerSabihaSumar's first feature film. Winner of innumerable international film awards, *KhamoshPani(Silent Waters)* is a feminist treatise on the politics of gender and nation. Subtly told and superbly executed *KhamoshPani* is a gem of a film. It tells the story of a spirited woman Ayesha (KirronKher) who is at once a prototype of history's casualty and a fiercely individualistic woman who has survived political and personal holocausts.

The story is set in a village called Charkhi in the Pakistan of 1978. Charkhi is an almost forgotten world. Forgotten; because no one wants to remember. Remembering would mean trying to make sense of the violence and horror that were unleashed during partition in 1947 and no one is ready to do that. Remembering is also a political act, it is subversive and would entail crediting a critical stance in history, it would validate a form of personal memory that perhaps is incompatible with the "official" state memory.

KhamoshPani does exactly that. It unsettles and compels us to remember through Ayesha. Sumar's Ayesha is continually engaged with the past in the present. She is one person who lives with the past and in the present simultaneously. There is a complete breakdown of the linear in favour of the lateral. Flashbacks to her presence at the well in the past and her denial to fetch water from it in present time indicate a suture. Such indications are found in her nightly ritual of opening the small tin trunk in her bedroom after namaaz, touching the contents of it lovingly almost despairingly and then putting them away and shutting it.

For the filmmaker and the audience these moments of suture are moments in history that link our past to our present. Ayesha recognizes that connection and respects it. Not the one to indulge in forgetfulness, she keeps both her selves alive. The tragedy of the film lies in her battle to negotiate a

truce between her past as symbolized by her brother's arrival to search for "Veeru" in the present and her son Salim's violent refusal to accept that part of her which is located in the past.

The film is a very strong political feminist critique of how women were selectively victimized during partition through an oblique reference to the Abducted Person's Recovery and Restoration Bill passed by the Indian government in 1949. It also is an extremely powerful socio-political critique of the process of islamization of Pakistan during the regime of General Zia-Ul-Haq.

The political feminist critique questions identity politics in nation- making and addresses the issues of dislocation and belonging from a gendered perspective. Ayesha becomes the prototype of her gender whose position within the nation old/new is separate and subordinate to the male. While the "nation" or the "race" is woman, its fantasized "cleanliness" (lineage) is guaranteed only by masculine control of women. According to Rada Ivekovic` and Julie Mostov in the introduction to *Gender and Nation*"women do not belong to the nation in the same way as men do, because they are not its active bearers or representatives….the nation doesn't trust its women (and resents their vulnerability to seduction and invasion)….Trapped within the boundaries of the state as an insider, the disloyal or questionable Other, is an outsider….thus, women's attachment to nation is based as much on penalties of exclusion as well as national myths of inclusion" (Ivekovic and Mostov 2004:18).

This is why Veeru's father, a Sikh, tries to force her to death by pushing her into the well. Her honour and purity is to be protected even at the cost of her own life. Female sacrifice is tantamount in maintaining family/community/ male honour and culture in the face of a threat of invasion and defilement from the infidel Muslim attackers.

In the film Veeru rejects this notion and the identity that is thrust upon her and consequently runs away from the well, tearing herself away from her father and into the hands of the other men. She is raped, tortured, kept in confinement till one of them who always treated her differently declares his love for her. Her marriage and conversion to Islam are processes that become inevitable in patriarchy. Ayesha accepts this as a consequence of her choice and settles in. For her, although it is an affirmation of life, she never breaks away from her past. Her strength of character lies in her acceptance of both as integral to her sense of self and her claim to two competing nationalisms as her own.

Through Ayesha's story especially her final resolution to drown herself in the well, we are faced with some terrible questions which begs answers:

Do women really have a country? Where do women truly belong? Do women have a space they can claim as their own? Are women fulfledged citizens?

As Ayesha's son journeys from political innocence to complete initiation into the rites of fundamentalism SabihaSumar collapses the twin critiques into each other. Salim's unquestioning adherence to Islam, into fundamental politics, destroys everything that is precious in his life. As he dithers into a well of self destruction and makes a clean break with his past, it is his jilted lover Zubeida who carries her ex-boyfriend's mother's legacy forward.

In Zubeida we see a new Ayesha-spirited, strong, individualistic, and determined. She too like Ayesha recognizes the importance of linkswith the past. Questioning religious affiliations and national identity she refuses to become a marker for a gendered statehood. In the final frames of the film, it is Zubeida who is seen surging ahead even as fundamentalism sweeps across the nation.

KhamoshPani leaves us with a tremendous sense of historicity. It shows us how divisive forces of 1947 are reflected in the forces of fundamentalism in 1978. It tells us how are lives are constantly lived in the shadows of our past and always in transition, never completely broken nor completely made.

Through an analysis of both these films, I have tried to show how representation of women is both political and gendered. How our ethno-national story is a closed narrative and how gender and nation are both in transition. The attempt is to recognize the politics behind the gendered identity project, to break the linear narratives of both gender and nation and to re-write histories- national/communal/personal that move away from a sense of fatality to a process of empowered possibility.

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The Exilic Consciousness in Metaphorical Space

Soni Wadhwa

This paper studies a form of thought inspired by exile in the way it takes the tropes of extensive reading and research and transforms the reading and writing about that experience, that have to deal with spatial strategies like scatteredness, disjointedness and eclecticness and how they impact the individual intellectual. The purpose is to explore how two authors, Theodor Adorno and Edward Said deal with the theme of exile. They merge the being of the intellectual with the figure of the exile and give the state of exile a figurative dimension. They make a different use of exile and its relation to space: an exile is a "victim to more than a literal sense of location" (Radhakrishnan xv).[1] We shall look at Adorno's *Minima Moralia: Reflections from a Damaged Life*and at Said's understanding of the text and its author.The exile or the migrant, for the purposes of the argument here, is not situated in the postcolony. He is at any location where any kind of uprooting has happened – physical, political and even intellectual. All the three kinds of uprooting are visible in the cases of Adorno and Said. Both of them moved to America. With these thinkers,perhaps we could not fathom, where the intellectual ends and where the exile begins.

Adorno states very explicitly about the being of the (exiled) intellectual or exiled (intellectual) as a knower: "The detached observer is as much entangled as the active participant; and the only advantage of the former is insight into his entanglement, and the infinitesimal freedom that lies in knowledge as such" (26). The life of the exile thus becomes an enquiry point into structures of thinking. At a basic level, this works in two ways – there is a loss of personal space for the exile or maybe he is reduced only to the personal space, with no social and political existence. In any case, the personal space is transformed.

Minima Moralia: Reflections from a Damaged Life by Theodor Adorno is a sequence of aphorisms discussing various dimensions of modernity, city life, American way of living, mass culture (and/as) culture industry, marriage and divorce, and academic culture among other things. Adorno stayed in America between 1938 and 1953, wrote the aphorisms between 1943 and 1947 and published them much later in 1951. The text appears to drive the point home that perhaps the physical space (of the city) and the intellectual space, or the space of the mind, are the same. These short aphoristic pieces are a series of reflections on several aspects of being, and are not arranged in

any particular order, that is, they can be read from anywhere. Edward Said says:

The core of Adorno's representation of the intellectual as a permanent exile, dodging both the old and the new with equal dexterity, is a writing style discontinuous; there is no plot or predetermined order to follow. It represents the intellectual's consciousness as unable to be at rest anywhere, constantly on guard against the blandishments of success, which for the perversely inclined Adorno, means trying not to be understood easily and immediately. Nor is it possible to retreat into complete privacy since, as Adorno says much later in his career, the hope of the intellectual is not that he will have an effect on the world but that someday, somewhere, someone will read what he wrote exactly as he wrote it (Said 1993 119-120)[2].

The sparsity of/in his approach produces an effect of alienation that he probably lived through. He accepts that his narrative is disjointed and lacks cohesion. That makes for an interesting ground to explore it as discourse on space. The text is also rhizomatic in that the aphorisms can be read from anywhere; and there is the eternal return of connections haunting the text and the reading each time differently.

The text displays the features of nomadism in the way it narrates the damage caused to the exile. The exile thus comes across as a nomad because he does not fit in American style of living, articulates how he does not play to the power, deterritorializes how academics is done in the US (maybe everywhere else too), and discloses vulnerability of intellectual labour. Adorno exposes power relations in the academy: his publications are rejected because he does not say the 'right' majoritarian thing.

At the same time, Adorno is doing philosophy at the moral level. This approach universalizes exile and Adorno says, "it is part of morality not to be at home in one's home" (39) and that "Wrong life cannot be lived rightly"[3](18). The wrongness of that life emerges from collectivization of civilization:

Doing things and going places is an attempt by the sensorium to set up a kind of counter-irritant against a threatening collectivization, to get in training for it by using the hours apparently left to freedom to coach oneself as a member of the mass. The technique is to try to outdo the danger. One lives in a sense even worse, that is, with even less self, than one expects to have to live. At the same time one learns through this playful excess of self-loss that to live in earnest without a self could be easier, not more difficult (139).

Perhaps that changes the concept of exile to mean that it is something that each of us is suffering from, and thus defines the in-betweenness of the exile[4]. Any condition that tries to break free from the herd mentality thus has similarities with the exile.

Minima Moralia is always located in the debates around mass culture and the contextualization of Adorno in US. However, the text also arguably universalizes the experience of exile or uprootedness. In talking about the modern way of living, Adorno shows exile and homelessness to be a part of modernity. In his detailed analysis of consumerist tendencies of the early and middle twentieth century, Adorno finds life quite damaged; indeed the 'damaged life' in the subtitle of the book is that of the exile. He is convinced that there is no such thing as life anymore; even if there is, it is a wrong life. His perspective on loss of organic way of living, leaving only a feeling of uprootedness in situations like his which can see through the seductive methods of capitalism to manipulate desires and wants. The exile's is a deterritorialized being.

Martin Jay discusses Adorno's attitude towards his surroundings and the repulse he feels towards it. For Adorno, he is in a land of no 'Culture', an attitude closely related to his skepticism of and contempt for mass/popular culture. Probably, that hatred is not purely towards his new country, but towards the way it processes cultural (read 'culture industry') phenomena and interacts with it. Jay comments[5]:

The sensitive European mandarin is shocked and bewildered by the commercialism, vulgarity, and theoretical backwardness of his temporary home. Belittling the assimilationist tendencies of other emigres as a form of craven accommodation to economic necessity, he hustles back to Germany as soon as the opportunity avails itself. America in return finds him arrogant, snobbish and incomprehensible. His departure is little noted and even less mourned (Jay 158).

That is only a glimpse of the hostility that Adorno met with in America. Jay discusses even more instances of the hostility from various critics. Some call him a Puritan, some call him a man of the Right, rather than of the Left. Adorno felt uprooted even in language and could not adjust to the "American" way of life. Though he later acknowledged the American experience as that of learning[6], it does not make his *Minima Moralia* as a text and as a position invalid. In fact, that makes the text even more fascinating because of the way in which it discusses the margins. Hohendahl discusses these margins:

All accounts we have of Adorno's years in America, including his own testimony, point to a traumatic experience. Adorno, it seems, was possibly less prepared psychologically for exile than other members of the Frankfurt School. Even in his own account, written after his return to Germany, a sense of alienation is unmistakable. It ranges from the structure of research institutes to the formation of the American landscape, from greeting rituals to cultural entertainment. Adorno's own sense of not belonging clearly reinforced his

perception of the reified nature of American society and the *isolated status of the individual*. For the *marginalized observer* Adorno, America appears to be a country without tradition, a modern, completely rationalized society that aggressively celebrates its own modernity by rejecting its European past (Hohendahl 85) (emphasis added).

It is interesting that Hohendahl uses the term 'observer' for Adorno – and the émigré and it also becomes a commentary on the outsider-like, non-citizen status of the émigré. Adorno speaks from the margins because he willingly refuses to assimilate with the American society. He has put his self in a problematic, even traumatic position vis-à-vis the Americans and he thus cannot help but fall victim to this strangerhood he inflicts upon himself as a result of this distancing. Perhaps, it is equally problematic to attribute this kind of active agency to him by saying that he was conscious of what he was doing, if indeed he was doing it at all, for it would be to ignore the dynamics between him and his hostland – the university, the culture, the society and so on. Adorno's is also a classic case of in-betweenness:

While he and Horkheimer certainly wished for the defeat of Nazi Germany, Adorno was characteristically not inclined to identify with the aims and strategies of the Allies. In this respect, he was more isolated during the war years than those members of the Frankfurt School who served the American government (Hohendahl 97).

It is this in-betweenness that even Ian Baucom talks about. His is a perspective framed in nomadic identity:

> . . . nomadism is the condition of living in a displacement so radical that it ceases to exist. Nomadism is the name for the inhabitation of the journey. If the nomad has a home, it is a home whose rooms are walled by the dislocations of travel. Within the dispersed spaces of the nomadic habitus, the nomad need never leave and never arrives (202).

Adorno acknowledges that the perspective driving the text is that of the exiled intellectual. The phrase 'intellectual exile' is insightfully problematic and can be understood to mean either or both of the two – psychological or mental exile, that is, the isolation and distance felt by an intellectual, without necessarily suffering from physical or political exile; and intellectual *in* exile, that is, the literal nature of exile in physicality. Adorno, at an obvious primary level, seems to be speaking from the latter condition, which was the time he spent in exile in the US. However, as *this* reading seeks to show, he also seems to be reflecting on the exile in the former sense, with its presentation of intellectual angst as a space.

To elaborate, the expression 'intellectual exile' has been very lucidly spoken about by Said in his essay 'Intellectual Exile: Expatriates and Marginals'. With Saidian handling, exile becomes a figurative, metaphorical

condition. Let us examine the evidence that could be garnered from the text to support this reading.

Minima Moralia, with its explicit reference to the text attributed to Aristotle - *Magna Moralia*, deals with the morality of the 'little' life, the moral philosophy at a micrological level, or the moral protocols behind the tiny parts of the social life. Despite - and because of - being operational at the smallest level, Adorno uses it reflect on the social experience. It is a gesture also consistent with his intention - to protest the indignity that the existence of the human meets at the hands of collectivization and totalitarian or totalizing forces, which wipe out differences by compromising the individual. His starting point is that of the intellectual in emigration, as he declares in his Dedication, which he uses to venture into myriad areas like anthropology or art. He concedes that his aphorisms have no "explicit theoretical cohesion" (18).

In his rejection of the holistic and the macrological, the cohesive and the well-articulated, one can see the championing of the fragment, the independent unit of the convolute that Benjamin put to practice. What emerges out of both is the way in which *flânerie* and exile interact with the life of the mind and become suitable discursive forms to speak about that life of the mind. The method of the dialectic is common to both- the way the series of statements and reflections arrange and interact with themselves to produce several points of view at a time.

The times have transformed the very concept of dwelling to mean it a place of eternal trapping. Like the American landscape, it bears no relation to and does not reflect the human existence. Just as in the case of knowledge, that which was not practical is discarded, in the case of residence, everything has got to be functional. Living has freed itself from the idea of home and replaced it with the function of hotels and other forms of temporariness, more so in the case of the exile:

> Dwelling, in the proper sense, is now impossible. The traditional residences we grew up in have grown intolerable; each trait of comfort in them is paid for with a betrayal of knowledge, each vestige of shelter with the musty part of family interests. The functional modern habitations . . . are . . . devoid of all relation to the occupant: in them even the nostalgia for independent existence, defunct in any case, is sent packing . . . . Anyone seeking refuge in a genuine, but purchased, period-style house, embalms himself alive. The attempt to evade responsibility for one's residence by moving into a hotel or furnished rooms, makes the enforced conditions of emigration a wisely-chosen norm . . . . The house is past. The bombings of European cities, as well as the labour and concentration camps, merely proceed as executors, with what the immanent development of technology had long

> decided was to be the fate of houses . . . . The possibility of residence is annihilated by that of socialist society . . . . (38-9).

At its peak in the mid twentieth century when Adorno is writing, the situation, particularly for the exile, has turned bleak in the way it begins to remind him of homelessness.

In *The Location of Culture*, Bhabha is concerned with 'new' internationalism and the conditions caused and affected by it. This perspective of internationalism opens up fresh ways to look at the metaphorical re-imagining of space, as experienced by everyone in a time heavily defined by 'posts'. The migrant/minority psyche is everywhere. His critique comes from postcoloniality but is nonetheless a valuable take on liminal, hybrid space, that spans across metropolis/colony, binary, multiculturalism and transnationalism; it exists wherever the notion of borders is implicated.

Adorno's work could be read as "baroque allegories of social alienation", as Bhabha puts it[7] (7) and in a very obvious way, Bhabha's theme is also "the migrant act of survival" (7). The exile lives in and performs, to invoke Bhabha, a borderline identity. The postcolonial position of Bhabha's argument is not necessarily a hindrance, for it is impossible to remain untouched by it. Its immense critique of power is a useful context that helps to operate in questions of migration and exile, not directly manifestations of one country colonizing the other; it can be used to study the power structures that Adorno faces in the American academy and the social order in general.

In a way, Adorno's treatment of the culture in the situation of the exile turns out to influence diasporic criticism later, especially as seen in the work of Bhabha:

> Bhabha goes on to insist that culture understood as a strategy of survival is both transnational and translational. ... For Bhabha, therefore attempting to represent the subjects of these profoundly diasporic and transnational/translational cultures involves a resituating, a relocating, of the notion of culture (Byrne 10)[8].

Adorno and Said become important instances to discuss cultural difference and exile. So, what is the specificity of their explorations of exile? Adorno's has an intellectual gravitas that shares Walter Benjamin's *flâneur*-like interest in research and contemporaneity and history in general. His migrant behaviour is not complemented by a strong affiliative relationship with the homeland/nation. Rather, his is a struggle (invoking the contrapuntal) to talk about culture that is in several ways corrupted, contaminated by intellectual estrangement and makes him an outsider everywhere. Adorno's experience transcends the notion of nation. It thus can be understood to have a different notion of space, just as for Walter Benjamin, the city is not just the physical space, but an intellectual ground. It is very interesting that Bhabha makes a distinction between being unhomed and homelessness. While homelessness

does not apply to the *flâneur*, being unhomed does. Bhabha's approach is thus useful as well as constraining for the purposes of this study. *Minimal Moralia* renders his well-knit exile-nation correspondence quite problematic. Here is a text that wants to talk about the hybridity, the third space and borders but does not do so in the idiom of the nation.

So, somewhere, the exile intellectual as an outsider becomes an observer, in several ways: in the way he looks at culture and cultural artifacts, in the way he finds himself not at home, in the way he clinically looks and analyzes his surroundings, in the way he becomes a transnational figure by not giving into belongingness of nations. Adorno has crossed and recrossed the border, but he is not writing the nation. Even his critique of the American landscape does not come with an affiliation for the nation. The cultural difference that Adorno articulates is not the kind that arises from spatial relocation but from a temporal one. He is an exile in time, as Walter Benjamin is a *flâneur* in space.

In different ways, the theory of the diaspora comes to engage with the identity of the exile as minoritarian or marginal. Another theorist who becomes relevant to this discussion of the exile is Edward Said in his handling of the notion of the cultural context in the exilic consciousness. In his essay "Reflections on Exile," he says: "On the twentieth century scale, exile is neither aesthetically nor humanistically comprehensible[9] . . ." (138).

For Said too, exile is metaphorical. It is not limited to the history of dislocation and migration. He takes the narrative and example of Adorno to study exile and calls it "fundamentally a discontinuous state of being" (140). Unlike many scholars who read Adorno's case as marked by elitism and anti-American[10], Said empathizes with his supposedly 'Mandarin' attitude:

". . . exiles are always eccentrics who feel their difference . . . as a kind of orphanhood. Anyone who is really homeless regards the habit of seeing estrangement in everything modern as an affectation, a display of modish attitudes. Clutching difference like a weapon to be used with stiffened will, the exile jealously insists on his or her right to refuse to belong. This usually translates into an intransigence that is not easily ignored. Willfulness, exaggeration, overstatement: these are characteristic styles of being an exile, methods for compelling the world to accept your vision. . ." (144-5).

Said catches Adorno's impulse and intention wonderfully when he acknowledges his seemingly negative conception of life in modernity because he can contextualize it in the process of alienation, dislocation and loss:

> There is the sheer fact of isolation and displacement, which produces the kind of narcissistic masochism that resists all efforts at amelioration, acculturation and community. At this extreme the exile can make a fetish of exile, a practice that distances him or her from all connections and commitments. To live as if everything around you were temporary and perhaps trivial is to fall prey to petulant cynicism as well as to querulous lovelessness. More common is the pressure on the exile to join – parties, national movements, the state. The exile is offered a new set of affiliations and develops new loyalties. But there is also a loss – of critical perspective, of intellectual reserve, of moral courage (146).

Thus Said recognizes the loss that the exile suffers from in multiple forms – in terms of home, belongingness, origins, and increasingly of perspective, freedom of thought, and the right to live and think with genuineness. In the spirit of Adorno's thought, he understands the category of exilic self to go beyond the categories of ethnicity. Like Adorno, Said sees it "as an alternative to the mass institutions that dominate modern life" (146) albeit in a drastically empowering manner. The exilic self of the intellectual is an alternative to everything else in culture that is ready-made and prefabricated because it alone has the perspective and the courage to oppose the administered, governed and regulated life, to expose it and to change it through his writing, his truly available home:

> To follow Adorno is to stand away from "home" in order to look at it with the exile's detachment. ... We take home and language for granted; they become nature, and their underlying assumptions recede into dogma and orthodoxy. The exile knows that in a secular and contingent world, homes are always provisional. Borders and barriers, which enclose us within the safety of familiar territory, can also become prisons, and are often defended beyond reason or necessity. Exiles cross borders, break barriers of thought and experience (147).

Said also analyzes the trope of vision in Adorno explaining that because the exile is aware of at least two cultures, it makes for the plurality and originality of vision. It is the state in which the world as a whole becomes a foreign land. It is constantly unsettling:"a life of exile moves according to a different calendar, and is less seasonal and settled than life at home. Exile is life outside habitual order. It is nomadic, decentred, contrapuntal: but no sooner does one get accustomed to it than its unsettling force erupts anew" (148-9).

Said uses interesting expressions to describe exile, expressions which resonate with Adorno's metaphorical exile: "someone who never felt at home", "always at odds with the environment", "inconsolable about the past, bitter

about the present and future" (113). The exile lives in the median state. That is the characteristic of being not-at-home, of not wanting to become accultured and adjusted but willing to embrace the condition of volatility and instability, and willing "...to remain outside the mainstream, unaccommodated, uncoopted, resistant" (116).

Though Adorno's is not precisely a memoir, it is a text steeped in the personal and the private. It speaks from Adorno's deepest of thoughts and yet adds a social and political colour to them in that they attempt to bridge the personal with the political. Edward Said's memoir *Out of Place* also tries to do something similar. He says:

> I found myself telling the story of my life against the background of World War II, the loss of Palestine and the establishment of Israel, the end of the Egyptian monarchy, the Nasser years, the 1967 War, the emergence of the Palestinian movement, the Lebanese Civil War, and the Oslo peace process. These are in my memoir only allusively, even though their fugitive presence can be seen here and there (xiii).

What follows is a narrative of how politics and geography – two of the most central tropes treated as events – get intertwined in an extremely private setting of speaking about the self. Said's memoir is filled with instances, which pose questions of identity in sometimes volatile social situations. Calling himself an American citizen in an English school in Cairo during the War could have been the most foolish thing to do and Said tried not to articulate it if not required. This sense of shifting from one location to the other in social interactions cite the ways in which the self is always determined and governed by the political. His is a perspective from an intellectual – extremely sensitive to what was earlier regressively called the 'background'. In interesting ways, he makes a personal genre like the memoir an extremely relevant testimony to the times and places.

The exile is therefore a very pertinent point and narrative, agent and victim, carrier and symptom of the ways in which space is constructed. The discourse of refuge in which the exile, the intellectual exile, to be precise, is implicated would be a discussion point of the next chapter.

With Adorno's *Minima Moralia*, the exile looks at his location in the metaphorical sense, which allows access to an understanding of a perspective more complex than describing a particular city. The condensed form of aphorisms very aptly becomes an interesting medium to explore the scattered nature of spatiality. As another 'small form', the aphorism becomes the means to lay open the condition of exile and how it is experienced in the figurative sense too. Adorno does not provide a critique of his hostland America, or the specific cities in which he lived. His angst is more towards the past that he lost as a result of his exile. His uprooting

is spatial, temporal and intellectual. As a detached observer and as someone who is aware that he is so, his situation is very productive to learn from about the specificities of the exilic consciousness. Adorno's position as an intellectual too further complicates the ways in which his problematic relationship with his situation, the society and culture is concerned. *Minima Moralia* becomes a text about personal space, and the loss of it, in the increasingly commoditized world.

In the series of his aphorisms, Adorno reflects upon several conditions that constitute different dimensions of modernity and in his thinking about these dimensions, one can see a lot of his take on the culture industry – the ways in which the media in their processes and ways to reach the masses produces, homogenizes and standardizes cultural goods to be experienced and consumed as entertainment. Adorno picks up a wide range of material from conversations to music and gives his personal, critical, observer-like stance on them – a lot like Benjamin's methodology of bringing together citations from several sources and adding his own commentary to them. Edward Said recognizes this spirit of the intellectual exile as the permanent exile in Adorno and notes the discontinuous style of writing as reflective of his condition. This disjointed narrative evokes an eternal going round and round to seek and establish connections with each new reading. Apart from the critique of cultural practices, Adorno also engages with questions surrounding morality and ethics. His questions revolve around the possibilities of living rightly in the spaces of modernity. The in-betweenness of his position and the third space of his physical and metaphorical exile helps critique the way sin which we inhabit modernity and modernity inhabits us. One of the consequences of such a situation is that exile becomes a universal condition and homelessness becomes a part of living in modernity because its technology and its commodities alienate one from the possibilities of having an intimate and organic relationship with one's location in the city, neighbourhood or even home. Modernity, in other words, deterritorializes one's identity by removing the certainties that tied one with her surroundings. In the way capitalism is able to manipulate one's desires, the intellectual exile can only be cynical about the possibilities of surviving as a subject with a sense of agency.

Adorno has of course been criticized for his cynicism but it does have something relevant to add to the narrative of space in the way it becomes a victim at the hands of technological, capitalist and Fascist manipulation. Adorno sees the sliding glass windows as examples of brutality with which one handles one's home and the dislocation caused by it. Such an insight into how one lives, inhabits and dwells in one's own home reveals that such a personal space has been invaded and desecrated,

that one needs an alternate space to be one's own self. Adorno finds such a space in writing. When he says that the writer sets up a house in his writing, it becomes a statement on the textual space and the meaning it can add to one's living and identity. If *The Arcades Project*, *Berlin Childhood around 1900* and *Moscow Diary* can show how writing about space affects ththe form and language of writing, *Minima Moralia* strengthens that proposition and adds to it by extending the space of writing and its capacity to become a home for the writer. On the one hand, there is a mourning because dwelling is now impossible; on the other, there is a hope that one can live in one's writing and his or her voice shall be preserved and made accessible one day in the way the reader chooses to read the text.

In the eccentricity that Edward Said reads into Adorno's *Minima Moralia*, one finds parallels in Said's memoir[11] too. Right from the way he would get 'disbelieving, and hence undermining reaction' (4) to his name that brought together English and Arabic nuances, to the way he finds himself constantly translating experiences not only from 'a remote environment but also in a different language' (xiii), Said's voice provides a lucid account of how an exile lives, and consciously so. Said's account as that of an intellectual exile's becomes a space for recollecting the spaces he had been in: "Many of the places and people I recall here no longer exist, though I found myself frequently amazed at how much I carried of them inside me in often minute, even startlingly concrete, detail" (xi). However, Said manages to see his identity in a particular way. He does not necessarily mourn being an exile because as he himself says, exile is terrible to experience. Yet, he is not necessarily disappointed at what this condition entails and where it has brought him. On the contrary, he sees his in-betweenness as a kind of sleeplessness which brings him closer to his identity:

> Sleeplessness for me is a cherished state to be desired at almost any cost; there is nothing for me as invigorating as immediately shedding the shadowy half-consciousness of a night's loss, than the early morning, reacquainting myself with or resuming what I might have lost completely a few hours earlier. I occasionally experience myself as a cluster of flowing currents. I prefer this to the idea of a solid self, the identity to which so may attach so much significance. These currents, like the themes of one's life, flow along during the waking hours, and at their best, they require no reconciling, no harmonizing. They are "off" and may be out of place, but at least they are always in motion, in time, in place, in the form of all kinds of strange combinations moving about, not necessarily forward, sometimes against each other, contrapuntally yet without one central theme. A form of freedom, I'd like to think, even if I am

> far from being totally convinced that it is. That skepticism too is one of the themes I particularly want to hold on to it. With so many dissonances in my life I have learned actually to prefer being not quite right and out of place (295).

Perhaps, that is why, exile is the only space one can be, a space of no-space, a deterritorialized territory, a site of every where, yet no where, a condition of sleeplessness. The exile is a species that shows what it is to be in a fluid, liminal space.

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Sufism and Modern Society

Anayat Ali

Abstract

Sufism is held to be an inner dimension or mystical side of Islam. In the Islamic world it is identified as *Ihsan* or *Tasawwuf* and in the West and other parts of the globe it is tagged as Sufism. The present paper seeks to explore some tenets of Sufism and to highlight how Sufism creates a humanistic way that materialized the spiritual and material realms of existence. Since, Sufism is a vast subject and cannot be described here in all its spheres. However, the aim of this paper is to explore some of its tenets and to look how Sufism can save the present modern society which is spirituallyeclipsed.

Key Words: Sufism, *Ihsan*, Esoteric, Divine Intelligence, *Fanna*, *Khalifah*, *Al-Insani-al kamil*, Purgation

Introduction

In the present modern world in which ultra modern man has lost the sacredness which he was once carried. With the result, his life becomes more miserable though carrying all the material comforts offered by the present Capitalism. To the troubles emanated by forgetting of the spiritual magnitude of life by him, by caught in the cage of material world and by the confining of his sphere to a corporeal one, Sufism in the midst is offering a concrete solution by recalling the truth that man was shaped for immortality and his intelligence was created to seize the Absolute. No material existence, no matter how elegant, can satisfy his esoteric being, nor can all information with which he is equipping himself day in and day out, replace the place of the Absolute. In fact, it is the Divine intelligencein man that seeks the Union with the Absolute byvirtue of its own nature. To the ills of the human society, Sufism offered a solution by pointing out that man has no longer aware who he is? The holy Quran reads, "Surely We created man of the best stature[*ahsan taqwim*] then We reduced him to the lowest of the low [*asfal safilin*] (Trans Pickthall, XCV, 4-5). The above verse reminds us that we have been created in the best stature and then fell into the circle of separation in this world.

Rumi's first verse of his first *daftar* indicates the same:

(*bishnaw az nai, cho hiqayat mekunand*
wa az judai ha shiqayat mekunand
seena khaham sharha sharha az firaq
tab a goyam darday ishtiyaq)
Listen to the flute, what it complaining?
It narrates the tale of separation
I need a heart, stricken, torn by separation!

That I could explain the pain of separation (Trans mine)

Thus, stature of human existence, its limitless horizons and the spark of divine quest lies in the very nature of human existence. It is this reality which Sufis are narrating throughout their lives. While writing poetry their aim is not to get fame but to supply prod to the masses that man's stature is very high and he must probe into his own being so that he too get the meaning of his own existence in relation to the Absolute. In one of the Traditions Prophet Mohammad says, "Whoever recognizes himself, recognizes his Lord. One who recognized himself by annihilating himself, recognized his Lord by gaining immortality with Him" (Qtd in Bahoo 25). This particular Tradition qualifies the above statement that man is of high stature and the secret he is carrying needs stimulation. In this context, Sayyed Hossein Nasr observes:

> The mystical quest is none other than the realization of this state, to become the Universal Man [*Insane Kamil*] which is also union with God, for the Universal Man is the mirror in which are reflected all the Divine Names and Qualities. Through the Universal Man God contemplates Himself and all things that he has brought into being (15).

The Sufi sayings/poetry carries Divine consciousness which stimulates the collective consciousness of masses. From the last few decades of twenty first century, Europe has witnessing the huge demand of Sufi poetry especially of Rumi, Sadi, Hafiz and Attar. The question arises why such a highly technological advanced society attracted to Sufi poetry? It is because in the midst of all technological advancement something essentially vital is missing and it is Sufi poetry that fulfills the gaps that have been left by techno-comforts.

By nature man is essentially a worshiper and the highest form of worship is the knowledge of God. In fact, it is this notion of knowledge which Sufis are preaching throughout the history. Hence, mystical quest of Sufis is none other than the recognition of God's presence in man and His manifestation in the rest of His creation. Holy Quran reads "And on the earth are signs for those who have faith with certitude" (Chap 51, V 20). Further, it reads, "And also is [the creation of] yours own selves [are signs of Divine Omnipotence, Grandeur, and Wisdom]. Will you not then see [with your inward sight]? (Chap 51, V 21). In the Chapter 50,Quran declares, "And we are closer unto him than his jugular vein" (V 16).It is this recognition of self in relation to the Higher Self where great Sufis at times declare that 'He is all and I am nothing' and some proclaimed *Anal Haq* (I am the Truh) like Mansoor Al Halaj for which he costs his life.

Sufism is held to be an inner dimension or mystical side of Islam. In the Islamic world it is identified as *Ihsan* or *Tasawwuf* and in the West and other parts of the globe it is tagged as Sufism. Junayad Al-Baghdadi, one of the great Sufis of his times, argues that, "Sufism means that God makes thee to

die to thyself and to become alive in Him" (Qtd in Drive18).In other words Sufism is all about to achieve the *Tawhid*(Oneness or Unity) where Sufi annihilates his being and merges into the being of God which is known as *Fanna-fi-Allah*. In fact, this is the third stage of *Fanna* before that a Sufi has to pass through the other two stages generally labeled as *Fanna-fi-Sheikh* and *Fanna-fi-Rasool*. This Unity is expressed through the sense of *Shahadah* (Witnessing), *La ilaha ill Allah*(there is no god but God). However, all Muslims believe in this assertion but it is the real Sufi, who experienced the mysteries of Unity (*Tawhid*) and knows what it indicates. Thereby, he experienced God everywhere. The spiritual way or *Tariqah* in the Sufi terminology is to emancipate the humanity from the clutches of multiplicity and to make him Unite with the Absolute. Further, Tawhid is '*Jis ne mujey dekha, usney tujey dekha*' Sufi first merges into the being of his Murshid or Spiritual Guide then in Prophet (PBUH) and eventually into the being of God. Therefore, the aim of Sufism is to integrate man in all its spheres of existence so that he could attain the stature of *al-insani al –kamil* (perfect human being). God calls man *khalifah*, the vice-gerent of God on earth and *Ashraf-ul-Makhlokaat*, the crown of creation which is the Divine seal upon man's highest stature, thus Sufis through the medium of their poetry supplies a sort of nudge to the collective consciousness about this forgotten stature of man. Modern man is lost in the web of unending play of signifiers and signifieds, with the result, detached from the state of divinity which his esoteric being demands. He is One, therefore man needs to be whole in order to be one with the One.

To achieve the goal that is to unite with the Reality from whichmanhas been separated long ago, Sufism offers a proper methodology for the same. It formally starts when a seeker meets his Spiritual Master who initially purifies his disciple's heart from the impurities of hatred, malice, jealousy, selfishness, ego etc. After that he/she has to go through the different stages where one has to follow the techniques of breath. Sufis believe that this world is controlled by this particular breath as Rumi'sthis verse qualifies the same, he says:

(*Seeri pinha ast anadar zero bamm*
Fash agar goyam jahan barham zanam)
Secret of high and low pitch is concealed in me
If I disclose it, world will fall apart

In the connection of Divine breath Sultan Bahoo, in his treatise *Ainul Faqr*states that, " every living whether Jinn or human, animal or bird breath with the *Ism Hoo*, some of them know some do not, those who know became its true reciters, those who do not became [spiritually dead]" (58). Further, to Sultan Bahu, those Sufis are lucky and blessed by the Divinity who surpasses the life and death in single breath, he says:

Bahu, blessed are those fakirs

Who transcend life and death in every breath ! (Trans Gill 84).

Since, the centre of Sufism is *Ishiq* (Love), love of God and his creation; therefore, there is no scope of hatred or anything that causes any damage to humanity. Gill observes that, "In sufi metaphysics, *maikhana*, the tavern, is preferred to *madrassa*, the school, and *ishiq*, love, to *aqal*, reason" (58).Sufis believe that the cause of this universe is *Ishiq*, therefore, they sing the songs of love as Shah Hussain sings:

With the basket of love on my head
I wonder in the streets
On the hazardous paths
On perilous beats
Hussain, the fakir of the Master says
I found my love within my tormented self
Within the dark depths
Of my being, of my becoming
Within the excruciating pains of my heart !
(Trans Gill 70)

To Sufi, the whole universe is his family, his purpose of journey is to attain the Gnosis/ Union with the Absolute and in the midst of all this he spreads love and instigate millions hearts from his sayings as we have seen in case of Rumi, Tabriz, Bulleh Shah etc. The love of the divine cleansesthe whole being of a Sufiand they experience the annihilation of self and proclaimed'He is all'. For instance, Bulleh Shah sings:

(*Tuhee hai, me nahi sajna*
Tuhee hai, me naahi)
It is you, none of me, my love!
It is you, none of me.

(Transliteration, Trans in Duggal 58-59)

The lesser self or the finite ascends and merges into the Infinite. Thus, the single drop experienced the ocean in itself, microcosm experience the macrocosm. This experience lead them to extreme ecstasy and in that state of ecstasy, they either denytheirexistence*and*sings His sovereignty or proclaim *Anal Haq*, like Mansoor.

To Sufis self-realization is nothing other than the meaning they were long seeking. They find meaning of life or existence within, their inner self have been illuminated by the Divine light that emancipated them from all the doubts and mysteries. Bulleh says:

(*Me bae qaid aa, me bae qaid: na rogi na vaid*
Na me momin na me kafir, na me Sayed n saed
Choadah tabkey sair asada, kite na hoye qaid
Khirabat me jaal asadi, na shobha na aib

Bulleh Shah ki zaat ke phechanee, na paida na pead)

(Transliteration Duggal 158)

I am emancipated, emancipated I am.
I am neither a patient nor a physician.
Neither a believer nor a non-believer.
I am no prisoner of being born a Sayed.
All the fourteen heavens are my territory.
I am a slave of none.
A liberated creature,
I am above good and evil.
Why ask Bhulleh's caste?
No mortal, he was not even born.

(Trans Duggal 158-159)

From the above discussion one can argue that Sufis can be said to put forward an eclectic picture of God. Further, their poetic pearls lead us to ponder into our nature and the nature of other creation in relation to God. It reminds us of our emancipation from all the ills that are encircling us in this modern world.

Conclusion

Spiritually enlighten peopleconstantly appear even in the most chaotic periods of human history and it is the unrecognized collective economy of human society that demands their presence. If any society that does not carry any spiritual or contemplative nature would simply cease to subsist. The famous tradition according to which this world exists inasmuch as the men who summon the name of God endorses the truth that the invocation of Divinity i.e. the concept of *Allah Hoo* in Sufism is nothing but the realization of *ahsan taqwim*. Thus, Sufism through this realization of self and love can save the techno-eclipsed modern man.

Let me conclude with this couplet of Bahoo:

(*Badshahan wa gadayan, een du qoumi ajab and*
Ki nabodand wa nabashand ba farmaney kase)
The kings and Faqeers are strange people
Neither can be dictated nor will they be

(Transliteration & Trans mine 257)

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Remembrance, Imagination & Expression: Dimensions of Women's Memoirs

Geeta Sahu

Abstract

The traditional roles of a woman were confined to the four walls of the house. Even within the house, the public and the private spaces were well defined. Defying these spaces meant defying and challenging the patriarchal systems which were vital in defining the roles of men and women in society. However, with changing times and especially with the tool of education, women have been able to liberate themselves. Thus, enlightenment through education has thrown public spaces open and enabled women to participate in activities related to these spaces. This shift from the public to the private spaces is also a shift in her 'identity.' A Memoir is a life narrative which is a genre close to an autobiography. It is a formal piece of writing about a particular memory in one's life. While undertaking this journey down the memory lane, there are many facades of one's personality that are revealed. When a woman writes a memoir, it has a special significance in understanding her concepts of space. Memory and imagination play a significant role in writing a memoir. Thus, the identities of women are created through their perceptions of space, memory and imagination.The present paper attempts to explore memoir writing as a tool for women to create self-identities. While doing so, the intersections between gender, nationality and class will be discussed. An interdisciplinary approach to these factors will provide interesting insights into women's lives.

Key words: Identity, imagination, memoirs, memory, space

Introduction

Women's life narratives, a generic term for women's autobiographies, memoirs and testimonies, diaries, letters etc. have emerged as a genre, consequent to the postmodernist thrust on liberation discourse. Though these narratives blur genre boundaries, they depict the 'I' with a focus on the individual notion of a private self revealing a split between public and private self-representations.

Violating the parameters of the canonical autobiography, they create testimonies of gender, caste, class and religion, and provide an alternative source of history. History is important in understanding the present form of an

individual.*"Our modern forms of self-conception result from a very complex heritage."*(Weintraub1978, *vii*)

The memoirs narrate the self-vis-à-vis family, society and politics bearing witness to gendered subordination. Narrated in the first person, and the narrator being a protagonist or witness of the events recounted, the unity of the narration could be a significant personal experience. Primarily aimed at communicating the subordinated predicament, oppression, suppression and struggle for emancipation, these writings claim the agency, expecting the reader to respond and judge her predicament. Based on memory, experience and identity, women narrators reproduce the cultural modes of self-narrating, simultaneously critiquing the status quo.

Life narratives generate new possibilities of being read and women's life narratives seek affirmation in the correcting mode. By bringing the personal life into public, women's narratives challenge and articulate gender concerns vis-a-vis caste and religion. Therefore, they cannot be reduced to 'narrations of pain and sorrow' or 'memories of a hateful life' but go beyond these. They also have a bearing on research and pedagogy in that, the historical narrators of experience are a means of introducing counter views on gender.

Public and private spheres are wholly social spheres which are predominately occupied and controlled by men.*"There is no question that the individual of liberalism was male; women were excluded from the public in both its political and economic senses, being subsumed under the authority of their husbands and/or fathers."***(**Marshall 1994, 10**)**

A memoir opens up a woman's private life into the public sphere. The right to privacy is the fundamental right of an individual. A memoir gives that levee to a woman and allows her to reveal only those parts of her private life which she feels comfortable in revealing to the outside world. *"The most fundamental right is the right to privacy and the public becomes necessary to secure the private-chiefly private property and the privacy of interpersonal associations."*(Marshall 1994, 10)

Life narratives perform the roles of projecting women's triumphs and inducing guilt in the minds of oppressors by recounting how they were wronged. Reading woman's life narratives without a political ideology stands the risk of making a spectacle of women's suffering and pain. The narrations bring new insights into male dominant academic institutions, assuming importance in the construction of curriculum. A close reading of these narratives provides a link between the historical devaluation of women, their writing practices, exclusion of their writing from the canon of traditional autobiographies, cultural biases in defining the selfhood, revising the prevailing concept of autobiography and other perspectives that the one can think of.

Memoir: a remembrance of the past

A memoir is a collection of memories that an individual writes about moments or events, both public and private that took place in the subject's life. The assertions made in the work are understood to be factual. While memoir has historically been defined as a subcategory of biography or autobiography since the late 20th century, the genre is differentiated in form, presenting a narrowed focus. A biography or autobiography tells the story of a life, while a memoir often tells a story from a life, such as touchstone events and turning points from the author's life. The author of a memoir may be referred to as a memoirist.

Memoirs are also called 'memory texts.' They point out that memory does not have a single source or owner. "*Feminists have begun to explore the many forms of memory, drawing attention to the role of media as 'memory texts' and pointing out that memoires usually have neither an obvious source nor a single owner"*. (Spense 1986, 5)

In the early 1990s, memoirs written by ordinary people experienced a sudden upsurge, as an increasing number of people realized that their ancestors' and their own stories were about to disappear, in part as a result of the opportunities and distractions of technological advances. At the same time, psychology and other research began to show that familiarity with genealogy helps people find their place in the world and that life review helps people come to terms with their own past.

With the advent of inexpensive digital book production in the first decade of the 21st century,the genre exploded. Memoirs written as a way to pass down a personal legacy, rather than as a literary work of art or historical document, are emerging as a personal and family responsibility.

The significance of memory while creating spaces

People often write Memoirs thinking they need to write about the most meaningful, most dramatic or most life-changing moments in their life's story. Like the joy they felt with the birth of their first child, the difficulties of going through treatment for a serious illness, or the delight of a special anniversary. But there are hundreds of moments in every life worth capturing in a memoir or autobiography. They are the ordinary activities of life, made fascinating by the passage of time and the way the world changes around people. How one got spent your childhood or one's first day at school- these memories have no meaning during young but today, the same memory has a very different story to tell! The contrast between how you grew up and their lives today creates an identity of a person. These details of an individual's life are relevant to younger generations of readers. Not every chapter in one's life's story needs to be monumental – it just needs to be full of little stories and reminiscences that speak about the person and the times he or she lived in. Writers often need a "spark" to begin their journey down memory lane. Sometimes

answering a simple question can get someone thinking about a certain period in one's life, and suddenly lots of memories that one hadn't thought of in ages are right at one's fingertips. Memory plays a significant role in the writing of memoirs.

"Because memory invariably has limits, the self we construct is necessarily partial; memory ties together events, persona and feelings actually linked only in such accounts and not in life as it was loved; it equally necessarily relies upon fictive devices in producing any and every account of the self it is concerned with."(Stanley 1992, 62)

The role of imagination in a memoir

A vital question that is asked while studying life narratives is whether it's a piece of fiction or non- fiction? The role of imagination depends on the answer that one offers to this question. Molly Andrews book *'Narrative Imagination and Everyday Life,'* is the first book to study in detail the role that imagination plays in narrative psychology. *"It gives a panoramic perspective on story and imagination with regards to topics such as aging, politics and education. It combines personal reflection with scholarly research. It also provides detailed examples of role of stories and its relationship to the imagination, both in terms of potential and limitations."*(Molly Andrews 2014, 52.)

Life rarely follows the logical progression that most stories do. So narrative seems like an incongruous framing method for life's chaos, until you remember where stories came from in the first place. Ultimately, the only material we've ever had to make stories out of is our own imagination, and life itself. Storytelling, then fictional or nonfictional, realistic or embellished with dragons is a way of making sense of the world around us.

Narratives create identity formation and personalities

A life narrative in some fundamental sense is the story of the self. People come to know who they are when they write the stories of their lives. Thus, a personal narrative tends to make the writers sense of 'self' in any present moment seem more unified and organized than it possibly could be. The 'self' is less of an entity and more as a kind of awareness in the process of writing a personal narrative.

The selves that people display in a personal narrative are doubly constructed. Once, in a lifelong process of identity formation and the second time in the act of writing a personal narrative which is usually a comparatively a later phase. This identity formation is a gradual process and the writer of a personal narrative can trace the change only by looking back through decades. Identity formation is not available for consciousness inspection as it happens.

"We can never expect to witness the emergent sense of self as an observable event precisely because it is an ongoing process, taking place

mostly beneath our notice from day to day-a indeed, psychologically, moment to moment."(Eakin 1999, *x*)

How one arranges the plot points of one's life into a narrative can shape who a person is and this is a fundamental part of being human. The facts of someone's life, presented end to end, wouldn't much resemble a narrative to the outside observer, the way people choose to tell the stories of their lives to others an crucially to themselves, almost always does have a narrative arc. In telling the story of how you became who you are, and of who you're on your way to becoming, the story itself becomes a part of who you are.*"Life stories do not simply reflect personality. They are personality, or more accurately, they are important parts of personality, along with other parts, like dispositional traits, goals, and values,"* writes Dan McAdams, A professor of psychology at Northwestern University, in a chapter for the *APA Handbook of Personality and Social Psychology.*(McAdams 2013, 88).

In the realm of narrative psychology, a person's life story is not a Wikipedia biography of the facts and events of a life, but rather the way a person integrates those facts and events internally picks them apart and weaves them back together to make meaning. This narrative becomes a form of identity, in which the things someone chooses to include in the story, and the way she tells it, can both reflect and shape who she is. A life story doesn't just say what happened, it says why it was important, what it means for who the person is, for who they'll become, and for what happens next.

Memoirs and Women's self-expressions

A memoir can be read as a feminist critique that expresses self – representation. The advantage that a memoir has over an autobiography is that, while an autobiography encompasses the entire life of a writer, the memoir focuses on a particular memory. This is especially advantageous for women who do not wish to reveal their entire lives to their readers. When a life narrative is thrown open for public consumption, there are many takers waiting to know the otherwise well- guarded secrets of a person. A memoir focuses on a particular memory like childhood memories, war memories or the like, thus rescuing a woman from revealing embarrassing incidents of her life. The fact that men's life narratives are different from those written by women, introduces gender into the discussion of life narratives in general and memoirs in particular. Generalizations about women's lives are difficult to sustain when class, race, gender, sexuality and politics are incorporated into the discussion. These intersections further complicate the lives of women. The criticism of women's' life narratives creates a feminist criticism that these narratives claim self-representation, thus creating a space for themselves in their families, homes, society and in history. A life narrative seeks and confirms women's identities and shifted the notion that woman's space is confined to the kitchen alone.

Women hesitate to write life narratives. It is not easy to reveal their private lives in public so openly. Many women have written their personal lives through autobiographical novels, but refuse to call them autobiographies.

Why, if these texts have obviously autobiographical features, do their authors announce them as novels that refuse or divert an autobiographical reading?(Smith & Watson 2007, 363)

GayatriSpivak addresses this effacing of the fiction/nonfiction distinction by arguing that postcolonial writers at times conceive their narratives as 'withheld autobiography" In its place their apparently fictionalized narratives inscribe the voices of subjects without access to writing, converting as autobiographical discourse of subjectivity into testimony, which she defines as "the genre of the subaltern giving witness to oppression, to a less oppressed other." By theorizing this reworking of autobiography as a narrative mediating multiple accounts of silencing *that cannot be voiced directly*, Spivak suggests that such narratives rework the terms of the life narrative rather than willfully impersonating another's experience. (Spivak 1998, 7)

It is commonly accepted that identity or a sense of self is constructed by and through narrative - the stories we tell ourselves and each other about our lives. There exists a complex relationship t between memory, nostalgia, writing and identity. In the book *'Narrative, Memory and Identity,'* Nicola King examines a range of autobiographical and first-person fictional texts from holocaust literature, women's writing and popular fiction. Each text foregrounds issues of memory, history and trauma in the construction of identity. Reading texts of memory shows that 'remembering the self' depends not on restoring an original identity, but on 're-membering', on putting past and present selves together, moment by moment, in a process of provisional reconstruction. This book is a powerful contribution to life narratives and it is of relevance to those working in the areas of literary and cultural studies, which are witnessing a steady growth of interest in autobiography, theories of narrative, and the relationship between trauma, history and memory.

Conclusion

Many postmodern theorists have linked of mapping of spaces to the mapping of power. They have used mapping both literally and figuratively, and have reached a variety of conclusions about women's spatial order and its liberating, confining, or panoptical possibilities.

Women's life writings can be distinguished from male narratives. The way women remember and express themselves is radically different from the way in which men remember and write. This difference can be located through history. Women's life narratives articulate gender, caste, class, religion and sexuality and offer interesting intersections of study. Women narratives re-construct themselvesthrough spatial imagination. It is interesting to read how

women shift their identities from public to private spaces, thus creating new spaces for themselves. The themes and sub themes of life Women's narratives construct and represent their identitygenerating new spaces for them. The study of these narratives is important because they deconstruct the gendered self, creating a separate space and identity for women.

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Call for Papers for the Next Issue

U **Guest Editor** U

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Professor of Cultural Theory and
Intellectual History at the University of Sheffield, UK.

The Postcolonial Condition: Beyond the Poststructuralist / Postmodernist Impasse.

Postcolonial studies has been held hostage by the poststructuralist and postmodernist agenda, leading to a proliferation of politically ineffectual interventions, a range of caricatures of competing trends of thought, and a pervasive tendency to over generalize.

The Foucauldian conflation of knowledge of power has made it impossible adequately to consider the relationship between what are in reality two distinct but historically intersecting factors. Movements as varied as the Enlightenment and modernism have been consistently oversimplified and presented in distorted forms, which have been passed down to younger scholars as if they are simple truths. This is what philosopher of science Thomas Kuhn called 'normal science'.

This is a call for papers for an issue of *Writing Today* dedicated to articles from within the humanities and social sciences that explore alternative ways of theorizing the postcolonial condition. We welcome papers engaging with thinkers who propose alternative approaches to that offered by poststructualists and thinkers who may fall under the catchall-label of postmodernism. These may include, but are not limited to, Mikhail Bakhtin and the so-called Bakhtin Circle'; Edward Said; B.R. Ambedkar and the Dalit perspective; Franz Fanon; feminist and Marxist engagements.

Proposals and abstracts of c.300 words should be sent to Dr Paromita Chakrabarti at chakrabarti.p@gmail.com, or to Intekhab Hameed at drhameed.khan@gmail.com no later than 10 October 2017.