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Editor's Note

An arbitrary assortment of discourses, philosophies, theories, histories, spiritual or religious conventions, political representations and cultural practices, 'truth' generates infinite potential explanations to the fundamental queries of being. Introduced by the power structures, claiming authenticity and objectivity, truth occupies a unique stratum of everyday events and projects dominant subjectivities under the pseudo-objective corollary of the constructs. Assimilating the unambiguously stated equations of traditional and new media interpretations, truth sets momentum and parameters for the behaviour of the individual and communities as a redeemer of the desires and survival. The differential axioms of truth, often entail a subversive pattern of action and suggest strategies for the subaltern categories such as women, LGBTIQ, ethnic minorities such as Dalit, Black etc. Adapting itself to the pressures of propaganda, the egalitarian machines of truth, at times, subdue themselves to the impetus that is necessitated by the dystopias of democracy. Traversing across centuries and articulating the scientific and humanities rhetoric across fields and disciplines such as sociology, politics, anthropology, culture studies, ecocriticism, transnational studies etc. and articulating beyond the propositions of theoretical formulations of correspondence, pragmatic and coherence, truth not only conceptualizes the idea of reality but configures, updates and validates itself in sync with history and knowledge to resolve and resent and articulate the dissent against the varying climate. Drawing upon the theories from Plato and Aristotle to Friedrich Nietzsche, Martin Heidegger, Michel Foucault, Edmund Husserl, Slavoj Žižek and so on, truth intervenes with the conceivable ambiguities of the hyper sensitive realities, problematizes the postulates, undertaking the vindication of singularities in favour of multitudes of truths. The Singularities International Conference is anchoring on the theme of Truth sets the momentum for discussions on truth's becoming an array of truths in the post truth era when the times negotiate with the validity of statements and policies that they manufacture. This is an extension of the academic culture that the journal set to make the scholars intellectually engaged, not simply through publishing papers, but by means of the dialogues and interactions the Singularities Conferences initiate. By presenting Singularities Truth Conference Issue, we offer a reading platform that voices the multiple perspectives on truth(s).

P. K. Babu., Ph. D
Chief Editor

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Interrogating the Justice System in a Multi-ethnic State : A Study of Selected Yoruba Video Drama

Abstract

Law is a major instrument of maintaining cohesion in any given society. Its formulation, codification or unification as well as interpretation are major factors in determining the credibility of the criminal justice system and the level of legal conformity. The letter and spirit of the law are defeated when its formation, modulations, interpretation and enforcement are not products of the history and cultural values of a people. The focus in this paper therefore is an examination of the administration of justice in Nigeria through a textual analysis of selected Nigerian Video Drama. How do these characters treat or respond to law? Do judicial or legal officers (lawyers, judges, police, and prison officials) conform to rules in the discharge of their duties? Is there any consciousness of legality in the text? These and other questions are answered in this paper. Combining the historical and realist theories, I affirm that if the justice system of a nation does not grow from its cultural values and history, the level of compliance would be reduced. I also establish that judicial officers' ethical values would be grossly influenced and affected by a legal system that is not a product of national consciousness. We conclude that when a particular legal system within a multi-ethnic nation ignores its historic relevance, the law of that nation dies and the resulting consequence is legal anarchy.

Key Words: Letter of Law, spirit of law, justice, video drama, realist.

Introduction

Law is a major instrument of cohesion in any given society. Without a sound legal system, the society is plunged into a state of irredeemable anomy. The formulation, codification, unification as well as interpretation and enforcement of law in any society are major factors in determining its effectiveness and the level of compliance expected from the citizenry. When the justice system of a nation does not emanate from its national consciousness, when it is not a product of the people's ethnical or tribal collectiveness, law is bound to fail. In a manner of speaking, society's level of consciousness of its law is consequent upon the sources, the rational as well as the process of formulation and enactment. Law is therefore expected to grow as the culture grows; otherwise, its demands for conformity are consciously or unconsciously ignored. In this sense, its letters become spiritless and as such its interpretation and enforcement are replete with gross inconsistency and unpredictability that characterize the animal kingdom. The commission of any crime is conditioned by the pre-codification of certain acts or omission as crime. The process and rational for codifying specific acts or omission into crime is a necessary condition for willful compliance. Crime should be socially determined if law is to serve its purpose.

According to Dambazau (2007:48), a crime, in the strict legal sense of it, 'is a violation of the criminal law, which is subsequently followed by a legal punishment'. While in criminal

law, a crime 'is an act or omission, which attracts sanctions, such as fine, imprisonment, or even death' (45). The inference to be drawn from the above two perspectives of crime is that there must be a law in place and that there must be a violation of that law before a crime is said to have been committed. Consequently, the process and factors which influence the codification of an act or omission as a crime and the prescribed punishments are vital in the people's voluntary compliance. This is necessarily because the values of a particular society, to a large extent, influence and shape what constitute crimes and the punishment that follows. It is instructive, in this regard, to note the observation of a United Nations Research Institute in *State in Disarray: The Social Effects of Globalization (1995)*. According to the Institute,

Crime, in the sense of a breach of a legal prohibition, is a universal concept, but what actually constitute a crime and how seriously it should be regarded, varies enormously from one society to another. Perceptions of crime are not determined by any objective indicator of the degree of injury or damage but by the cultural values and power relations.

The above statement is true of most multi-ethnic nations with its attendant complications. A nation like Nigeria for instance, with its over 250 different ethnic groups as well as multiple languages, diverse customs and different religious persuasions, is bound to have innumerable complexities and complications in the process of formulating, interpreting and enforcing its laws. One among other reasons is because in most parts of the nation, interpretations and enforcement of laws are colored by all manner of sentiments that inevitable lead to a disregard for the outcries and outburst of the masses.

The above position is reinforced and substantiated by Freeman's (2001:9) statement that 'the social world is not structureless but faces what society has preselected and pre-interpreted by means of common-sense constructs of reality of daily life'. These preselected and pre-interpreted constructs are products of past history and present structure of our society. A society that loses its sense of history and ignores its own cultural values or abandons its ethical norms forfeits its chance of developing an enduring legal system.

Aims

My intention in this paper is to interrogate some selected video films in order to establish the reasons the legal or justice system in Nigeria is accorded less respect or completely disregarded. In this academic exercise, attempts are made to answers, even if they are not completely satisfying, questions such as; Do Nigerians, as depicted in the selected works, accord the law its respect? Are they ignorant of the law or do they willfully disregard the letter of the law? If they willfully disregard laws, could we find reasons for this? Do judicial or legal officers (lawyers, judges, police, and prison officials) conform to rules in the discharge of their duties? Do they follow, in the strict or simple sense of it, the procedural rules of court or rules of investigations? Are they true and faithful to the oath of office taken in the dispensation of justice? What role does evidence, either documentary or oral, play in the determination of cases?

In answering some of the above questions, I have drawn heavily from the selected videos films, YomiFash-Lanso's "*Awon*" (Net) (2013), Don Richard's "*AjagaOjiji*" (Sudden Calamity) (2013) and AbiodunOlanrewaju's "*ModebiOlami*" (My Place of Honor) (2013). All three films interrogate the subject of murder within the framework of the Nigerian legal system. These films provide a convenient ground for me to critically examine the social

vision or perception of the directors, of course from a legal point of view and see what possible conjectures could be validly made. My choice of the law on homicide is premised on my disgust of the accounts of numerous innocent convicts with various jail terms as well as countless number of impunity killings that have become part of rituals of daily life that inundate and challenge our humanity.

Theoretical Framework

There are numerous legal theories adopted by legal practitioners to interpret the relationship between the society and law. The workings of a nation's justice systems are measured by the philosophy or personality of the judicial officers, legislators, and drafters. To this extent, the interpretations and enforcement of a specific law are dependent, influenced or darkened by the prevalent legal theory at a specific time. Two of such legal theories adopted in this paper are the historical and realist movements.

The Historical school is a product of the reactions against the unhistorical assumptions of natural law theory, the disruptive effect of traditional standards which tried to establish a legal system based on reason without recourse to the past or the existing conditions. The theory considers history and culture as valid sources of law. Herder (1976), one of the fathers of the historical school, posits that the values developed by the different cultures and societies emanated from their own history, traditions and institutions. He insists that, for law to be accorded its respect, without cohesion, every society must be left alone to develop its own laws, in accordance with its national spirit. He argues further that every nation possesses its own individual character and qualities and no nation is intrinsically superior to others. There are innumerable legal manifestations peculiar to each nation and any attempt to ignore them may result into hurting what Herder calls the national spirit.

The law of a nation for Savigny (1966) was deeply rooted in the past and its true sources were popular faith, custom and the common consciousness of the people. Arising from this position therefore is the fact that tradition, customs and history of the people grow up into legal rules. For the historical theorists, customary law takes precedence over other forms of law.

The second theory adopted in the paper is the American Realistic Movement. The core of the realistic approach to legal problem is how the rule of law works, not what are in books. The realists have turned to economics, criminology, sociology as well as psychology among others in order to interpret the workings of law. Thus, to study the law as it works or functions means investigating the social factors that make the laws work and the social results of it. (Freeman, 2001:905). The factors (social, economical, historical) that influence and determine judicial choices are their concern.

For Realist like Frank (1947), what judges, lawyers, police, prison officials actually do about cases become law itself. This position accounts for why Gary, in Freeman (2001:827) draws a distinction between law and sources of law. Law for him, is what judges decide, everything else, including statutes are sources of law until interpreted by the court. The above statement implies that judicial precedents even become sources of law until the new case is determined because the new case is dependent on the interpretation given to the judicial precedents. Consequently, judges personality, their social environment, the economic conditions in which they are brought up, their business interest and their world view affect the dispensation of justice.

The combined effect of this theory is that when the justice system in a multi-ethnic state does not grow from its cultural values and history, the level of compliance would be reduced. It also implies that judicial officers' ethical values would grossly influence and affect a legal system that is not a product of national consciousness.

Analysis

Don Richards “AjagaOjiji” (Unexpected Burden) (2013) opens with a court episode in which Oladipupo, the accused who rapes his victim to death is put on trial for rape and murder. The other storyline is that of Barrister Tope who in an orchestrated conspiracy by his learned colleague and friend, Barrister Toyin, is sent to life imprisonment for the murder of one unnamed man who is his prime witness. In the third story of “AjagaOjiji” (Unexpected Burden), we encounter a lawyer Benson Oladunjoye, an-out-an-out cheater who in his greed for money, not only defrauds the clients he ought to defend in court but sometimes even refuses to show up in court. In spite of all warnings from his wife, he finally meets his Waterloo in the hands of one of his victims.

AbiodunOlawajaju “ModebiOlami” (Place of Wealth) (2013) also interrogates the subject of homicide. Here, BamideleAjasa is arrested, prosecuted and convicted for the murder of a co-tenant whose body is found in the boot of his car.

In “Awon” (Net) (2013) we encounter a lady, Rolake, who murders her lover because he prefers her friend to her. The relationship between Funsho, the deceased husband of Bimbo, and Rolake, the secret lover, dates back into their days in school. Rolake's bitterness and hurts are as a result of her ruptured womb which is the outcome of several abortions committed while she was dating Funsho. The conflict here is the conviction of Bimbo for the murderer of her husband, Funsho. A twist occurs when Bimbo's police officer's friend, Toyin, re-opens the case for investigation and discovers to her shock that, Rolake is the true murderer.

One major issue that immediately comes to the fore in most of the video films on homicide is the flagrant disregard for basic and fundamental legal principles by the directors of these films. The suspicion is either that these directors are ignorant of rules or that they deliberately deviate from them in order to cast a social loss of interest and trust in the Nigerian justice system. If the latter position is adopted, then the films become a parody of the Nigerian legal system which in many ways is no longer enjoying the trust of the masses.

The criminal justice system in any jurisdiction is based on a simple legal principle that a crime committed by an individual is done against the state. As such, the state, through its appropriate organs, prosecutes the accused in a court of competent jurisdiction. This however is not the position, in all the three video film interrogated in this paper. Neither the police officers are the prosecuting officers nor lawyers from the ministry of justice as stipulated in the criminal code. The deceased family, in all of these films has to hire, pay or even sometimes threaten the lawyer so hired.

The manner in which YomiFash-Lanso, the director of “Awon” (Net) (2013), handles his materials provides answers to some of the questions raised earlier in this paper. The police officers, in these video texts carry out their duty with little or no regard for professional ethics and the rule of law. From onset, they take the suspects as criminals. They merely look for circumstantial evidence to convict the suspect and never at any time treat them as innocent suspects to be proved guilty by a competent court. They brutalize all their suspects without any regard for law and neither do they allow suspect access to legal aids until they are ready

for prosecution. This, no doubt, results into man putting law in his own hands.

The investigation carried out by the nameless police officer in “*Awon*” (Net), which leads to the conviction of Bimbo, the deceased wife, exposes the incompetence of many police officer as well as incomprehensiveness and carelessness which characterize investigation process and which incurably leads to a complete and total miscarriage of justice. For one, the police officer relies on the evidence of the gateman without subjecting him to any further examination. For instance, the prosecution in “*Awon*” (Net) is based on three circumstantial evidences which the police officer and the judge do not subject to critical examinations. These pieces of evidence are the oral evidence of the gateman, who is not an eye witness, the finger print of Bimbo on the knife used to murder her husband and the blood stain on Bimbo's dress.

On the surface, these three pieces of evidence may be enough to convict a suspected murderer but the storyline reveals the carelessness and the hastiness with which the officer pursue his assignment. There were other items on the scene of the offence, the rod with which the murderer Rolake uses to knock the unsuspected Bimbo into unconsciousness, for instance. The police officer who establishes Bimbo's finger prints on the knife does not consider it important to search for other prints on the same knife or other subjects.

In “*AjagaOjiji*” (Unexpected Burden), the police officer, who investigates the case of rape and murder, instituted against Oladipupo, proceeds to court without any evidence. In fact, this particular case proceeds to trial and is subsequently determined without reference to any evidence. It should be noted that the *Evidence Act, 2011* states that the evidence upon which conviction is to be based must be beyond all reasonable doubts. Also, the arraignment and subsequent conviction to life imprisonment of Barrister Tope is pursued in such a manner that reveals the carelessness as well as the disrespects for the dignity of human life. The discovery of the lifeless body of the nameless eye witness of Barrister Tope in the boot of the latter's car and while on his way to court is not sufficient evidence to convict him. Question such as why should Barrister Tope kill his own prime witness and put the diseased body in the boot of his own car while driving to court does not pass through the mind of the incompetent police investigation officer.

“*ModebiOlami*” (Place of Wealth) (2013) does not represent a different scenario. The discovery of BamideleAjasa's co-tenant's body in the boot of the former's car is the only evidence the police officer in the film has for proceeding on trial. Right from the stage of arrest to interrogation investigation and the preparation for the trial, the abuse of the entire process is so forcefully projected that one wonders whether there are specific laws guiding the justice system in Nigeria. From the facts evident in the selected video texts, what the police officers say law is, is what it is. Their complete disregard for the letters and the spirit of the law becomes the ideal for the ordinary man on the street.

Lawyers and judges disregard for law is not different from that of the police officers encountered in the texts. All the lawyers in the selected video texts continually trample on the face of the law and subvert provisions of statutes. Both the prosecuting and the defense counsels display a high level of incompetence that ought not to be seen in a lawyer of their status. The worst scenario is seen in the defense counsel, who display their complete ignorance of the requirements of the law in establishing a case of murder against any suspect. Such important legal requirement of *Mens Rea* (the intention to kill) is never brought up as a defense. It is to be noted that for a suspect to be prosecuted and convicted for murder, proof of

an intention to cause grievous bodily harm would suffice to establish *Mens Rea*.

Equally, defenses such as mistake, insanity, intoxication, provocation, and accidents are never brought up by the defense counsel. The defense counsel, for one could have brought up a defense of accident provided for by section 24 of the *Criminal Code, Law of the Federation 2004, Chapter C.28*, even if he has a little doubt in the evidence provided by the suspect. Accident is an event not intended nor foreseen. The law states that if an act or omission occurs and it is shown that the accused did not intend it to happen, or was not reckless or negligent, the accused is not liable. A defense of mistake provided for by section 25 of the *Criminal Code, Law of the Federation 2004, Chapter C.28*, as well as for provocation section 318 of the criminal code would have been best deployed by the defense counsel even if he still loses the case. Lawyer Toyin in an interview granted to lawyer Tope's brothers explains that insanity and provocation are valid defenses in murder cases. She, however, does not plead any of this in court.

The judge who has a role to point the counsel to the issues of factual and legal causation in the case of murder does nothing close to that. The “*de minimis rule*”, for instance, is not applied in any of the court cases. The rule applies when the original injury arising from the defendant's conduct was more than a minimal cause of the victim's death. Even if the factual causation is established, the judge must consider whether the defendant's acts are sufficient to amount in law to cause the victim's death. The prosecution, for instance, must show that at the time of the victim's death, the original wounds or injuries inflicted by the defendant were still an “operative and substantial cause of that death”.

The materialistic tendency that characterizes the legal profession is strongly projected in all the lawyers encountered in our selected texts. In “*AjagaOjiji*”, Lawyer Benson claims to be an expert in murder cases and flaunts his ability to obtain judgment in favour of any criminal irrespective of the magnitude of his crime, of course without any concrete evidence to support his claim. His insatiable desire for wealth according to him is the reason he is willing to twist the arm of justice for the highest paid client. He charges between N5m and N15m. The same greed accounts for why lawyer Toyin in “*AjagaOjiji*”, does not hesitate to murder the prosecuting counsel's principal witness with a high degree of impunity. Even in “*Awon*”, money serves as motivation for the nameless lawyer who argues for the conviction of Bimbo, the diseased wife.

These films project distrust of the masses in the legal system and the pervasive myth of the lawyer as a liar and fraud, who pursues his career as a business man. Lawyer Ben in “*AjagaOjiji*” prefers payment in cash to avoid the prying eye of the 'envious' members of his profession. His wife, while disassociating and distancing herself from his unprofessional conduct, states that:

A lawyer is ordinarily the hope of the common man, a man whose duty is to defend fairness, justice and equity. A lawyer becomes a criminal if and when in his defense of murderers, he deviates from these.

The disenchantment of the masses in the justice system is projected almost to a point of fault. Most of the characters express their disgust in the system. This accounts for why they are willing to offer bribes to any officer of law without fear of possible prosecution for bribery and corruption. Some of the character even resort to seek magical intervention in cases they should normally have won. In “*Awon*”, Bimbo's parents make recourse to the *Ifa*

in order to obtain justice. In “*AjagaOjiji*”, Tope's younger brothers who are students of criminology, take up the investigation of their brother's case when both the police and the court have failed them. The investigative insight display by these young boys is an indictment on the entire justice system in Nigeria. They are willing to take up the task of finding out the truth even at the risk of their own lives. As one of the brothers puts it, 'It is suicide to trust the police in any matter; either as the accused or the victim'.

The attitude most of the characters portrayed revealed that there is a dislocation between law and culture. On the one hand, these characters, both as law enforcement agents or legal practitioners, as well as the ordinary citizens, did not display any significant consciousness of the existing laws and as such relied on their own understanding and definition of what is right and wrong in the circumstances they found themselves. This is an indictment on the Nigerian legal system that is characterized by uncommon unpredictability associated with most multi-ethnic societies. On the other hand, where the characters demonstrated a little knowledge of the existing law, they, with a high degree of impunity, willfully disregarded it. What was the order of the day, in the worlds of our selected texts, is an abysmal lawlessness that is a product of a dysfunctional society, an antithesis to the ideal.

It is instructive to note that in spite of the topicality of the subject matter of the selected video texts, the directors do not blend it with a profound form. Their techniques are not deliberately deployed to reinforce their ideas. Oral forms, such as proverbs and songs could have helped to enrich their works aesthetically. This criticism however does not disrobe the films of their merits even if they appear to have sacrificed aesthetic profundity for thematic clarity.

The conclusion that naturally arises from the foregoing is that when the justice system of a society is plagued with skepticism, suspicion and ethnic sentiments, no slight compliance is expected. The notion that 'ignorance of the law is no excuse' is subverted since such laws are designed and couched in a manner that nourishes the ignorance of the masses in the first instance.

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Surmounting of Hallucinatory Additive in *Amen*

Amen is a 2013 Malayalam- language musical romantic satire movie with musical satire written by P. S. Rafeeqe and directed by Lijo Jose Pallissery. The film stars Fahad Faasil, Indrajith Sukumaran, Kalabhavan Mani, Swathi Reddy, Natasha Sahagal and Rachana Narayanankutty in lead roles. The film revolves around the events that happen in picturesque Kuttanadan village following the arrival of a young priest Vincent Vattoli. The film was released on 22 March 2013. *Amen*, the movie is basically a love story and fable on how God actively takes part in each other's lives. The solitary inadequacy is that the movie is a bit too prolonged in the middle of the second half which also has some euphoric moments.

Hallucinatory realism is a vaguely defined term that has been used since at least the 1970s by critics in describing works of art. It may have some connection to the concept of Wikipedia: magical realism although hallucinatory realism is usually more specific to a dream-state. Hallucinatory Realism is a term that has been used with various definitions since at least the 1970s by critics in describing works of art. In some occurrences the term has had connection to the concept of magical realism though hallucinatory realism is usually more specific to dream state.

In 1981, *The Oxford Companion to Twentieth Century Art* listed hallucinatory realism as one trend of surrealism-"a careful and precise delineation of detail, yet a realism which does not depict an external reality since the subjects realistically depicted belong to the realm of dream or fantasy" (139).

Chinese writer Mo Yan won the Nobel Prize in literature on 11 October 2012. The Swedish Academy, which selects the winners of the award, praised Mo's 'hallucinatory realism', saying "it merges folk tales, history and the contemporary". The award is a cause of pride for a government that disowned the only previous Chinese winner of the award, an exiled critic. Mo Yan's pen name means 'Don't Speak'. His real name is Guan Moye and the writer who has become the first Chinese citizen to win the Nobel Prize for Literature is a man of few words in public. Yet in print he is volubly expressive.

Many observers including some in China may be surprised that popular Japanese novelist Haruki Murakami didn't won Nobel Prize in the year 2012, but of contemporary Chinese authors, Mo Yan has long been seen as having perhaps the most realistic claim to the prize. From his early works such as *Red Sorghum* (1987) to *Life and Death Are Wearing Me Out* (2008), he has dedicated himself to creating his own unique literary world in his fiction. Mo Yan's works are epic historical novels characterized by hallucinatory realism and containing elements of black humor. A major theme in Mo Yan's works is the constancy of human greed and corruption, despite the influence of ideology. Using dazzling, complex, and often graphically violent images, he sets many of his stories near his hometown, Northeast Gaomi Township in Shandong province.

Dating back to mid 1980s, Mo Yan, in his work *Some Young Soldiers Thoughts about Literature*, he strongly held that he learnt a lot from Latin American literature, especially

Magical Realism. "In 1985, I created about twenty works, which were affected by foreign works, especially Marquez's *One Hundred Years of Solitude* and Faulkner's *The Sound and the Fury*" (35).

Hallucinatory Realism is a vaguely defined term that has been used since at least the 1970s by critics in describing works of art. It may have some connection to the concept of Wikipedia: magical realism although hallucinatory realism is usually more specific to a dream-state. Hallucinatory Realism is a term that has been used with various definitions since at least the 1970s by critics in describing works of art. In some occurrences the term has had connection to the concept of magical realism. Mo Yan's surpass of Magical Realism lies in his effort to write in a style beyond the influence of Chinese storytelling and Magical Realism, which not only shows the inheritance of loss of history but also differs Hallucinatory Realism from Magical Realism. From Mo Yan's works, we may find that all his works have a close relationship with root-seeking theme by juxtaposing myth and realism. Mo Yan, in his novel *Red Sorghum*, has noted that, "on the surface, *Red Sorghum* seems to be about the war against Japan. But in reality, it's about the folklore and legends told by my kin. Of course, it's also about my longing for the contentment of love and a life of freedom" (226).

University of California Davis professor Elisabeth Krimmer praised Annetta Von Droste-Hülshoff's hallucinatory realism because "the transition to the dream world is even more compelling because it is preceded by a detailed description of the natural environment" (135).

Hallucinatory Realism is a term that has been used with various definitions since at least the 1970s by critics in describing works of art. In some occurrences the term has had connection to the concept of magical realism. Hallucinatory realism is usually more specific to dream state. The term occurs in the motivation for Mo Yan's Nobel Prize in Literature.

Hallucinatory Realism is entirely different from magical realism. We can say that it's magical realism when a man or single character fell in any kind of fallacy or magical thoughts. But hallucinatory realism is when entire society or group of people fell in such a situation due to some supernatural forces. If a man or a particular individual fell in un-real situations we can't say it as hallucinatory. If an individual fell in un-real situations we can't say it as hallucinatory. But it is clear from the movie that whole people in Kumaramkari village fall in Hallucinatory realism. The reason for hallucinatory realism is due to the single character young priest father Vincent Vattoli. We finally realize that the young priest in church was not actual priest but he was the saint Geevargheese. The poor people in Kumaramkari need a place to get together, and to get a relief from their pains. When the senior father Ottaplakkan decided to demolish and rebuilt the church, people around Kumaramkari Church fell in pain and sorrows. Innocent people pray god in their struggle period. The young priest father Vincent Vattoli has found difficulty to reach into the hearts of the common man of the village.

In *Amen*, Lijo, the director, endeavors a contrast from his earlier thrillers and takes us to the backwaters of Kumaramkari – a land where church rules supreme with the divine powers of Saint Geevargheese. *Amen* also appeals for the characters that Lijo has created, as well as the residence and optimism with while the principal actors bring alive the characters on screen. At the end of the movie Hallucinatory realism surpasses the Magical realism. There

are many scenes which show the surrealism and magical realism but at the climax of the movie we can see the dominance of hallucinatory realism over magical realism.

The Christian apostles Peter and Paul were also apparently repeatedly subject to sleep paralysis hallucinations: “Peter was sleeping... an angel of the Lord appeared and a light shone...” “One night the Lord spoke to Paul in a vision...” “Last night an angel of God... stood beside me and [spoke to me]” (Acts 12:6-7, 18:9, 27:23).

Ezekiel's prophetic writings and John's entire revelation are veritable out-of-body experience journals: when “the Spirit lifted [Ezekiel] up and took [him] away” or “the angel carried [John] away in the Spirit,” like Tecumseh's brother and the Vijnanabhairava's author, they both heard “the roar of rushing waters” (Revelation 17:3, 19:6, Ezekiel 3:12-14, 1:24).

Saint George (Saint Geevargheese) is the leading icon in the Malayalam movie *Amen*. The people in Kumaramkari village are deep believers of Saint Geevargheese. He was a Roman soldier and military officer in the Guard of Emperor Diocletian of the Roman army, who ordered his death for fainting to recant his Christian faith. As a Christian Martyr, he later becomes one of the most venerated saints in Christianity.

Throughout the movie we can see people offer their prayers to saint Geevargheese under a statue in front of Kumaramkari church. When the movie reaches to its climax we can see people in Kumaramkari praying for the victory of KumaramkariGeevargheese Band. There is a witty dialogue from Therutha to her friend about saint Geevargheese. She too prayed in front of Saint's statue for the victory of KumaramkariGeevargheese Band and for the successful performance of his son Paily in Geevargheese Band.

Therutha's friend: Why do you touch and kiss the horse and the snake?

Therutha: Saint or the horse or the snake...! Let anyone of them

Helps the band to win! My Saint!

When Therutha's friend enquired her, why she kissed horse, snake and saint? She replied that don't know who helps Geevargheese Band. In this scene she explains the physical feature and history of saint, snake and horse. The entire people of Kumaramkari village offer their prayer in front of Geevargheese Saint for the success of Geevargheese Band.

As A. J. Ayer put it in *The Foundations of Empirical Knowledge*, the argument from illusion is his answer to the question, “Why may we not say that we are directly aware of material things?”(28). There are many different versions of 'the argument from illusion.' One of the ways in which these arguments differ is by focusing on either illusion or hallucination. For now we will focus on a version of the argument based on cases of hallucination:

The most popular response to the argument from illusion for most of the 20th century was to accept the argument, and its conclusion that the immediate objects of perception are always internal to the mind. The view which resulted was called 'the sense datum theory of perception', because the mind-internal things which were supposed to be the objects of perceptual experience were called 'sense data'.(28)

Senior priest father Abraham Ottaplakkan decided to suspend the church band because of their recent failures in competition. He wished to suspend Geevargheese Church Band, so he called entire Kumaramkari people to know their opinion about church band. The church had

supreme power in Kumaramkari and the poor innocent people prayed in front of their saint to maintain the church band. Louis Pappan along with other artists had a belief that their saint will surely help them from this situation at any way. Actually father Vincent Vattoli's alight in Kumaramkari was the real blessings of God to the people in Kumaramkari village. His first interest was in Geevargheese Band issue and he tried maximum effort to attract people towards Geevargheese Band. His speech in church encouraged everyone, his divine words fell others including senior priest father Abraham Ottaplakkan. At last church committee dispersed and decided to stay church band forever.

Therutha (KulappulliLeela) is the owner of a toddy shop in Kumaramkari. She says yes when her son farts in front of others in her toddy shop. Paily (ChembanVinod Jose) who is the only son of Therutha always responds in an illogical manner. He has a childish character and Therutha considered her son still as a kid. When mother asks his son when he farts! Everyone in the toddy shop laughs at her and some of them tease her. Her sudden responds in her appearance and comment made others into a hallucinatory world. She suddenly appears as a Goddess who is being ready to bless her worshipers. The entire people in the toddy shop fell into a fantasy world for a moment.

Son! Did you call me?

Here is a son who farts! And a mother who responds to farts!

Son! Don't suspect the anus that farted! I you wipe it with sand,

You can eat it with rice flakes!

Hallucinatory realism is clearly revolved at the climax or end of the movie. Father Vincent Vattoli creates a magical world in front of every people in Kumaramkari. The saint appeared as father Vincent Vattoli before the coming of real priest. The villagers understood their truth at last when real father Vincent Vattoli arrived at Kumaramkari. There is a reason for each and everything. Here God arrived as father Vincent Vattoli to help the poor and innocent people of Kumaramkari. Church Band was the central or important thing in Kumaramkari.

The second intention of the saint was to help Solomon and Shoshanna. Their love was pure and he even tried to help them by eloping from Kumaramkari. He who actually persuade and helped Solomon to lead the church band and he really blessed him by removing his psychological problems. Father Vincent Vattoli helps Solomon and Shoshanna to escape from the village on the eve of a church fest. Both were performing the cultural tableau in the occasion, and they try to escape from these by switching lights off. Solomon was in the costume of Jesus Christ. Unfortunately both of them caught by the relatives and Solomon were beaten very badly. That scene draws symbolic into our mind and it seems how Christ was badly treated before crucifixion.

The poor people in Kumaramkari need a place to get together, and to relieve their pains. When father Ottaplakkan decided to demolish and rebuilt the church, people around Kumaramkari Church fell in pain and sorrows. In some particular part of the movie the whole society has needed someone to support and protect the social harmony. Innocent people pray god in their struggle period. The young priest father Vincent Vattoli has found difficulty to reach into the hearts of the common man of the village. He gets closer to Solomon initially and to the French women Mischelle. After few meetings father Vincent Vattoli becomes splendid icon to Mischelle, she might grow her love above the priest.

When father Vincent Vattoli reached Kumaramkari, he was welcomed with a toffee by Solomon. He alights in Kumaramkari with French girl Michelle. From there hallucinatory realism begins among poor villagers. Actually the young priest father Vincent Vattoli was the saint himself. We can see his humor rich and witty dialogue between Kochuousep. He moves towards a nearby shop and asked for a lime soda. At that moment Kochuousep arrived there and enquire his details. Kochuousep was the first who realized that he was not the man from America but he was the young priest. We will get an idea about young priest when Chachappan meets Kochuousep and he offers a big fish to church kitchen. But he was sure that Kochuousep will not give it to church and he will take it to his house.

We can also see the priest's encounter with Kochuousep. When father talks with the Kochuousep, he was sure about Kochuousep that he was the sacristan of the parish. Kochuousep invites him to the scooter and ask about his future plans. He also mentioned Kumaramkari church and about native peoples. He said that none will go home without seeing the saint in parish. He actually misunderstood the priest as the son of Puthukudi Thomas sir. When they reached the church he again enquired Vincent Vattoli about his marriage. His reply struck Kochuousep and he understood that he was not the son of Puthukudi Thomas sir but he was the new young priest in Kumaramkari church.

Kochuousep: Are you son of Puthukudi Thomas sir? From America and then Bombay.

Vincent Vattoli: Yes, how did you guess?

Kochuousep: You are a replicate of Thomas sir. Can't I recognize? Where are your things?

Vincent Vattoli: it will come in boat later, now I have come!

Kochuousep: Come on, ride as my pillion!

Vincent Vattoli: I want to go to church.

Kochuousep: Will people coming to Kumaramkari go home Without seeing the saint?

Get on the bike. I am also going to the church and

This bike belongs to the church.

I am the sacristan, Ousepp.

We can see his super power when Kochuousep and Chachappan talked each other. He made a prediction about the Kochuousep. His prediction was true and Kochuousep did not give the fresh lake fish to senior priest father Ottaplakkan. But he took it's to his house.

Chachappan: Sacristan! Give this to the senior father!

Kochuousep: ok!

Chachappan: Tell him Chachappan gave this!

Kochuousep: What is the matter?

Chachappan: I want to stop drinking.

Kochuousep: ok! I will.

Chachappan: Inform Father to pray for me at a convenient time!

There is no urgency! He can take his own time!

Kochuousep: I will give him!

Senior priest father Ottaplakkan decided to rebuild the church. He calls his men to remove saint's stone pillar from church. Labors came up with their weapons and they began to destroy the church. The evil characters in the movie also accompany father Ottaplakkan to break down the church. Philipose, Mathayichan, contractor and engineer was present in church that time. Ottaplakkan ordered the workers to remove the statue of saint first. When they hit on the saint's pillar, a huge sound appeared and the church was with full of lightning and thunder. Poor workers escaped from church with fear. They all heard the voice of horse feet's all around the church. After that incident three good things happened in Kumaramkari. Senior priest Ottaplakkan decided that there is no need of rebuilding the church right now, the second was marriage of Shoshanna and Solomon and the third incident was Kochuousep decided to give the will papers of Solomon's house and property.

Saint who appeared as father Vincent Vattoli made the whole villagers in a hallucinatory world. He indulges in the problems of poor's especially in issues of church band. At the end of the movie every one realized that father Vincent Vattoli was the real saint when original young priest father arrived in Kumaramkari. Arrived priest showed the same things what the saint had shown in Kumaramkari. He also moves to a market near and asked for a lime soda. At the beginning of the movie father Vincent Vattoli alighted in Kumaramkari with a French girl Michelle. But at last she was ready for her departure to France when father Vincent Vattoli deny her love and he advised her to be his friend always. He too accompany with her to boat – jetty. When the boat arrived there she saw the same father Vincent Vattoli with the same costume and a guitar on his shoulder. She became surprised and looked back. But she didn't see Fr. Vincent Vattoli who alights in Kumaramkari with her. She saw a model of saint Geevargheese in the place of priest. Thus she understood that it was the real saint who made company with her. She also noticed the new man who arrived from boat. He also followed the same practice what former Vincent Vattoli did. He too moved towards the same near- by shop and asked for a lime soda.

Sacristan Kochuousep was the first one in Kumaramkari who realized first that Father Vincent Vattoli was the new priest. He received a phone- call from bishop's residency to convey an important message. The message struck Kochuousep and phone receiver goes down from his hand with fear. The message was about the new priest Father Vincent Vattoli who is coming to join Kumaramkari church.

Clerk: Calling from the Bishop's palace!

Kochuousep: Yes, please tell. It's Kumaramkari church.

Clerk: Father Vincent Vattoli is coming there,

To took the charge of Kumaramkari church.

Kochuousep: Ok!

Clerk: will reach there today morning!

Kochuousep: Let it be, and then who is the guy here?

There is the ideological clash between the orthodox head priest father Ottaplakkan and father Vincent Vattoli, who has a modern outlook and believes in changing with the times. Father Vincent Vattoli is entirely different from head priest Ottaplakkan. Father Vattoli shows his kindness toward the poor in Kumaramkari and he tried to rejoin Solomon and Shoshanna. He tried to help Solomon and Shoshanna in eloping from Kumaramkari. That incident made senior priest Ottaplakkan more arrogant and he decided to complain against father Vattoli to the higher missionaries. He ordered Vattoli to pack his dress and ready for the departure. That day both priest Ottaplakkan and sexton Kochuousep saw a magical dream. Actually it was not a dream, a kind of magical reality in which Bishop appeared in church and order senior priest Ottaplakkan to take care of his cousin father Vincent Vattoli.

Bishop: father Vincent is son of my cousin! This is his first parish.

Let him continues here!

Ottaplakkan: Yes, let it be so!

Bishop: Then you think about it and do what is required!

Ottaplakkan: Yes.

The people in Kumaramkari village rushed towards the church to know what the real truth is and to see the new father Vincent Vattoli. Senior priest Father Ottaplakkan feared when he realized that the man with him was the saint Geevargheese.

We can also say that movie *Amen* goes in a cyclic process. The movie begins with the divine elements of church and it also ends in such a way. In the beginning of the movie we can see the fate of Emperor Tipu Sultan and his soldiers when they made an attempt to destroy the church. Same happens in the climax of the movie when senior priest father Ottaplakkan and Kochuousep made an attempt to destroy the church with the help of their workers. It is clear that whoever tried to destroy the church will face the aftereffects soon.

On a special dawn time Solomon had an encounter with his dead father (Esthappanasan) and two angels who always accompanied his father. Here we can see the comic action which is a mixture of fantasy elements. His father had come with an advice to his son Solomon to overcome his psychological blocks in playing Clarinet in front of others. We can also see angels came up with a glass of coffee for Solomon to remove his cold. Finally he expressed his wish to Solomon that he should play Clarinet in that day's band program.

The movie *Amen* begins with the musical show and it also ends with the musical show. In the beginning we can see the failure of Geevargheese Band in their competition and towards the end we can see the victory of Geevargheese Band. The movie also introduces the protagonist Solomon and heroin Shoshanna as lovers and movie also ends with their marriage. We can also say the entry of father Vincent Vattoli who made a twist in the story. His alight in Kumaramkari village made many changes and the movie also ends with the same entry of father Vincent Vattoli. When the movie begins we can see that people in Kumaramkari rushes to the church in their boats and in the climax scene also we can see the travel of people towards Kumaramkari church.

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Feudalism, Power and Violence against Women: A Study of Tehmina Durrani's *My Feudal Lord*: A Devastating Indictment of Women's Role in Muslim Society

Abstract

Violence against women is a worldwide issue that overrides cultural, ethnic, racial, religious, class and economic differences and factors. Gender specific violence and their forms can be viewed in the discourse of power. And power is normally considered to be the ability to get things done and the ability to control everything. Hence, in the context of truth, feudal system and self, I have taken Tehmina Durrani's "My Feudal Lord", an autobiography, her autobiography has an intense reflection of her life. And it chronicles Durrani's marriage to Mustafa Khar, a feudal lord from Punjab. The paper aims to explore the subjugation of women and violence against women in feudal society through the perspective of Durrani. And it attempts to spotlight how women is in the social constrains under the power structure which has marginalised the women. And the society where the women suffer letdown, thwarting, dismay and mocking.

Key Words: Domestic Violence, Discourse of Power, Truth, Feudal System, Self.

Introduction

The paper is a study of Tehmina Durrani's autobiography *My Feudal Lord*, 1994. Her other works include: *Mirror to the Blind* (1996), *Blasphemy* (1998), *Happy Things in Sorrow Times* (2013). *My Feudal Lord*, it is a narrative of true archetype of women's plight and their repressed conditions. It has been written unambiguously and specifically in Pakistani context referring to the plight of women in Patriarchal symbolic order. The selected text has a peculiar and specific background which is kept apt to Michael Foucault's concept of power and truth, upholding the symbolic order which makes women remains at the mercy of what the men in their lives and society consider best for them.

Durrani's autobiography has three parts named as Lion of Punjab, Law of Jungle and Lioness. This trio evidently marks the development of Durrani from an ordinary and unimportant house wife to an emancipated and unbound woman who fights for equal rights. The first and second part deal with Durrani's victimization by the abusive husband and the last part bring out the changes occurring in her personality. Firstly, *My Feudal Lord*, poses a serious challenge against the power structures such as family, marriage, patriarchy and feudalism. Which are the root cause of gender disparity and violence against women in a very subtle manner. Secondly, she reveals her feeling on the themes of sex and sexuality. It created a storm in the then society for the time. Finally, it also throws light on her role as a politician for the release of her husband from jail and then to get "herself" released from abusive marriage (the gradual development of self through the process of such odds and atrocities).

Violence against women is a worldwide issue that overrides racial, cultural, ethnic,

religious, class and economic difference and factors. But in this study our emphasis is on domestic violence, which has been expressed by Durrani as physical violence against her and other wives of Khar, i.e by her husband.

“Suddenly he threw me down on to the bed and jumped on me. Sitting astride my belly, he slapped me in the face repeatedly with his open palm, forehand and backhand. The sounds of his blows seemed too loud to remain confined to the four walls of the room. I fought to stifle my screams as he pulled at my hair, thrusting my head from side to side. Like lightning, he leaped off me.....I felt a wetness run down my legs, but had no time to realize that my bladder lacked the strength to face this kind of fear. He threw me against a wall, picked up and threw me against another one—again, and again, and again.....”(page no: 102-103).

As the menace of violence against women continues unabated, it is pertinent to examine the underlying male mindsets that cause these acts of violence to be committed. Taking a Foucauldian approach of discourse of power, will discuss on patriarchy, feudalistic patterns of violence against women that centre male-domination and perpetuate oppressive and violent treatment of women and their subjugation through various acts of physical abuse and control over women thinking also. And thus it further leads underlying factors that can contribute to women's marginalized status in a society which is governed by such power structures.

My Feudal Lord shows a woman has conventional existence and strained relationship with her mother (family which is primary unit of society). It is owing to Durrani's young age and alienation from her family that opts to marry Anees (first husband of Durrani) who being a junior executive in Shipping Corporation. Durrani sought to escape through marriage as she acknowledges,

“I wanted to escape from my family”(page.37). Since she never loved Anees, therefore, there was always a sense of incompleteness in her. This quote from the text leads us to draw multiple meanings but we cannot adhere to one of those.

In Pakistan and other South Asian countries, marriage is considered a goal of life for a girl. She is looked down upon without a successful married life. Durrani says “I had fallen into the classical trap of the Pakistani woman, the goal is marriage and once achieved, the future is a life of total subordination. I had no power, no right, no will of my own”. (page no: 100).

The above lines help us to understand how the gender indoctrination has been deeply rooted in the minds of woman. This does not allow to pursue her own thinking and decision making ability. And at times these values and impositions cause mayhem in the lives of bearers.

The other instances of how gender indoctrination over rule the woman and her mind,” what was happening? I did not know how to handle this Chameleon of a man. I thought that I had changed, I thought that we had changed”.(page no : 343).

Whenever, Durrani thinks about starting a new life, she finds herself confronted with the cultural and gender discourses. It does not affect Mustafa Khar in the same way as their separation would affect Durrani's life, she knows about these facts well. She will have to lose her children, property, her paternal relations too.

Due to these reasons, she tries her best to live with Mustafa Khar. But by writing her

autobiography, she challenges the socio-cultural ideologies and power structures that enable and validate the differences in gendered identities. And the acts taken up by any woman leads think of repercussions it will have on their lives. And such was the condition of Durrani too.

Arundhati Jaysinghrao Pawar in an article, "Autonomy, Rebellion and Religion in Tehmina Durrani's Narrative 'My Feudal Lord'", says that the narrative:

".....provides a role model of modern woman to the otherwise inhibitive Pakistani women who are the victims of the atrocities of their conservative society. The narrative sent ripples in Pakistan as Tehmina unhesitatingly voices her personal trauma as representative of large majority of vulnerable Pakistani women trapped in the complex web of Muslim society...(139)".

Whether Muslim or any other community of the world, the predicament of women is all the same. The very location and representation of an individual by her social surroundings and other (cultural) discourses, make her different and inferior to man.

"According to the feudal tradition, a wife was honour-bound to live her life according to her husband's whims. A woman was like a man's land—' the Koran says so,' he said".(page no: 107).

In this way, men use religion to endorse his opinion about the women's role in family or society. The words uttered by Khar are the reflection of Feudal system which has been engraved in the mindsets of male. And this mindset treats woman nothing but as land (object) and as their property.

The study would also like to bring the Bourdieuan concept of Habitus for close reading of Feudal system. Which will help us to understand a number of divisions in our social order. According to Bourdieu (1977) structuring of individual's habitus starts from the very childhood and is strengthened throughout the life.

Bourdieu's (1977) Theory of Practice, contains three main elements namely; field, capital and habitus. Social contexts and structures(field) where certain rules apply, and also of one's disposition(habitus and agency), i.e which is our system of thinking, feeling, perceiving and behaving, which depends on relative amount and structure of possessions(capital).

Hence, in this view, Mustafa Khar represents his feudal system of Khar not only generates and nurtures different scheme of perceptions, thoughts and actions for men and different for women, but also helps in to maintain man's power and hegemony over women. The common and established perception of this system is that a man is supreme being owner and proprietor of a woman. And the very notion and attitude towards woman is developed and constructed through this feudal system. Therefore, the feudal system has produced out of it very inception many Khar's, which has put many lives of woman in trouble and made them victims of its over possessed rule of subjugation.

Conclusion

Michael Foucault, claimed that 'where there is power, there is resistance'(1978:95-96). This statement is true in case of Tehmina Durrani, who narrates her will to understand and stood against the brutality of power. Which took her around fourteen years of her life. The resistance of her against uncivilized man like Khar gave her a room of one's own. And further the plight and struggle of her helped her to shape her 'self' and helped her to know that she has her identity as a woman and other woman's identity at large and particularly her's.

When self is lost??
Man moves as the flowing river
And breeze like a wind
So don't let yourself to bent
Whatever circumstances you face,
Remain to your self
Whether in haste, sorrow or joy....
Be true at least to your.....SELF.

Thus, the study brought the phenomenon of violence against women whether gender based violence or other is present in our society or not. According to Durrani, women should raise her voice against violence and mistreat by their husbands or Lords. She believes on the suggestion that; sis to instruct our populace not only in the transactions of the humanity, but also that of religion Islam and other forms of power structures too. There is a powerful and vital requirement for mobilizing and sufficiently using all associated divisions of society for planning policy and plans. And not only Pakistan but also other countries cannot become a modest, liberal, wealthy and a prosperous state without intensification of civil society. Durrani becomes the mouth piece of the woman of Pakistan. Therefore, it can be concluded that Durrani becomes an important agent of change who boldly declares her invulnerable identity in these words, “well Mustafa, now the world will soon know you only as Tehmina Durrani's ex-husband”. Hence the paper culminates with a message that each individual and every woman should realize her potential and strength. And shall not give way to subjugation and oppression. And must learn to confront actions of her male counterparts.

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Mapping Terror in The War of Words: Deconstructing The Phantom of The 'queer' Muslim Terrorist

Today's language of terrorism is inseparable from the larger discourse that has emerged around 'September 11' which is buttressed by a plethora of warmongering think -tanks and advisory committees, information and disinformation services. One cannot free oneself from the hegemonic discourse of terrorism. This disentangling of terror from terrorism can be seen as a dilution of the political, even as a capitulation to a form of philosophical thinking that risks anaesthetizing the 'real'. It could be argued that these political blunders and semantic shifts in the language of war are not new. The term 'rogue' is often associated with the terrorist, a wild animal capable of running amok at any moment. Jacques Derrida reminds us that 'the rogue is not simply an animal but the very incarnation of evil, of the satanic, the diabolical, the demonic- a beast of the Apocalypse'. Primordial associations die hard even as 'beasts' are tamed or culled, and the language of violence and terror 'cleaned up'. Political construction of 'Muslims' in the Indian context witnesses the predicament of 'passing as a Muslim' at a more phenomenological level. This is best understood as a process, a movement which opposes the tendency in identity politics to 'fix' identities within a grid of signs and stereotypes. This dynamics of 'passing' can be most easily read within the narrative of mistaken identity, which is perhaps one of the most ancient tropes of world theatre, as represented in Greek Comedy or Elizabethan Theatre. While there have been many responses to this image, ranging from critiques of racism to fantasies of homosexual desire, it exemplifies Frantz Fanon's injunction that one is not aware of the Negro but rather of his penis. Likewise, the 'Muslim' in the hate literature of the Indian subcontinent circulating around his unclean body, polygamy and lasciviousness, is often equated with actual acts of terrorism inflicted on minorities and provides the ultimate physical evidence of 'Muslim' identity. This paper intends to explore the extent to which 'queer politics' can be annexed to the naming of terrorists outside the grassroots realities of communal and sexual politics.

The language of terrorism in the present scenario is inseparable from the larger discourse that has emerged around 'September 11' which is buttressed by a plethora of warmongering think -tanks and advisory committees, information and disinformation services. One cannot free oneself from the hegemonic discourse of terrorism. This disentangling of terror from terrorism can be seen as a dilution of the political, even as a capitulation to a form of philosophical thinking that risks anaesthetizing the 'real'. It could be argued that these political blunders and semantic shifts in the language of war are not new. The obvious theoretical point that needs to be emphasized here is that the queering of the terrorist is perhaps most convincingly read within the tropes of US popular culture. In the anti Muslim hate literature that circulates in the pamphlet culture in the Indian subcontinent, it is invariably linked to making Muslims into hijaras, one of the most traditional associations of abject femininity in the Indian subcontinent with a long and complex history of both empowerment and debasement.

The spectre of 'Muslims' has haunted and infiltrated the language of terrorism in our times. Focusing on Islamophobia in the cultures of everyday life, one may elliptically sense

the predicament of passing as a Muslim in a growing scenario of global terror in which Muslims are stigmatized and demonized. The tropes of 'passing' and 'covering' are explored as performative subterfuges whereby the gestures, expressions and appearances of 'minorities' can lend themselves to being incorporated into the affective registers of demonization. In a different theoretical register, the highlight is on the discourse of communalism in contemporary India, which documents how Muslim have been targeted, othered and killed. The thrust is on the discursivity of genocide and the extent to which killing of the Other can be interpreted as a performative action; an interpretation fraught with ethical questions, dilemmas and risks.

Focusing on the colonial construction of 'Muslims' in the Indian subcontinent and elsewhere in formerly colonized nations, one needs to push the borderlines by which identities are officially manufactured against the dissimulations of 'passing' and 'covering'. Official identities are state determined, legally sanctioned political identities, as Mahmood Mamdani has argued, in contradistinction to cultural identities, which are 'consensual', 'voluntary' and 'multiple'. Admittedly, without contextual clarification, there would seem to be a reductionism both in Mamdani's separation of the culture and the political, as well as in the constituents of their independent domains. While the term 'cultural' would have to be annexed to the voluntarist assumptions of cultural choice, bereft of ideological and hegemonic framing, the 'political' is far too embedded within a jurisdiction and conception of community within the larger regulatory codes of governance. Mamdani is well aware of these reductions and states that, in his reading of cultural identity, he does not wish to romanticize the domain of consent or to detract from the existence of power relations. It could also be argued that not every 'political' identity needs legal verification or sanction, but may indeed materialize through an opposition to or denial of legality in the first place.

The term 'rogue' is often associated with the terrorist, a wild animal capable of running amok at any moment. Jacques Derrida reminds us that 'the rogue is not simply an animal but the very incarnation of evil, of the satanic, the diabolical, the demonic- a beast of the Apocalypse'. Primordial associations die hard even as 'beasts' are tamed or culled, and the language of violence and terror 'cleaned up'. Political construction of 'Muslims' in the Indian context witnesses the predicament of 'passing as a Muslim' at a more phenomenological level. This is best understood as a process, a movement which opposes the tendency in identity politics to 'fix' identities within a grid of signs and stereotypes. This dynamics of 'passing' can be most easily read within the narrative of mistaken identity, which is perhaps one of the most ancient tropes of world theatre, as represented in Greek Comedy or Elizabethan Theatre.

At the performative level, one needs to read the situation of an intellectual 'passing' as a terrorist /Muslim? First of all, one needs to differentiate the act of 'passing' from the more conscious subterfuge involved in 'enacting' the roles of an imposter or an infiltrator. These roles are consciously plotted, even as their functions are rigorously concealed. Terrorists are effective precisely because they infiltrate security zones with all the performative accouterments of 'normal' behavior, circumventing the protocols of surveillance. They are highly skilled performers who accomplish their roles through rigorous training, supplemented by improvisatory audacity and a readiness to kill and die. Quite unlike the 'dynamics' of infiltrating, the phenomenon of passing is perhaps most closely related to covering, but with significant differences. There is a growing literature around the interstices

of passing and covering ,which are prefigured in Erving Goffman's pragmatic discriminations in relation to stigma. The genealogy of this concept can be traced to the Greek interpretation of the word referring to 'bodily signs designed to expose something unusual and bad about the moral signs of the signifier'. These signs were actually cut or burnt into the body and advertised so that the individuals could be marked as slaves or criminals, blemished , ritually polluted and to be avoided in public spaces. This reading of stigma remains alive in the Indian public sphere, particularly in relation to the stigmatization of low caste communities and so called untouchables who suffer the potentiality of caste violence on a daily basis. This is another kind of terror that gets normalized and hegemonized in the cultures of everyday life in the Indian subcontinent.

In a more phenomenological register, Puar deploys the notion of how bodies are not 'fixed', but are perpetually in the state of 'becoming' and melding into other transformations of bodies. In this reading, just as the turban cannot be relegated to a sign, it is always in the state of becoming, the becoming of a turbaned body, the turban becoming part of the body, the beard too just does not become the sign. In this state of ceaseless mutation, the sign, such as the turban or the beard, lends itself to both misrecognition and false resemblance. This interpretation calls into question the politics of identity surrounding not just the 'sikh' but the 'terrorist' as well. Without quite confirming to the queer activist identity by affirming an anti-identitarian position, one may claim that there is no entity, no identity or no queer subject but rather queerness coming forth from all directions.

This is the movement at work that forms the basis of thinking that one needs to consider the components of 'race, class, gender, sexuality, nation, age and religion , which form 'an intersectional model of identity by which 'Muslims' have been marked in specific ethnographic, racial, colonial and postcolonial contexts. One may regard such an intersectional model, relying on 'the knowing, naming and thus stabilizing of identity', to be overly dependant on the logic of equivalence and analogy', which generates 'narratives of progress that deny the fictive and performative aspects of identification'. In contrast to this, interwoven forces merge and dissipate time, space and the body of the terrorist against linearity, coherency and permanency,

Passing occurs when a person from an ethnic or racial minority ,for instance, performs his or her 'real self' in private , while attempting to blend into the majoritarian signs of the dominant culture; Africans passing as 'whites' to improve their social status, Jews in Nazi Germany passing as 'Aryans' to survive and escape deportation in concentration camps are some of the historical examples representing the risks and compulsions underlying the act of passing. If passing works through a process of 'invisibilizing ' one's 'real ' identity in the public domain, then covering could be a covert form of playing hide and seek with the dominant norms of a particular situation or context in so far as one engages with public culture by strategically concealing those signs that would be considered offensive.

It is in this context that any attempt to read 'Muslims' on a purely individual basis, divested of religious or communitarian associations, pose challenges in the Indian subcontinental context. Even if the category of 'Muslim' is totally rejected on religious grounds by atheists or cosmopolitan elites, and even as it may be theoretically expedient at a postmodern level to question 'to what extent is a Muslim more than a Muslim', if only to counter the homogenization of statist categories and the intensification of religious bigotry , the ethos of radical or liberal individualism that cannot be valorized and made into an

absolute in its own right. At a more empirical level, one has no other option but to place on the agenda the far more pervasive non-liberal or orthodox option.

'Passing' operates like an unconscious reflex in the unscripted narratives of everyday life. It can be disrupted when the sheer repetition of being mistaken for the Other has the potentiality to compel a self-confrontation of specific signs in one's physiognomy and behavior that are inadvertently responsible for connoting another identity. At this moment of self-confrontation, one may either choose to continue 'passing' for what one is not, or one could work against the signs of being mistaken for another. While the temptation to perpetuate a counterfeit identity has subversive potentiality, the imperative to survive on one's own terms demands certain risk-free alterations in behaviour and appearance.

The dynamics of 'passing' can be most easily read within the narrative of mistaken identity, which is perhaps one of the most ancient tropes of world theatre. Once provocative, these tropes have assumed the reassurance of archaisms; an object or a sign that can facilitate the clarification of a lost heritage or genealogy or relationships, leading to denouement. In contrast, returning to the dominant sign of the 'beard' to designate 'Muslim' identity, this sign is not about marking an individual identity, but of annexing this identity to that of an entire community. Once 'marked', the 'Muslim' assumes a hyperreal significance, regardless of whether or not it is linked to a mistaken or real identity. A political signifier with global implications, it assumes omnipresence, ruthlessly indifferent to the multitudinous and differentiated realities of the signified.

While there have been many responses to this image, ranging from critiques of racism to fantasies of homosexual desire, it exemplifies Frantz Fanon's uninflected injunction: 'One is no longer aware of the Negro but only of a penis, the Negro is eclipsed. He is turned into a penis. He is a penis'. Likewise, the 'Muslim' in the hate literature of the Indian subcontinent circulating around his unclean body, polygamy and lasciviousness, is often equated with the circumcised penis; indeed, in actual acts of terrorism inflicted on minorities. It provides the ultimate physical evidence of 'Muslim' identity.

Drawing on the evidence of such communal abuse, a report by the International Initiative for Justice states 'Muslim men, in the Hindu Right discourse are not seen as 'men' at all: they are either 'oversexed' to the extent of being bestial or they are effeminate and not masculine enough to satisfy their women.' In other words, their sexuality vacillates between hypermasculinity and abject femininity associated with homosexuals and eunuchs. As these deviant psychological attributes of 'Muslims' gets solidified at global levels, they get queered in the larger context of terrorism. Jasbir Puar has elaborated in her politically incisive reflections on 'terrorist assemblages'. For Puar, it is not simply a matter of recognizing 'what is terrorist about the queer; or rather 'What is queer about the terrorist'; the point is, at a performative level, queerness has always been 'installed' in the 'naming' of the terrorist.

One need not question to what extent 'queer politics' can be annexed to the naming of terrorist outside the grassroots realities of community and sexual politics. In a synoptic perspective, Puar draws on a generalized sweep of popular and cultural associations by which the terrorist is concurrently an unfathomable, unknowable and hysterical monstrosity', which only the exceptional capacities of US intelligence and security systems can quell. Unfathomable and unknowable resonate as valid descriptors of the terrorists

elusive personality and action, but 'hysterical monstrosity' strikes us as being something of a rhetorical overskill which undermines the deadly violence of the 'real' terrorists of our times, who can only be too real, ordinary and straight. These terrorists were not rabid Islamists or particularly devout Muslims, nor had they been indoctrinated over a long period of time. One of the quirks of their terrorism being the astonishing speed of their training and relatively low tech expertise in handling information technology and weaponry. Without engaging with the heteronormative 'ordinariness' of such terrorist personae, even at the level of masquerade, Puar builds her argument incrementally on the trope of 'monstrosity'. The prime example of this trope is Osama Bin Laden who, in the immediate aftermath of 'September 11', was both racialized and sexualized with 'negative connotations of homosexuality'; 'feminized', stateless, dark, perverse, pedophilic and disowned by family.

To call attention to yet another conceptual framework in which the body of 'Muslim terrorist' has been rhapsodized rather than queered, it is necessary to address different iconographies surrounding the 'beauty' of the terrorist. This is a discursive realm that lies beyond Puar's reading of the terrorist in terms of 'hysterical monstrosity' and 'perversity'. Ironically, yet significantly, one can also trace registers of beauty in Islamophobic accounts of terrorists, which testify to the ambivalences of how terror can be perceived on diametrically opposite sides of the political divide. Arguably, both the supporters and denigrators of individual terrorists can share some elements of common language invoking a terrible beauty, which is born in the Irish nationalists fighting against British colonizers in the Easter Rising of 1916, nor is it the beauty invoked by Rilke in the Duino Elegies, which he envisions as 'the beginning of terror/ which we are barely able to endure' because it serenely disdains to destroy us. Complicating the extreme romanticism read into Rilke's illuminations of beauty and terror - 'every angel is terrifying' as he puts it- the beautiful terrorist who concerns us here is more likely found in pulp fiction and sensational reportage.

While there have been many responses to this image, ranging from critiques of racism to fantasies of homosexual desire, it exemplifies Frantz Fanon's injunction that one is not aware of the Negro but rather of his penis. Likewise, the 'Muslim' in the hate literature of the Indian subcontinent circulating around his unclean body, polygamy and lasciviousness, is often equated with actual acts of terrorism inflicted on minorities and provides the ultimate physical evidence of 'Muslim' identity. This paper intends to explore the extent to which 'queer politics' can be annexed to the naming of terrorists outside the grassroots realities of communal and sexual politics.

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Truth and Art: Veracity of the Sufferings of Labourers in the Art Forms of Painting, Poem and Pop Songs

A discourse on the relationship between truth and art that began from the time of Plato is immemorial and various aspects had been ascertained to it. A major aspect is that, art is always capable of being a medium of truth and reflects the realities of the world. Apparently, a work of art operates as a vehicle of truths about the actual world. Truth is often registered and revealed through art forms. If truth is registered as facts and events then it becomes history whereas if truth is revealed or expressed with feelings it becomes art. Art could be true, imagery or both the combination of imagination and truth. Art is an expression of who we are. It is a canal to express our feelings. It is a tool to reveal our imagination. Imagination of a particular age could become true in future. This paper tracks down the truth of the sufferings of the labourers which is registered in the nineteenth century painting *Man with a Hoe* by French painter Jean Francois Millet (1814-1875) and in the American poem “*The Man with the Hoe*” by Edwin Markham (1852-1940) and in three American pop songs of the twentieth century. The three American pop songs are

1. “Take This Job and Shove It” written by David Allan Coe and sung by Johnny Paycheck
2. “Working for a Living” by Huey Lewis & the News
3. “9 to 5” by Dolly Parto

This paper highlights the truth of oppression that the labourers suffered through the ages. Art forms of different ages have registered this truth and made a strong disapproval of such oppressions. This paper apprehends the fact that art forms are used not only to entertain, but also to reveal the repressions, express the oppressions and to educate, enlighten and enhance the lives of people.

The significance of art in human life began many centuries back. Humans started creating art forms like sculptures and paintings as early as the Upper Paleolithic period(50,000BC TO 10,000BC) even before the invention of wheel and farming which happened during the Neolithic period(10,000BC TO 3000BC). So, art has been an innate basic need of human spirit and it explains why humans produced sculpture and painting earlier than pottery and farming.

Painting is one of the oldest art forms that bloomed in the period known as Upper Paleolithic. Since then it has seen various changes and developments as an art form from cave painting and rock painting of early period to modern acrylic, 3D and digital painting.

Jean Francois Millet (1814-75) was a famous French painter whose well-known works comprise of “*The Winnower*” (1848), “*The Sower*” (1850) “*The Gleaners*” (1857) “*The Angelus*” (1857-9) and “*The Man with a Hoe*” (1862). All the aforesaid paintings portray peasants and their day-to-day activities in the farm which require extreme physical hard work. Millet portrayed the awfulness, hardships, and dignity of common agricultural labourers. “*The Man with a Hoe*” is one such oil painting that depicts an old man stooped on the hoe in an agrarian land. The old man looks dried up in the age, deprived of happiness and

dejected. Millet had depicted not only the physical features of the old man but the emotions of the old man - the dejection, desolation and despair in the painting which makes the painting true masterpiece. The blank expression on his face is devoid of all vitality, indicating a man who is exhausted and is near the end of his strength. The old man represents the entire farm labourers of Nineteenth Century France.

Millet registered the truth that prevailed in his time without any inclination through his paintings. Unfortunately, he was shadowed as a socialist for his paintings that showed the true colours of plights of peasants. But Millet himself denied that claim by saying, “It is not my invention. This 'cry of the ground' has been heard long ago. My critics are men of taste and education, but I cannot put myself in their shoes, and as I have never seen anything but fields since I was born, I try to say as best I can what I saw and felt when I was at work.” (Alfred Sensier, Jean Francois Millet Peasant and Painter, p.198-199). He declared that he was neither a socialist nor an agitator.

The above discussed painting inspired the American poet Edwin Markham to write a poem on the same title “*The Man with the Hoe*”. The only difference is the different article used in the title. Markham captured and crystallised emotions of the old man in words as an art form of poetry. Poetry is the oldest form of literature. Indeed, it is the primal form of all literature. Poetry even predates history because it not only existed, but flourished before the invention of writing.

Edwin Markham (1852-1940) an American poet leapt to fame with this poem. On January 15, 1899 the *San Francisco Examiner* published “*The Man with the Hoe*” a 49 lined traditional blank verse inspired by Jean François Millet's painting. This poem is about the exploitation of labourers especially farm labourers by land owners and it is a protest against their exploitation. Instantly, the poem became a sensation and spread across the continent like a contagion and all around the world.

“*The Man with the Hoe*” is a poem of social protest. It describes a poor man who digs with a hoe. The poet describes how a poor man has been working so hard and for so long that his emotions and hopes have died. He has become so weak that he seems to be nearing the end of his life.

The opening stanza recalls the Millet's painting upon which it was based:

Bowed by the weight of centuries he leans,
Upon his hoe and gazes on the ground,
The emptiness of ages in his face,
And on his back the burden of the world. (1-4)

The man was bowed down by the weight of centuries which means that it is not only the burden of this man and his time but it has been so for centuries. The old man is a symbol of all farm labourers who were made to toil in the land for bare wages by land owners and land lords. The labourers do backbreaking works as their daily tasks to get their basic needs fulfilled. “Stolid and stunned, a brother to the ox?” (7) In this line, the peasant is compared to an ox. The poem depicts the labourers as a figure more of an animal than human, who are the victims of a lasting struggle for biological survival.

Who made him dead to rapture and despair?
A thing that grieves not and that never hopes,
Who loosened and let down this brutal jaw?
Whose was the hand that slanted black this brow? (5-9)

The poet asks who would be held responsible for the man's current piteous status. The poet blames the man's plight on the masters, lords and rulers in all lands-in other words on the powers of government, business, and society that have forced many people to live hopeless and restless lives. "Touch it again with immortality; / Give back the upward looking and the light; / Rebuild in it the music and the dream" (37- 39).

The poet Markham calls upon the powers that have to correct the situation.

O masters, lords and rulers in all lands,
How will the future reckon with this man?
How answer his brute question in that hour
When whirlwinds of rebellion shake the world. (42- 45)

The poet also warns that if the situation of people like the man with the hoe is not improved, there will be 'whirlwinds of rebellion'.

The poem's interpretation of the worker is that of an oppressed servant to a brutal master who exploits his staff. This is part of a general pattern of exploitation of the poor peasants by the land lords which Markham is shouting out about. *Martin Gardener*, editor of the book *Best Remembered Poems*, rightly observed, "No more powerful verse has ever portrayed how farm labour can degrade human beings to the level of beasts." In this poem, *Markham* had originally equated the French peasant with the American farm labourer in a plea for agrarian reform. Although Markham intended his poem solely as a commentary upon the hardships of farm life, it has an explosive affect upon its public. As a result, President *Samuel Gompers* (1850-1924) of the American Federations of Labour made a comment upon it in his formal report in a national AFL convention. *Gompers* declared to the assembled delegates in 1905:

Due to the bona fide labor movement of the world, we are living in the time when there is disappearing, and soon will be eliminated, the last vestige of that type 'the man with the hoe' and taking his place is the intelligent worker, standing erect, looking his fellow man in the face, demanding for himself, and according to all, the full rights of disenthralled manhood. (David R Weimer, *Studies in American Culture: Dominant Ideas and Images*, p.66)

Consequently, Edwin Markham's "*The Man with the Hoe*" poem registered the true social scenario of the nineteenth century especially the social milieu and plights of farm labourers who were forced into lifelong labour and poverty. *Markham* did with words what *Millet* did with brush - captured and crystallised the emotions of the old man. Markham went one step ahead by questioning who could be held responsible for the old man's agony and warning the oppressors of a nearing upraise and the need to treat peasants as human beings.

Art has evolved as humans evolved from painting to poem to recent pop songs. 'Pop Songs' or 'Pop Music' in its modern form originated in USA and UK during the 1950s. After

the Second World War, youngsters in USA and UK had become more visible and outspoken as a result of which, they found new art form to express their feelings and thoughts. Pop music, being one of those new art forms, became popular instantly and even it evolved into a culture called '*Pop-culture*'. This pop music has also had an impact on social issues around the country.

“Be not afraid. The isle is full of noises.”- Caliban in *Tempest*.

Caliban's observation on the isle may be apt for pop music also for having much noise of music instruments. Even though it has noise, it has some unheard and hidden voices of melancholy and depression. This modern mass art form also registered the truth of the exploitation of workers by employers and how the workers live a piteous life. The art of Millet and Markham dealt with the farm labourers whereas this art form of pop songs dealt with the industrial workers and office workers as the twentieth century is characterized by industrialization, globalization and privatization. These pop songs have registered the problems and sufferings faced by the under paid workers of twentieth century. Though many pop songs had dealt with the sufferings of workers, this paper will probe into four songs viz ***“Take This Job and Shove It”, “9 to 5”, and “Working for a Living”***.

“Take This Job and Shove It” was written by David Allan Coe and sung by Johnny Paycheck. It was released in 1977.

Take this job and shove it
I ain't workin' here no more

The singer asks the listener to take his job, which is not mentioned particularly, and push it because he is quitting the job. He is no more interested in continuing the job as it does not give him enough revenue. He registers this in the following lines:

Well, I been working in this factory
For now on fifteen years
All this time, I watched my woman
Drowning in a pool of tears
And I've seen a lot of good folk die
Who had a lot of bills to pay.

He has been working in this factory for fifteen years and all these years his woman was in tears. It shows that he could not fulfill the wishes of his woman with the income from this job since the job does not provide him enough wages to his labour. Another point to prove the low wages of the employer is that the singer had seen many other co-workers die, leaving behind many bills left unpaid.

The next song is ***“9 to 5”*** written and sung by Dolly Parton. It was released in 1980. The title ***“9 to 5”*** which is in numbers refers to the English word 'nine-to-five' to which meaning is given in Cambridge dictionary as 'describes work that begins at nine o'clock in the morning and ends at five o'clock, which are the hours that people work in many offices from Monday to Friday'. It speaks not only about the plight of underpaid workers but also about the politics that prevail in the administration, intellectual theft and gender inequality in working places.

The song starts with an optimistic note,
Tumble out of bed
And stumble to the kitchen
Pour myself a cup of ambition

But turns pessimistic from the second stanza and the pessimism pervades the poem till the end. It shows the exploitation of servants by their employer.

Working 9 to 5
What a way to make a living
Barely getting by
It's all taking
And no giving

It mentions the intellectual theft prevailing in the current competitive, congested and crafty working environment.

They just use your mind
And they never give you credit
It's enough to drive you
Crazy if you let it

It reveals the deceitfulness of higher officials and how people desire to derail others' dreams.

9 to 5, for service and devotion
You would think that I
Would deserve a fair promotion
Want to move ahead
But the boss won't seem to let me
I swear sometimes that man is out to get me
Mmmmm...
They let you dream
Just to watch them shatter

Eventually the song ends with a pessimistic notion revealing the helplessness of the employee.

It's a rich man's game
No matter what they call it
And you spend your life
Putting money in his wallet.

“Working for a Living” is a single track released by American rock band ***Huey Lewis &***

the New in 1982. This song shows the frustration of a worker who is underpaid. Though he is underpaid, he cannot throw off the job as he needs it desperately to run his life.

Some days won't end ever and some days pass on by
 I'll be working here forever, at least until I die
 Damned if you do, damned if you don't
 I'm supposed to get a raise week; you know damn well I won't
 Working for a living
 Working for a living
 Working for a living, living and working
 I'm taking what they're giving 'cause I'm working for a living
 Hey I'm not complaining 'cause I really need the work...

In all these pop songs the speakers are in first person and they have shown their emotions pertaining to their job and its impact on their lives while in the *Millet* and *Markham* case they were not the persons who got affected directly and so they showed what they had seen. This aspect can be seen as a development of art and its relation with common folk through the ages. In nineteenth century, the period of Millet and Markham, art forms such as painting and poetry could not have been affordable to be produced by laymen while in twentieth century art form pop music has become so prevalent and affordable one. Hence the victims themselves registered their plights. While art forms have evolved with the age, truths registered in those art forms remain the same across the nations – the plight of common man. This truth has been registered in the art forms of painting, poem and pop song.

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Unaddressed Truth Claims in Hyperreal Spaces: Analysing Truth and Reality in Media Advertising

Abstract

Riddled with mystique and contradictions, media advertising serves to be the perfect ground which spawns myriad questions pertaining to truth claims and credibility of endorsed products. The average consumer is exposed to hundreds of advertisements every day. Advertisements work in favour of its makers by boosting their image, status and perceived power, subtly persuading the consumer to choose a brand over another and there after reinforcing the same choice through repetition. The mechanism of advertising works in the realm of the unconscious, is manipulative in nature and its effects not open to easy introspection. Baudrillard's concepts of simulacra and simulations are vital to the understanding of the hyperreal worlds that advertisements present before the consumers. From low involvement decision making items, as Marx Sutherland denotes them, such as shampoos and soft drinks, to high involvement decision making items such as cars and appliances, ads present before us images that transpose real and fake. These mediated hyperreal spaces where codes constitute structures, legitimise truth claims through a series of symbols that affects the consumers and influences their choice and preferences. Such preferences become a symbolic way to express identification with the entities and people associated with it. The paper aims to analyse the subversion of truth and reality in hyperreal advertising spaces and would also look at how registering a claim or association becomes a habit in the minds of the consumers.

Keywords: *Advertisement, Baudrillard, Consumerism, Hyperreal, Truth*

“The Disneyland imaginary is neither true nor false: it is a deterrence machine set up in order to rejuvenate in reverse the fiction of the real. Whence the debility, the infantile degeneration of this imaginary.”

Jean Baudrillard in *Simulacra and Simulations*

Advertisements are an inevitable part of today's consumerist culture. Media spaces have evolved and moved from the earlier print to radio, television, and the internet. With the advent of new media, old media is not totally wiped out, but is transformed. Ads have also closely followed the trend. The patterns of advertising are challenged, re-examined, and redefined every now and then. Advertisements continue to appear in print media, at times occupying a large area of news papers and magazines, in televisions wherein ads appear at regular intervals of times, in mobile phones in the form of promotions, text and voice messages and in the world of the internet as banners, hyperlinks, web links, pop ups etc. Ads, to be precise are everywhere, continually growing to morph and fit into newer information environments. The credibility of advertisements has always been under the shadow of suspicion. There are blatant violations of legal norms and also augmenting doubts regarding the veracity of advertising claims.

Media is an important agent of socialization. However this socialization becomes parasitic in nature when media convey wrong messages to the individuals of the society. The paper shall throw light upon falsity in advertising spaces and would examine the height of deception in media advertising and its impact on the behaviour of the consumer. Advertising is beyond doubt an effective way of keeping the consumers updated about the trends in the consumerist world. However, false advertisements can be misleading and can potentially harm the consumers. The researcher proposes to analyse how advertising agencies manage to maintain a halo of truth, persuading the consumers to choose a brand over the other, without direct pressure upon the consumers, offering them an impression of diverse choices while actually restricting the scope for real choices and decision making. It shall pave way for new dimensions and concepts relating to brand consciousness and help consumers from being carried away by unchecked truth claims, encouraging them to look for concrete evidences rather than superficial representations, cooked up survey results, testimonials and truth claims.

The paper employs the French Sociologist Jean Baudrillard's concept of "hyperreality" to analyse the question of truth in advertising spaces. . Baudrillard defined "hyperreality" as "the generation by models of a real without origin or reality" (Baudrillard, 166). Hyperreality according to him is a representation, a sign, without an original referent. In technologically advanced post modern societies, hyperreality can be understood as an inability of human consciousness to distinguish between real and imitations of the real. The boundaries between real and unreal are not clearly demarcated. Hyperreality facilitates the mingling and mixing together of both leaving it difficult to identify them as separate entities. The paper proposes the argument that advertising spaces are necessarily hyperreal, one which works through a set of codes applicable only to the world of hyperreal, which has zero validity and acceptability in the world of reality. Advertising agencies are manipulators of truth, who play with accepted codes of legitimacy and trust. The hyperreal world of advertising is so enchanting that the consumers easily fall prey to the strategy and try to conform to the hyperreal worlds rejecting the world of the real.

Italian author Umberto Eco explores the notion of hyperreality further by suggesting that the action of hyperreality is to desire reality and in the attempt to achieve that desire, to fabricate a false reality that is to be consumed as real (Eco, 8). Linked to contemporary western culture Umberto Eco and post-structuralists would argue, that in current cultures fundamental ideals are built on desire and particular sign-systems. Hyperreality can also be thought of as "reality by proxy"; simply put, an individual takes on someone else's version of reality and claims it as his or her own.

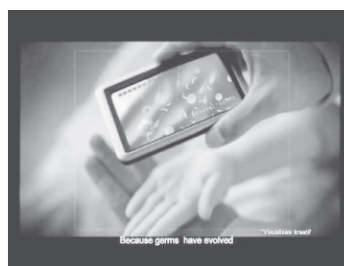
Hyperreality is crucial to the understanding of modern consumerist culture. Advertising relies heavily upon the principle of sign imaging. We react to symbols. Our reaction to advertising symbols takes place due to the associations we develop between these symbols and objects from our everyday life. In a way, symbols by evoking reactions can influence the ways in which we as consumers interpret and understand various brands. Symbols can become the vehicle of identification with a brand, a celebrity, or a group we secretly admire and longs to be in touch with. User images of a brand either resembles us or is a type of person we aspire to be, such as zero-sized fair-complexioned models, business men, bureaucrats, film stars, media persons, sportsmen etc. Quite often, we signal this feeling of identification to the world by consuming and thereby displaying such symbols. For example, 'Proud

owners' of premium brands like Mercedes Benz, BMW, Harley Davison, Royal Enfield, Apple iphones etc are seen to take pride in exhibiting the brands they own and also enjoy being envied by others who cannot afford the same. Max Sutherland remarks, “the act of consuming a brand can become a symbolic way for us to express our identification with the entities associated with it” (Sutherland, 89). Tying a brand to something familiar and that which frequently recurs in our ordinary environment is a means of achieving identification. Through repetition, mnemonic devices such as common words, expressions, tunes and signs, trigger the recollection of brands. Identification is the first step of conformity. Be it low involvement decision making or high involvement decision making, blind conformity rules out chances of scepticism and critical thinking. Through the process of repetition, advertisements bring about major perceived differences between brands, but we rarely are aware of the process taking place. Claims become registered in our minds. However registering a claim does not necessarily mean, we as consumers believe it totally. It makes us aware that there are claimed differences between different brands we come across. With repetition, grows our familiarity with a claim. In the absence of evidences refuting such claims, we tend to think that the claims are true. We tend to believe that if claims are untrue, they would somehow be challenged. With growing familiarity, grows a feeling of greater likelihood that claims are true. This effect of repetition is what Sutherland calls, “the truth effect” (Sutherland, 9). Our minds become conditioned in such a way that constant repetition and absence of challenges to claims begins to be regarded as prima facie evidences that transform claims to truth. Repetition produces small but cumulative increments in the 'truth' inference. Though the effect of each single ad is minimal, with repetition even negligible effects can build into larger perceived differences between brands. This is not heavy weight persuasion, rather a subtle, gentle, mental biasing of a customer's subsequent perceptions.

In order to understand how hyperreality applies to advertising spaces, let us take the example of a few disinfectants, such as antiseptics, hand washes, floor cleaners, toilet cleaners etc. These ads are generally accompanied by the presence of supposedly medical professionals, or doctors. The irony lies in the fact that on screen, anybody in a white coat is considered a doctor or an expert. The image of a doctor as an object as well as a sign signifies hygiene and health. We are also accustomed to hearing that such products kill 99.9% of potential germs in our households (fig 1.1). As a means of adding evidence to claims, they also provide us with images zoomed into microscopic resolutions that shows dangerous microbes being exposed, animated in most cases, or with a flash light, usually red in colour, that exposes harmful pathogens on the human skin (fig 1.2). Visual metaphors, pictures that suggest that one object is figuratively like the other, although very much dissimilar from the real, ads to the enjoyment quotient of consumers looking at ads.



(fig. 1.1)



(fig. 1.2)

With the usage of the products mentioned above, microbes are wiped off, leaving only 0.1% chance for survival! The brand would no longer be required if the species is 100% eradicated. Hence it is the responsibility of the brand to leave a 0.1% with a second chance to survive and reproduce.

While label marketing claims to kill 99.9% germs, empirical evidences suggest that only around a handful of strains of a particular germ is being killed by the product. This claim is perfect example of a misleading claim, constantly repeated and internalised. The consumers of such ads are left with the impression that mankind is under constant threat of pathogens intruding into their households and bodies, causing them harm and making them sick. Ads featuring 'real people' and their testimonials also strike a chord in the minds of the consumers. With the employment of images like the doctor or expert, consumers feel confident and safe.



Figure 1.3

(Lifebuoy soap ad featuring bollywood actors Kajol and Ajay Devgan)

The lifebuoy soap ad (fig 1.3) features bollywood actor Kajol as a doctor. The white coat is suggestive of her profession, and she is seen to hold a pen like torch that exposes germs in her daughter's hands. We also see her real life husband, actor Ajay Devgan in the ad. The intensity of her role as doctor and mother, is double than a single identity. It is assumed that mothers choose only what is right and a doctor recommends only the best. The demarcation between real and unreal is rather smudged. Real life partners are portrayed as life partners on screen. Consumers who are familiar with this reality instantly absorb other associations presented in the ad without reflecting on the same. The distinction between real and unreal vanish.

The portrayal of 'experiences' of 'real' people also positively directs the consumers in choosing a product over another. The photograph of an elderly person below, (fig1.4) featured in the ad of Orthoherb, a medicine for arthritis and joint pains, is an example. The disclaimer of the ad suggests that the person is not a model and the experience of comfort and ease he shared, though true was strictly personal! These kinds of ads appeal to a lot of people as it showcases 'real' experiences of 'real' people. The problem with these kinds of ads is that the experiences narrated by such 'real' people are strictly personal and does not in any sense guarantee similar results in others. If consumers do not have relevant prior experience, that rely on interpersonal communication (Stafford, 352). Verdicts and testimonials prove to be crucial in this particular context.

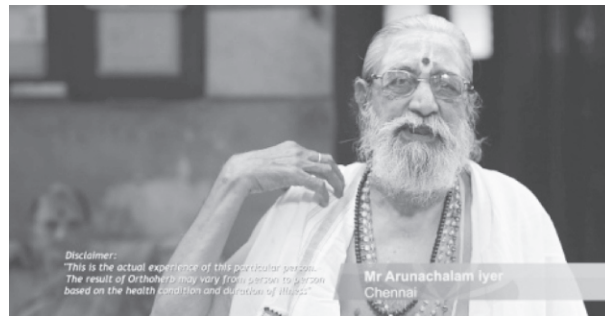


Figure 1.4

We also come across advertisements where claims are backed by 'scientific research'. The consumers are betrayed into believing that the products they consume are tested and proven safe for consumption. Such ads seldom disclose the authenticity of such scientific research claims. They merely suggest that the statistics they provide are based on independent surveys, while the credentials of the same are left undisclosed.



Figure 1.5

The dettol antiseptic ad featured above (fig 1.6) claims that the dettol soap has been proven to be better than any other soap via scientific research, but do not bother to add any details of the research regarding the agency that conducted the research, the scientists who carried out the same, the laboratory where the research was conducted or the year and date of the research. This is a serious case of betrayal and fraudulence.

All the images employed in the ads mentioned above are created representations or media counterparts of items without a referent in the real world. They are mental pictures, artificial imitations or representations. They are hyperreal. Baudrillard suggests four steps of reproduction: (1) basic reflection of reality, (2) perversion of reality; (3) pretention of reality (where there is no model); and (4) simulacrum, which "bears no relation to any reality whatsoever"(Baudrillard, 168).

In the sphere of advertising too, there is a claim of reality being reflected. This reflection undergoes perversion, pretences of reality occurs and finally a simulacrum that bears no relationship with reality is created. In the post modern marketing, simulacrum becomes to be equated with truth.

Umberto Eco in *Travels in Hyperreality*, argues that the simulacrum not only produces illusion, but stimulate demand for it (Eco, 44). Images, symbols and pictures function to shape the perspective of people and build a required mindset on how to look at and perceive the products in the advertisements.

There are dangers to the use of hyperreal images in any cultures, consumerist and marketing cultures in this instance. Consumers might observe and accept such hyperreal models as true representations, simulations that do not necessarily simulate the real. It can result in the desire to strive for the unobtainable, and conformity to set models. Hyperreality is widely used a tool to promote consumerism. Through hyperreal images, any given ad generally presents only positive information about a few attributes of any brand. To make optimal decisions, consumers ought to acquire information, remember, compare, sort, recognize and retain information. The hyperreal worlds presented by most brands are equally appealing. The perception of the consumer is also influenced by various sources of information and exposure that he/she is subjected to. Personal experiences, emotions, needs, moods, and expectations, all shape the perception of a consumer. The effect of a single ad is small and hence difficult to introspect. The impact on the consumer is generated through a series of ads and via repetition of existing ads. Purchasing action is driven by either conscious or subconscious needs of the consumer. Ads usually invite the viewers to mentally migrate from the real world and step into their hyperreal fantasy world. Looking at advertising spaces through the lens of hyperreality also provides insights into the post modern condition by analysing how simulations disrupt the binary opposition between reality and the imitation of reality/illusion, but spares itself from the responsibility to resolve such contradictions that are inherent in the tension between the two poles. Abuses in advertising can obviously have unfortunate effects on the consumers. It can range from misspent money on products that did not meet the expectations to even hazardous accidents resulting from misrepresentations. The content of advertising is a matter of public record. Being an integral part of modern life, with persuasive abilities and that have a large impact on society, ads ought to be scrutinised. Though idealistic in philosophy, truthful advertising leading to consumer satisfaction is the only successful long term strategy to follow to ensure consumer loyalty. Advertisements are cobwebs that can entangle you. One should decide whether to stay at a safe distance and admire the beauty of the spider's artistic thread work or be prepared to touch the glue. This is a matter of choice.

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Chetan Bhagat's View on 'Subjugation of corruption' - *What Young India Wants*

Abstract

For wider circulation of Chetan Bhagat's ideology associated himself with the newspaper like Dainik Bhaskar and Hindustan Times he quit his banker job and started to write for the society. Bhagat has a realization that corruption is a major hurdle in the process of progress and solidarity of nation. He has hidden potential to bring out the flame of revolution. His views and ideas have reflected in the book, What Young India Wants. This book has the collection of his observations and arguments and the appreciation of the voice on young India wandering in search of holistic perception of life condition. The four sections of the book is Our Society, Politics, Our Youth and Two stories. All these four sections have the desire of youth's truth in the voice of Bhagat, pursuits and commitments, crisis and conversations and ultimate realization of Bhagat's responsibility to light the fire of awareness to bring the change in post colonial India. This paper is to make a scrutiny on his views and to point out the ideas on 'subjugation of corruption' form the non-fiction book, What Young India Wants.

Contemporary India has new opportunities and lifestyles to face the globalized world. It gives multi of new ideas, technologies and fashions to the youth of India. It makes a change in popular culture, means of communication, media and the English language. For the fundamental structure is in fact a change in the mind and set change in all the fields. In this context Chetan Bhagat expresses his views on the suffering marginalized communities in *What Young India Wants*. He retains human sympathy for common man and he gives a realization of the growing unrest and discontent controlling and governing politics and economics are affecting our nation, India. Inequality in power and wealth brings chaos in society. In this context Bhagat expresses his deep sympathy for India who is stressed in the world. Bhagat says, "Deep down we all are skeptical and ashamed of ourselves. Thus, anyone who even tries to change India for the better is seen with cynical eyes." (xxiii Bhagat) In *Adding Value to Our Life* Bhagat says, in sixty-five years, India has mixed, modernized and defined itself. But India has miles to go. The youth of India spend time in building its value along with the efforts to build up its economy, alleviate poverty and so on. "... he commands a huge young reader base who read his books and listen to his motivational speeches, he decided to tap into this youth pulse to spread ideas to how India can develop faster and better." (3 Purabiya)

When India is growing up, Indians have the habit of saying 'Western Values' are extremely harmful for society. Bhagat portrays two sets of cultures. India is supposed to be more humane, loving, caring, spiritual and genuine. The west was an embodiment of all things wrong for example, excess consumption, and decline in family values and so on.

In Bhagat's observation America is so materialistic. "He makes ironical comment" (147 Agarwal), in the observations between India and America. Americans' have created a system

in which wealth is created with government connections. Americans have a system in which the wealth is created with hard work, innovation, talent and enterprise. Even though Americans have a hundreds of flaws they are extremely productive of their system. The persons who tried to break the law are punished seriously. Schools and colleges are strictly honoured with code against cheating. The law and people of America do not think about the profile of the person. They never mind to punish the people who are doing evil to the society. While comparing these qualities to India, it has good laws to prosecute the blatantly corrupt, forget insider trading; in stock market the corruption is not limited; the real-estate developers find their own way of corruption and cheating the government; the politics is corrupted along with these all. “Sadly, corruption is so widespread that opposition parties have as many corrupt members as ruling parties. Hence, today if we want, we can't vote in an honest government.” (9 Bhagat) Bhagat points out some of the observations between these two sets of culture. The first is the Indians do not have good leaders because the Indians did not in the time of verify earlier elections. The common people of India want their leader from their own religions and castes. The second is, Indians give important to dynasty not for the honesty. Indians do not have merit –based system in anything which generates wealth or to protect it. But the Westerners do.

Bhagat quotes 'poverty is a diseases'. He agrees money is very important not only to satisfy the materialized needs money has other uses also. He gives reasons for why these politicians and government officials try to steals or bribe this money. The media makes the main role on it. The news papers are filled with ads for luxury goods and the TV shows with expensive weddings, judge people by their residential addresses. Most probable money provides big houses, more lavish parties and shopping in high class places. The value of the people is also designed by the money. A woman who is with designer bag and with full jewelry and shoes is regarded than a school teacher in cotton sari who teaches hundreds of kids. The wealthy people have high regard than the brave journalist or selfless doctors.

To answer the questions 'What is wrong with India?' and 'Which are the sources should need for 'subjugation of the corruption?'' Bhagat answers in an elaborate means. He distinguishes three distinct sources such as schools, environments and home. He blames the school systems of India hammers out the youth's individual voices and kills their natural creativity, turning them into survival. Course materials are behaving as slaves. The students are not encouraged to raise their voices in the classes mostly when they have disagreement with the teachers. Curricula are also not designed for the no-debate kind of teaching. Bhagat wants the curricula should encourage the discussion among the students to develop their own viewpoint or the faculty to think. The second trait is numberless to injustice which comes from the environment. The Indians are 'exposed to corruption' from their childhood. For this he gives an example of taking tickets to a ten years old boy. The third trait is 'divisiveness' which is taught in the homes. At homes the children learn about the differences amongst people in religions, cultures and castes and languages. So the elders advices the youth to vote according to the caste like 'Dalits vote for Dalits' but they are not showing partiality in mobile network companies likes Airtel or Vodofone.

Bhagat says about self-psychotherapy. Before thinking about the changes in politics the common people should think about the things what make them to left behind them in the world.

If we resolve today that we will vote on the basis of performance alone, we will encourage the voices against injustice. If we replace an honest, though less wealthy person on high pedestal than a corrupt, yet rich individual, we will have contributed to India's progress. (23 Bhagat)

Bhagat furnishes a suggestion to the massive student population. He wants the students to exchange the programs between urban and rural students. The city students should spend time in villages to infuse modern values there and come back with better understanding of rural issues. In rural areas also the students will have the ideas in incentivizing MNCs to base themselves in smaller towns. He shows how the young generation is struggling for the good education and good jobs. So these kinds of problems can be solved by a good leader. Indians have in need of good politicians. Bhagat makes his youth think about India, "Are India less moral, depict being the most religious people in the world?" (5 Bhagat)

He expresses, India is a land of holy: Buddha and Gandhi become icons of this so it has a pure strength on its value. He explains what happened to India. Before 60 years there in no perfect India because India was the land of "princely states, with kings and queens which ruled at gunpoint" (5 Bhagat) but after independence everything has changed. Within this 65 years India has become a mixture of different subsets of society and they have their own value so it makes from their religion or caste. There is no merit based system. But the Westerns concentrate in these merits so they are 'richer in many cases, better than us'.

In Bhagat's vision, it is necessary to earn money gives a sense of security but politicians have the sense of insecurity in their position so they stole money from the citizen. Indian citizens without knowing the tricks of the politicians become prey to them. "Since the majority of Indian citizens doesn't care about the corruption and will vote based on caste, religion or even dynasty over performance the looting never stops." (13 Bhagat) Money cannot stay in the thieves. As Lakshmi is the goddess of money she used to stay in the place of honesty and purity. "...true Lakshmi will never come to them. She only comes to those who pure at heart." (14 Bhagat)

Bhagat compares an Indian boy with an USA boy. In the essay *The Great Indian Social Network* he says, an USA boy can easily create a company worth billions in eight years and the whole USA is celebrating him. His example is Mark Zuckerberg, the founder of Facebook and his ambitions. Zuckerberg's motivation is not earning money; his ambition is to do 'something innovative, entrepreneurial and most importantly, cool.' (16 Bhagat) Chetan Bhagat aims to unveil the great Indian youth's dream. The great Indian dream as envisaged by Chetan Bhagat naturally draws comparison with American Dream. In the liberalization of the economy and its benefits are not reachable to everyone. It reached only 10% of people; the other 90% people are unaware of this liberalization of the economy.

To reduce the economical difference the city students have to visit the rural colleges and the villages to educate about these. Under the title *The Wrong Diagnosis* Bhagat says most of the Indian educated youths and forward thinking citizens are in cities. So these youths are asked to spend time in villages. Through this 'infuse modern values' can be exchanged with a better understanding of rural issues. While talking about the information exchange, he concentrates on the farmers and their sufferings. The Indian farmers are not cared. They are suffering due to the poverty and governments' carelessness. Constantly raising prices, poverty, poor health care, and low literacy are continuing in India. This is one of the factors to

consider to be rectifying through the 'subjugation of the corruption'. For this Bhagat makes the people think that they are blaming the politicians but they only elected those people as government. The Indian people can be satisfied by 'cheap rice'. He suggests only that the development in agriculture is not only in setting up projects to 'enhancing yields', it is also dealt with the exports. Like Australia is exporting milk and butter to Hong Kong and Singapore,

Agriculture can be India's competitive strength globally if we become serious about it. The Indian farmer feeds us. We must nourish the nourisher to ensure he will still be around, for us and for generations to come. (31 Bhagat)

Under the title *Don't Let Them Divide and Rule Anymore*, he gives another tips to 'subjugation of the corruption'. He calls the minority communities to take steps in elections. He wants them to raise their voice against politicians. He calls them to join together without any difference in religion and to raise voice for good colleges with proper infrastructure, irrigation facilities, enough schools, colleges or health care facilities. He advises them vote or loyalty to any political party indefinitely. Under this title he enlightens the patriotism in the Indian minds. "It is our nation, yours and mine, that has to be made now. Are you on board?" (60 Bhagat)

Bhagat's *How to Reverse the trust Deficit*, portrays while the Indians love on talking the politicians how to do their duties as whether they are good, are they having capability on ruling? Honest to parliament and they give trust and respect in return. Likewise he wishes to show hands for the peace. He conveys Indians should not confuse peace with love. The case for peace is still stronger and in some times in life it is about taking the better option. So he asks the Indians to keep peace with Pakistan to make compromise settlements. Ha Indians need peace with Pakistan because they love India not of loving Pakistan.

Under the 3rd division *Our Youth*, he talks about the youth issues and his home for changing them. He states the childhood always have the thrills inside them. But when they become youth they lost their sparks so Bhagat suggests "How to Save the Spark?" (103 Bhagat) he asks the youth to imagine the spark to be lamp's flame and to fuel it. Continuously and the second step is to prevent the flame against storms. The fuel is nurturing it with goals. He motivates youth to have goals and it is human nature to strive, improve and achieve one's full potential. He asks the youth, 'don't be serious, be sincere.' (105 Bhagat) Because the world will give heaps to praise and intense criticism so they should not take it as serious.

To motivate the youth of India, Bhagat gives many tips on 'subjugation of the corruption'. In his words, disappointments will make the people give up but the Indian youth should think it as "What did this failure teach me?" To motivate the youth Bhagat says, "Merits and hard work is not always linked to achievement in the short term, but the long term correlation is high and ultimately things do work out." (107 Bhagat) Bhagat repeats the youth should have the consciousness in selecting the leader. Leaders should show the excellence, benefits society, and help people, poise and humanity. Bhagat considers these types of leaders only considered as truly rich. Every Indian student learns about leaders because "they brought about change for a better future during their time." (137 Bhagat)

Open Letter to Sonia Gandhi from Young India conveys, "Corruption is worse than terrorism." (139 Bhagat) He defines what leads the youth to corruption. He says, the youth

needs spending his most of the energies in saving their status in the parties. There is no salary system in political parties. So the young men are forced to corrupt. These matters should be reformed to make the youth involve in politics. Otherwise it is an empty talk that India needs specialties in politics.

By deeply scrutinizing the book *What Young India Wants*, it is easy to understand Bhagat makes some basic questions on 'subjugation of the corruption' and he answers one by one. The questions follow as, why our students' regularly commit suicide? Why is there so corruption in India? Is there any possibility for Indian political parties work together? Can an Indian vote make any difference? As Chetan Bhagat has vast experience and a successful writer, he motivates the youth and students to identify what are the corruptions made in India so far? and to rectify those problems with the help of his hints and inspirations.

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Language and the Land: An Episode in the History of a Literary Movement in Kannada

Abstract

The late 19th and the early 20th century literary production in Kannada is generally recognized by literary historians as 'Navodaya'-a literary renaissance that witnessed several experiments in terms of forms, styles and themes. The movement derived its inspiration from Indian literary Renaissance and English Romanticism. Various translations and literary transcreations provided impetus to the same. In addition to these, nationalist movements across India helped the creative writers imagine Karnataka as a state. Many Kannada creative writers tried to resolve the crisis of perceived linguistic oppression of Marathi and Urdu by conceptualizing Karnataka statehood and asserting the centrality of Kannada language and popularizing a certain version of culture. The process involved creating the image of Kannada mother God, Karnataka State Anthem and narrating its past by the KannadaIntelligentsia. This formed a public opinion about unified Karnataka state and encouraged people to endorse a certain Kannada identity. Eventually this contributed to the formation of state based on language.

The whole process complicates the relationship between language and the land, a literary movement and social movement. The paper explores the process of constructing a truth to conceptualize a certain reality by using AlooruVenkataRao's "KarnatakaGathaVaibhava" (1912) (The glory that was Karnataka!) –a narrative of the history of Karnataka until the decline of Vijaynagar empire followed by the encroachments of Marathas, theNizams and finally the British. This text provides an understanding of the relationship that these protagonists of Karnataka unification forged between language,literature,culture,its past and the land. The governing principles and values of such an assertion can provide a model to interrogate the impulsive and parochial Kannada Movements today.

Key words: Literary Movement, Truth, Kannada Intelligentsia, Identity, Statehood, Culture

Today they come,tomorrow they are gone,the cabinet ministers../Nripathunga is the King and Pampa the chiefminister/Ranna, Janna..Basava ..they are the cabinet ministers forever. –Kuvempu (Akhanda Karnataka,124-126)

Research is an exercise in truth finding with a total awareness that truth just doesnot have many colours but also many shades.In otherwords, truth is nuanced and many sided and hence there is no "the truth".All ideas propagated,created,popularized,constructed run the risk of getting distorted. The paper examines the construct of nation and nationalism and its propagation to mark boundaries of a state and the expression of the same through literary texts.

Researcher intends to find answers to some daunting questions through this academic exercise. Why did *Kannada* intelightsia forge a relationship between formation of the state (which is a political act) and literary and historical pasts?Howdid language become a linker of scattered regions, not religion or any other dividers? These questions have led and shaped the reading of the central text of this paper "KarnatakaGathaVaibhava"(The glory that was

Karnataka!) by Alooru Venkata Rao.

The idea of 'Nation' and 'Nationalism' gained currency in India during colonization. However one cannot dismiss the existence of the idea in pre-colonial times as well. For instance, Sisir Kumar Das in his introduction to 'A History of Indian Literature' traces it to Mahabharata in which Sanjaya describes *Bharatavarsa* as a geographical territory to Shankardev, an, an *Assamese* poet's conception of India as 'dhanyadhanya Bharathavarisa' - a unified cultural zone and Amir Khusrau's '*Nuh-Siphir*' (Nine Skies) which has devoted its third chapter to India.

Sisir Kumar Das notes that the conception of India 'has with stood the changes in political boundaries of the country and has *sustained* independent of political unity' (Das, 4). In the context of Karnataka the literary imagination of united Karnataka led to an identification of common literary sensibility

Before discussing Alooru Venkata Rao's text, let's take a quick look at the history of Karnataka unification. The first cry for formation of Karnataka was heard not from Mysore but from Bombay Karnataka where people felt marginalized and oppressed culturally and deprived economically. Vidya Vardhaka Sangha, an organization to voice for the same was established in 1890 (Even before Bengali Sahitya Parishat (1895) and Utkala unification Parishat (1902) was established.).

The main supporters of the unification movement include Alooru Venkata Rao, Gudlappa Hallikeri, Siddappa Kambli, R.H. Deshpande, A.N. Krishnarao, Gorur Ramaswamy Iyengar etc. This movement also witnessed bloodshed in Hubballi city and a member of Bellary Kannada Executive committee - Ramjan Sabh died due to acid attack. The demand for redrawing of the borders was met in 1956 but the state was recognized not as "Karnataka" but as "Mysore State". It took another 17 years for the government to rename Mysore state as Karnataka and in between several committees like Dhar committee, JVP committee and finally Fazal Ali committees were set up. The hesitation of Mysore intelligentsia to vociferously argue for "United Karnataka" (except Kuvempu and A. N. Krishna Rao (known as Anakru) is another episode that requires a re-telling.

Battle for caste supremacy, perception of economic superiority over other parts of the state and hesitation of the then central government played out in a dramatic manner during this phase in the history of Karnataka. In other words "those who wanted to be included and those who had to include saw unification in different ways. (Shekar, 52).

The text in question 'Karnataka Gatha Vaibhava' can be read as an attempt to narrate the past and enkindle a feeling of belongingness in the minds of *Kannada* people. The writer Alooru Venkata Rao (1880-1964) has over 27 books to his credit. The notable works include 'Karnataka Veeraratnagalu' 'Karnataka Sutragalu' and 'Karnatakavada Vikasa' and his autobiography 'Jeevana Smritigalu' in two volumes. Karnataka Gatha Vaibhava was written during what literary critics like R.Y. Dharwarkar, Shanthi Nath Desai recognize as 'Preparation' period for Navodaya (a literary Movement in *Kannada*) that is between 1850 and 1920. The two key literary figures of the time include B.M. Srikantiah (1884-1946) and M. Govinda Pai (1883-1963). The other important poets include - Shantakavi (1856-1920), Panje Mangesh Rao (1884-1937), Basavappa Shastri (1843-91) and Sosale Ayyashastry (1854-1934). Shanthinath K. Desai while attempting to provide a theoretical framework to Modern Poetry in Kannada during late 19th and early 20th century in Comparative Indian

Literature remarks thus:

'The dialectics of cultural regeneration brought forth two trends simultaneously :1) the absorption of the western influences which seeped in through English education ; and 2) the characteristic patriotic re-discovery of the past with a view to asserting national identity.' (Desai, 371).

The chosen text follows the second trend in which there is an honest attempt at “re--discovering the past” and conceptualizing united Karnataka. It is interesting to note that some publications call it a “Novel” and the author himself calls it an “essay”. He dedicates the book to the lotus feet of Bharatmata who has internalized Karnataka. And an admirer of Kannada would give place for Bharatmata in his heart. The idea brings to our mind Kuvempu's “Bharata Jananiya Thanujathe”, Karnataka state Anthem. Thus the idea of sub nation or state is only an extension of the idea of nation.

The idea of nation and nationalism caught up the imagination of the Bengali intelligentsia in the early 19th century itself. They began to write histories and urged people to develop their historical sense and national consciousness. This shift in consciousness did not take much time to affect Kannada Intelligentsia through translations and Indian Freedom movement. In addition to it experiences of Marathi imposition in Dharwad schools and cultural domination of Bombay Karnataka in everydaylife prompted Alooru Venkata Rao to re-possess the past in his book Karnataka Gatha Vaibhava. He considers the rendering of this book as an effort to awaken the youth and does not forget to mention how other communities have started to enthusiastically re-visit their history and Karnataka relaxing in its “Kumbakarna Slumber”.

In an emotionally charged tone, he addresses the issue of “loss of cultural memory” There is a lack of pride and admiration for one's past due to constant criticism of our culture by others. He says:

“We too are human beings; we too are created by Gods: we have also done great work in the past, we are intelligent too, and we have a language, nation, grandeur and history. We have also initiated important philosophical dialogues. There were scholars and heroes” (Rao, 6)

Fanon while discussing the process of decolonization recognizes the therapeutic value of anti-colonial agitation in his monumental work “The wretched of the Earth” and calls it a process of rehumanisation. He says “The “thing” colonised becomes a man through the very process of liberation” (Fanon, 148). Venkata Rao's text can be seen as an attempt at decolonization and he can be regarded as an unacknowledged early post-colonial critic. He derives inspiration from similar attempts in Hindi, Bengali, Telugu and Marathi speaking regions.

The central focus of the paper is to understand the link between language and the land. Venkata Rao categorizes nations into dead and the living. A living nation like a living human has an atma (soul) which is eternal. The atma is the history and culture of a particular nation. Hence if India were to become a living nation one should reconstruct the history. Forts, temples, *Dwaitha Advaitha* philosophies etc encompass India's culture. This spiritual conceptualization of nation invariably uses literary sources as its sources. He is oblivious to the 'fictionality' and 'politics' of those texts. He uses Mahabharata, Gangadevi's 'Veera Kampanaraya Shloka' and Kannada names of places found in Maharashtra like Kenduru, Mosale, Ganagapura etc as evidences to prove Karnataka's existence in the remote past.

His account can be compared with MrithyanjayVidyalankar's "Rajabali" (1808), the first Indian history in Bengali in print (Chatterjee, 80). ParthaChatterjee discusses extensively about his method of narration and draws our attention to the way in which 'myth, history and contemporary –all become part of the same chronological sequence' (Chatterjee, 80). VenkataRao also employs the same method but with a difference. Mrithyunjaydoes not attempt to villainise Muslim rulers in his narrative like VenkataRao.

Chatterjee observes that Mrithyunjay's accounts of the sultanate and the Mughal periods were likely based on the Persian histories in circulation among the literati and thus the comment on disunity among Indian kings and the idea of divine wrath leading to Islamic intervention. AlooruVenkataRao's narrative describes Nizam Shah's victory over a 96 year old king Ramaraja of Vijaynagar and resulting atrocities on common people thus: 'the goddess of Karnataka's vermilion on the forehead got rubbed out... the *mangalasutra* around her neck broke" (VenkataRao, 84). Going by the face value, the classic stereotyping of nation as a "damsel in distress" and men as "saving heroes" seem to follow the trajectory of the nationalism popularized by BankimchandraChatterjee. But that is not the case. VenkataRao's text oscillates from Puranic mode to modern indologist mode but successfully discovers a spiritual dimension. This aspect will be discussed later. If Mrithyunjay's "historiographic allegiances are entirely Pre-colonial" (Chatterjee, 80), the same does not hold apply to VenkataRao. His account follows a transitional mode which chooses the pre-colonial cultural memory as a necessary linker to develop new modern narrative modes. Infact VenkataRao dedicates an entire chapter to discuss objective ways of reconstructing the past.

However VenkataRao's is not an "Anxiety driven" and "aggressive mode" (Nagaraj, 253) of nationalism that feeds on an "intolerance for others". He does not even remotely seek the destruction of others. His 'Karnatakavadavikasa'- an essay on his ideas pertaining to the development of *Kannada* nationalism has been described rightly as 'Spiritual Nationalism' (Nagaraj, 253)

In the introduction to "Karnataka GathaVaibhava", VenkataRao hopes that in future there should not be a necessity to re-publish his book and other works should be able to overcome the flaws of his book and eventually his book should remain sidelined collecting dust. The writer is aware of the 'inherent flaws' of the book and prays for a destruction of the same. The text therefore derives strength from this democratic spirit it upholds.

The lines quoted in the beginning of the paper are from Kuvempu's poem "Akhanda Karnataka". Kuvempu was trying to form a public opinion about Karnataka unification in Mysore. On one such occasion, Kuvempu made a pro-unification statement and emphasized the need for unification. This enraged the Education Minister of the then Mysore state. Kuvempu was asked to provide an explanation for the same and he gave it in the form of a poem-'Akhanda Karnataka'. The poem mocks at the transient nature of political power and envisions the permanent nature of poetic power. This was his vision of "undivided cultural Karnataka" (Shekar, 59). This is reminiscent of VenkataRao's conceptualization of culture and nation as Atma / human soul-an eternal spirit and human body. Kuvempu and AlooruVenkataRao and few other writers had a deep conviction in the spiritual and eternal form of literary past which would only help in uniting the state. They were more interested in re-drawing the cultural borders with the help of a literary commonality to overcome cultural oppression. It can also be seen as a form of resistance to cultural domination.

In the same way, 'KarnatakaGathaVaibhava' is a narration of the cultural and literary pasts of Karnataka which mainly uses linguistic commonality as a basis for owning and belonging to a certain place. Such a discourse borrows from the idea of nation and nationalism which gained currency in the late 19th and early 20th century and carefully responds to the needs and aspirations of the day with an awareness of its pitfalls. Although the text may not be morally conscious of “Internal hierarchies”(may not even question the hierarchies) and is undoubtedly a “glorification of Kings and queens” (Nagaraj,251), it still is a best instance of decolonization in the history of *KannadaNavodaya* and exhibits its awareness of the effects of colonization on the psyche of the colonised.

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Distortion of Truth in Social Media: A Study with Special Reference to the Cases of Hanan and 'Whatsapp Hartal'

Abstract

Media is the most powerful entity on earth which plays an important role in the progress of the society. It controls the mindset of masses and has the power to make an innocent guilty and a guilty innocent. The newly formed social media has become an unpredictable and complex part of every facet of society and culture. It acts like a double-edged sword which can cause either progress or regress. Deviating from the media ethics- reflection of reality and truth, outrageous spread of fake news is the greatest challenge that social media faces in the contemporary society. This paper attempts to explore how social media distorts truth with special reference to the recent issues of Hanan Hamid and the 'Whatsapp Hartal'. Hanan is a third year undergraduate student who sells fish to make ends meet. The nineteen-year-old girl was trolled and her fake videos were shared through social media which triggered a hate campaign against her. Similarly a planned and well executed 'Whatsapp Hartal' was conducted on 26th April 2018 by unnamed forces which triggered huge violence in different parts of Kerala. With the rapid advancement in technology there has been a considerable increase in the amount of fake news propagated through social media. The major reasons for this trauma in social media are: the easy access to media, power granted to each individual, lack of authentic authority and the shield of anonymity in social media. A detail analysis of the cases, its current state and reason behind distortion of truth particularly in social media is discussed in the paper. Tremendous increase in the number of fake news in contemporary society adds to the vitality of paper.

Keywords: Social Media, Media Ethics, Fake News, Cyber Misuse, Dark Web, Anonymity.

The questions about contingency and precariousness of the so called publicly articulated 'truth' has often been a questionable doctrine in cultural studies and sociological strands of international media. The fraudulent media product, 'fake news', is spreading like a fire in online media. The revolutionary change in digital media has also resulted in many disadvantages that question the fundamental media ethics- reflection of truth. The American journalist, Bill Kovach said that “from the moment 24/7 digital news was introduced, the process of verification- the beating of heart credible journalism in the public interest has been under challenge.” The abundance of fake news in social media indicates the distortion of media ethics. Verification of news is considered as the heart core ideology of journalism, which is again diminishing in online media. Newhagen and Levy asserted that “the burden of verification may thus shift back to the audience.”

Media Manipulation

It refers to the media outlet manipulating the news intentionally or unintentionally and misleads the public by false information. Sophistication of media platforms has in-turn resulted in the dissemination of fake news and its acceleration in more dramatic way. Media manipulation involves the usage of social media platforms to spread misleading and inaccurate information. This can be for a personal attack or a general one.

Fake News and the New Shape of Truth

"The major new challenge in reporting news is the new shape of truth" (Gray, 16). The "truth" is becoming more difficult to determine because "for every fact there is a counter fact" (Gray, 16) this is the primary challenge that digital viewers faces in contemporary era. Sometimes the counter facts were persuasive enough that it effectively undermines the truth. "Pizzagate""Israel forgets Pakistan is a Nuclear state too" are examples of cooked up fake news stories. China's newspapers were the first to use the term "fake news" in 2017. Why do so many people believe in such fake news? It can be connected to what is known as "belief perseverance". This theory purports that many people hold on to new beliefs "even if they are informed that the initial information on which those beliefs were based was incorrect" (Green & Donahue, 315). This "belief perseverance" strengthens if the individuals have "integrated those beliefs into their knowledge" (Green & Donahue, 315). They argue that, especially in the "post-truth" era, once a false story is published it may be too late to retract it, correct it, or negate its impact. Also, there is an inherent trust that exists among many that, by and large, people are honest and will tell the truth. This "truth bias" factors influences fake news stories. Individuals may tend to believe the story, or fake story, because of the implied "social contract" that people we will be honest with one another. "Fake news" evolved into more than just a misleading, inaccurate news stories to an adjective to modify "journalism", in general.

Case of Hanan Hamid

Though these terms sound sophisticated and alien, Kerala has witnessed such media manipulation and creation of an alternative truth in less than a year. Hanan became a social media star or victim after a video that went viral on social media. Hanan is a student of Al Azhar College of Arts and Sciences in Thodupuzha, Idukki. She sold fish in the local market to fund her college education and make ends meet. Having had to look after her alcoholic father, ailing mother who lived separate, this teen aged girl willfully sacrificed her childhood and came out to work. Her story went viral after the Malayalam newspaper *Mathrubhumi* reported her in their paper. According to *The News Minute* the story showed Hanan in her college uniform and a plastic cap, selling fish in the Palarivattom – Thammanam junction in Kochi. The news went round on social media and Hanan went viral. Following this, a number of channels hounded her and several users applauded the girl for her grit and attitude towards life. "I moved with my best friend Athira's family where I stayed for almost a month. After the results came, I went to Kochi in search of a job. I started working at a call centre, where I handled both day and night shifts. I couldn't have afforded a hostel accommodation before getting my first salary". ...Hanan added. There was a wave of outrage on Facebook with people from different spheres alleging that her story is completely untrue and that it had been manufactured to fool the people of the state. Abusive comments, laced with threats, have flooded her Facebook account. They criticized that her falsified story was marketed with the intention of getting a role for her in the movies. The victim reported that "People started dissecting my attire - asking questions about the gold ring I'm wearing, makeup I had in my face, my clothing- everything." Ms Hamid was slammed as "a fake and doing all she did only to impress to superstar Mohanlal to land a role with his son Pranav Mohanlal in an upcoming film". A section of social media users attacked for being nastily dressed, wearing lipstick, trying to gain sympathy, trying to grab money for upcoming movie...not only through online media but crowd also attacked her personally by yelling and swearing her.

She was finally shifted to the hospital for treatment.

Her case clearly shows the manipulation of new article and completely distorting the truth. This manipulation can be because of personal grievance or social intolerance as marked by advocate and social activist Santhya Raju, “the ugly mindset of society's patriarchal mindset.”

The Anonymous “Whatsapp Hartal”

The unusual hartal took place on 16 April called by unnamed forces that triggered huge violence in many parts of the state a few days ago over the rape and murder of the eight year girl from the Bakharwal community in Jammu. Hartals are quite common in Kerala. It is assumed that more than 200 hartals have taken place in recent years that are generally organised by political parties, communal organizations, professional and trade bodies, and other groups. On such occasions, people normally keep indoors to avoid moving around. Outbreaks of violence are stray and generally kept under control by the authorities. But the one that took place on April was a strange one. It was planned and executed by a few individuals using WhatsApp group and it caused a serious eruption of violence, disaster and damage to public and private property. It also provoked a clamp down of prohibitory orders for a few days by the police in a number of towns and cities in the northern parts of Kerala - Tanur, Tirur and Parappanangadi in Malappuram district and the city of Calicut. According to sources, 2,000 cases have been registered by the police and around 1,000 youngsters rounded up and put in jails in districts like Malappuram, Kozhikode and Kannur.

“The WhatsApp messages came from a few groups such as Justice for Sisters and Voice of Youth, purportedly demanding justice for the Kathua victim. Another WhatsApp group called 'Voice of Truth' of which several sub groups were formed across the state. The police had identified a 16-year-old, a class X student, as being an admin of one of these groups. It is officially acknowledged that of the five youths underarrest the leader, Amarnath Baiju, Kollam district, has been associated with the RSS until a few months ago, while the others, all from Thiruvananthapuram district, were also linked to various Sangh Parivar outfits.” Reports *Indian Express* on 24th April. “The objective of the April 16 shut-down was to ratchet up the demand for justice in the Kathua case. The call was routed through various WhatsApp groups and other social media platforms. Since the sponsors remained anonymous, no organization claimed responsibility for the fall out of the hartal. Ironically, the sole beneficiary of the dawn-to-dusk protest was the Sangh parivar which till then, had been pushed to the wall with Kathua grabbing media headlines. And also dominating conversations.”, marks *Daily Hunt*.

Conclusion

Though these are one or two among millions of fake and distorted news that spread on social media, this shows how corrupted the digital media is. The “dark web” has many features that support the flourishing of fake news. The primary thing is anonymity, the sense of mystified identity enable the producers to create anything without any root in truth. This anonymity acts as a protective mask which covers the content producers from threat. Social media ensure power of production of everyone online. This feature is sometimes exploited by users for their personal or ideological need. The lack of a certified authority unlike in print media enables the rampant spread of any news without editing or filtration. Every individual in online media are content producers, journalist and editors. This lack of

professional training also result in spread of ill standard or fake news. The beginning of loss of journalistic standard of excellence proportionally marks the birth of fake news. Financial interest is also a crucial factor behind fake news. Journalist, Pollinger said, “Because of the way they work, these sites have left the field open as never before to the ideologically driven and financially motivated fake news and for people to circulate it.” While this does not apply to trusted publishers, for websites powered by fake news, money is more important than fact-checking and accuracy.

Tom Stoppard said that “I still believe if your aim is to change the world, journalism is a more immediate short-term weapon”, only a valiant warrior can effectively use that weapon which is in- turn a double edged sword, to the best it can empower people and create a revolutionary change; to the worst it can suck the life out of people. “Fake news syndrome” is the silent threat that society faces today which can lead to dreadful disasters if it is not treated seriously.

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One Liner and One Voice: What Do the Lockhorns Hide?

Abstract

*Trading sardonic comments to evince the blemishes of the other on a daily basis would best describe Leroy and Loretta. These two characters from the single panel cartoon *The Lockhorns*, through their constant wrangles with each other, attempt to prove the upper hand each has on the other. Locking horns appears the best hobby for them, with a sarcastic one liner suiting their purpose effectively. The declarations of war upon the other with words could be examined remembering the fact that only a single comment exists in a panel and the readers see no response to the comment made. The cartoon originally created by Bill Hoest in 1968 with New York as the setting of the Lockhorns, encapsulate deep cynicism within a short statement. The arguments of the couple are often instances that reveal their follies and foibles. The plot shrinks into Leroy and Loretta, with other characters assuming little significance.*

*Habermas in his *The Theory of Communicative Action*, says how reason and action are bound together through discourse. The power relations and the effect of certain linguistic utterances on such relations are inspected by him. In *State of Exception*, Giorgio Agamben speaks about how a person or the government achieves power and voice over others beyond the right measure. This gives a certain power for the appropriation of certain perspectives. The aim of this paper is to explore the search for reason and emancipation in *The Lockhorns*.*

Keywords: *The Lockhorns*, sarcasm, reason, emancipation, communicative action

Introduction

A meticulous blend of mundane daily existence and the sardonic comments of an indolent man and his oniomaniac wife to the affirmed social and familial realities that surround them is what one finds in *The Lockhorns*. Set in the North Shore of Long Island in New York, *The Lockhorns* as a single panel cartoon explores the Lockhorn household, where the married couple Leroy and Loretta find anything but bliss. The couple detest each other and this hatred is vented out through the acrid remarks they make on each other, let it be in public or private. These terse one liners that possess remarkable resemblance to a repartee on the superfluous level are not in fact harmless like a humorous exchange. Instead they incorporate the malicious intentions of both the husband and the wife in a subtle manner without providing them an antagonistic shade in the perspective of the readers. Through the depiction of a couple perpetually engaged in 'locking horns', this cartoon has gained critical acclaim and the favour of the readers as evident from its presence in 500 newspapers across 23 countries. The cartoon was created by Bill Hoest in 1968 and was continued by Bunny Hoest following the death of the creator in 1988. The failures and weaknesses of both are pointed out by each other bringing out a 'subjective' character sketch through sparse use of words. The keen interest exhibited by any couple in blaming each other, considered normal in a comic strip household is inflated in *The Lockhorns* and presented in terms of mild amounts of dark

humour. The statement made in a panel anticipates no reply and gives space for the listener as well as the reader to ponder over the cynicism and repulsion inherent in it.

Jürgen Habermas, a leading German philosopher and sociologist, best known for his work *The Theory of Communicative Action* (published in two volumes) speaks how reason turns out to be a communicative action focusing on emancipation. He defines communicative action as “a switching station for the energies of social solidarity” (60). The linguistic structure inherent in human action and communication is explored by Habermas as he declares “the very structure of linguistic intersubjectivity forces the actor to be himself even in norm conformative behaviour” (116). Such linguistic utterances look forward to emancipation from unfair means of domination. Communicative action also becomes a space where identity formation of individuals takes place in relation to the society they inhabit. Habermas also describes the concept of lifeworld (primarily based on subjectivity) as “transcendental frame of possible everyday experience” (203). Communicative action theory focuses on how argument of some sort has a key role in reaching a rational outcome. Certain “validity claims” are tested and thematised to critique them further in a systematic method. Habermas mentions three conditions integral for the development of valid results through an argumentative utterance : “The structure of the ideal speech situation(which means that the discourse is) immunised against repression and inequality in a special way...The structures of a ritualised competition for the better arguments...The structures that determine the construction of individual arguments and their interrelations” (365). Rationality involves questioning without any bias. Habermas's work is based on the assumption that rationality must incorporate a readiness to question the grammar of any system of communication utilised to convey validity claims. Habermas connects truth and reason in the light of communicative action based on argument,

“The idea of truth can get from the concept of normative validity, only the impersonality of an idealized agreement, of an intersubjectivity related to an ideal communication community... the concept of truth combines the objectivity of experience with a claim to the intersubjective validity of a corresponding descriptive statement, the idea of the correspondence of sentences to facts with the concept of an idealized consensus”(421).

To be read in close connection with the contesting of validity claims is Agamben's exploration of the suppression certain forms of knowledge by the state that has the authority of exception. Selected truths and distorted or they might remain unrepresented because of particular interests of the state. The power relations in the state experience an imbalance resulting in the lack of impartiality in the questioning of forms of truth and knowledge. With no rational ground or fair means to test the applicability and functionality of knowledge or truth, a chaotic situation develops following the appropriation of knowledge. Written in the backdrop of the 9/11 attacks, Agamben's *State of Exception* reflects on the common American psyche and more importantly, an authority that attempts the extension of its power through its policies, which finally result in the predominance of certain propaganda devoid of the contesting and debating of “validity claims”. This is why Agamben states that “the state of exception represents the inclusion and capture of a space that is neither outside nor inside” and this space could be equated to truth.

Argumentative reification

“WHY DO TWO SIDES OF AN ARGUMENT HAVE TO MARRY EACH OTHER?”- comments the family counsellor of Leroy and Loretta while attempting to sort out the wrangles between the couple. An absence of consensus or a predetermined inability to reach a common and binding conclusion even in the most trivial things can be discovered throughout the utterances of the pair who have no objective but to prove that what each think or say is right. The laying down of arguments is followed by a silence in the comic which holds no space for counter arguments. But there is a clear indication of a near future replete with arguments and counterarguments. That is precisely why Leroy remarks: “IF I AGREE TO DISAGREE, WON'T THAT JUST START ANOTHER ARGUMENT?” Even though what one finds in the arguments is an attempt to bring out truth, the reification of the contradictory nature of the key characters takes place rather than the rationalisation of perspectives. Dismantling of particular orientations within other is the chief motive of the sarcastic statements or questions that Leroy and Loretta trade against each other. The comments of the outsiders who are nothing more than prop to the plot, equally entertain intentions to critique and question. Arguments in a normative fashion aim at contesting possibilities, testing their validities and finally reaching a rational result.

The apparent representation of arguments in terms of binary oppositions makes the reader doubt the reliability of such arguments, especially due to the fact that one does find a counterargument in a panel. Since the panel is restricted to a single perspective with the reader supposed to subjectively presuppose the 'future' of that argument. Forced to renounce a direct access to an explicit portrayal of the structurality of the arguments, the reader solely resorts to intuitive knowledge in order to fill in the 'imaginary panels' left for him/her. The linguistic expressions and observed behaviour of the central characters create an intersubjective consensus only among the readers and never a consensus among Leroy and Loretta. That leads to the conclusion that only a partial, dubious and singular version of the assumed reality is accessible to the reader. A coherent whole is never presented through a single panel. What remains in the observer is a curiosity for a multi sided version of reality and such a curiosity is never satiated in the post truth era. Communication simply reduces to a fragmented medium in the portrayal of reality, where truth itself becomes split. In the case of Leroy and Loretta, truth becomes dismembered according to the fluctuations in their subjective observation and interpretation. The fissures one observes in the truth construct as a result of the fluidity in communicative action and the resulting lack of finality contribute to the infinite possibilities vested in *The Lockhorns*. In the context of the endless probabilities in representing an altering notion of truth, an attempt to deconstruct would only lead to a vortex without any fixed conclusions. An inevitable sanctification of 'truth' found in the ancient philosophical thought applies here no more. Leroy and Loretta themselves comment on their arguments: “IF YOU EVER WANT TO LOSE AN ARGUMENT WITH A WOMAN, START ONE.” (Leroy); “LET'S TALK ABOUT MONEY TODAY... JUST FOR ARGUMENT'S SAKE...” (Loretta); “ARE YOU AGREEING WITH ME JUST TO SHUT ME UP?” (Loretta). Such statements or questions depict the split reality undergoes through their enunciation.

Externalizing the Subjective

With the Lockhorn household transforming into an arena where power relations contest, it turns out that there is considerable significance for scrutinising the attempts made by Leroy

and Loretta to validate their claims. Loretta speaks about Leroy's blood group at a hospital: "OF COURSE HIS BLOOD TYPE WOULD BE NEGATIVE." Here is an explicit search for evidence to validate Loretta's conceptualization of Leroy as 'negative'. Not just Leroy and Loretta but the minor characters that surround them also try to make valid claims about the Lockhorns. The opinion of their family counsellor, who is usually a silent spectator is, "THEY ARE LIKE TWO BATTLESHIPS THAT PASS IN THE NIGHT". The spectator here tries to blend together the "thesis" and the "antithesis" represented by Loretta and Leroy to create his/her own "synthesis", which reminds one of Hegelian dialectics. According to Habermas, "...profane everyday practice proceeds by way of linguistically differentiated processes of reaching understanding and forces us to specify validity claims for actions appropriate to situations in the normative context of roles and institutions"(87). But the recurring notion that engulfs the cartoon is that there is no final validation, but attempts for validation. As an essential condition for validating arguments, Habermas speaks about the need for structures that are not burdened by inequality and "repression". But inherent in the power play between Leroy and Loretta is repression of one another in several ways. "I'M MARRIED TO LEROY, SO I KNOW ALL ABOUT EMPTY CAMPAIGN PROMISES."-claims Loretta as she tries to validate her argument regarding her disillusionment in her marital life. More than that Habermas also presents the condition of "ritualised competition" in order to validate claims. But what one finds in the cartoon is the absence of such a structured competition with the characters concentrating on the semantic possibilities within an argument. Thus all they have is an aporiac sensation with an exceeding desire to validate and manifest their perspectives. The inability to validate due to the absence of stipulated structures essential for validation and the failure in comparing the situations they discuss to a concrete historical experience results in a dead end to the couple.

Road to Reason

Habermas comments on Mead's ideal of communication and rationalisation, "...an ideal communication community ...serves to reconstruct an undamaged intersubjectivity that allows both for unconstrained mutual understanding among individuals and for the identities of individuals who come to an unconstrained understanding with themselves"(2). The keywords here are "understanding" and "identities". The manifestation of identity through rationalisation requires lack of restrictions and that freedom is evidently absent in *The Lockhorns*. Hegelian dialectics feature how the external world is merely the creation of "the process of thinking". Reason is commonly portrayed as the chief means to truth and unlike subjective presumptions and intuitive assumptions, considered an authentic vehicle. But in the absence of the validation of individual arguments and their interrelations, reason finds no space. Leroy says to a friend about Loretta: "WHEN LORETTA'S MIND GOES BLANK SHE FORGETS TO TURN OFF THE SOUND." The clear dismissal of the three key conditions of Habermas in order to validate a claim signals the hindrance in reaching a rational outcome. And while one of the partners accepts the perspective of the other, it is not the rationalised nature of the outcome that gains significance in the domestic context, but the victory in the imposition of a particular perspective as part of the power play. That is why Loretta responds to Leroy when he wins an argument-"YOU COULD BE A LITTLE MORE GRACIOUS WHEN YOU'RE RIGHT AND I'M WRONG, LEROY."

The futility in creating an identity is a significant aspect of the cartoon since the acrid exchanges Leroy and Loretta make aim at each other's identity. In the words of comics historian Don Markstein,

“It (*The Lockhorns*) focused just on the couple themselves...the entire raison d'etre of the series is to show Leroy and Loretta trading caustic one-liners. They fight about his roving eye, her cooking, his earning power, her excessive shopping, condescending remarks during parties at neighbour's homes, sarcasm during police stops, and the fact that both are middle-aged and grumpy looking...There are a few other recurring characters, such as Loretta's mother (so they can argue about her visits), their marriage counsellor (so they can argue in front of him) and Leroy's favourite bartender (so they can argue about his drinking). But the entire focus is on Leroy and Loretta themselves...they realize they're together 'till death do us apart' and they would not have it any other way. If either of them has a lovable quality, readers never see it. And if they would not want to part, it can only be because their greatest pleasure comes from keeping each other on edge.”

The questioning of each other's identity and the inability to establish it through “communicative action” is explicit in the cartoon. Leroy and Loretta while targeting each other, pretends to be ruled by reason. But the lack of understanding of each other (ignorance of each other, to be precise) is disguised as an objective, rational statement from both sides. An illusory notion of reason and therefore, an illusory idea of truth are created here. So what appears truth to the Lockhorns is not truth at all, but their own biased outlooks.

Emancipatory Communication

A relevant question regarding Leroy and Loretta is that of emancipation through the validation of arguments. Their family counsellor states, “IF I UNDERSTAND YOU, MR.LOCKHORN, YOU'RE INDICATING YOU FEEL TRAPPED IN YOUR MARRIAGE.” The entrapment experienced by both Leroy and Loretta and their objective of emancipation is clearly described here. To be read in connection with this is that there are not just statements but also questions too appearing as one liners in this single panel cartoon. Habermas insists on the need of questioning any kind of grammar that conveys oppression and dominance. Even though instances of domination are put under questioning in the cartoon, no success is seen in overthrowing that domination and in clearly proving the consequences of domination. Instead emancipation remains a distant dream for the couple. Habermas says, “False consciousness...is accompanied by restrictions that participants attribute to the social life-context itself” (243). To reach emancipation there is the need to validate one's claims on such restrictions. So the generation of a consciousness corrupted by flaws would not help in the toppling of a dominant order. Instead an illusion of reality and emancipation, due to the influence of the dominant order would be created. One can see questioning of such a system in the cartoon. But the failure to meet the required conditions in the structural aspects of questioning and challenging nullify the efforts. In relation with this could be read Giorgio Agamben's notion of dominance of certain powers and the appropriation of certain forms of 'truth' as in the times of the reign of the Third Reich.

Conclusion

The Lockhorns is essentially a plot of power relations and the flow of the plot is in the infinite attempt to challenge domination. What one notices throughout is the creation of a “false consciousness” and then an illusory notion of reason following it. The location of this reason can be said to be in the 'horizon'. The appropriation of forms of 'truth' as a result of domination and the resultant creation of illusory concepts regarding reason and imagination is evident here. The crippled intersubjectivity as a result of these restrictions is behind the

lack of consensus. The escapism depicted throughout the cartoon panels could be recognition of the pervasive nature of the uncertainty that haunts the couple.

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Simulacra of Deterrence in the Post-Truth Society: A Study based on George Orwell's 1984

Abstract

The concept of “Deterrence” is one of the most important words in the 21st century. The rise of the virtual world is closely associated with deterrence. From the last quarter of the 20th century nuclear deterrence established itself as the watchword of the century. Deterrence however is a pervasive concept and exploits a human being's fear of getting annihilated. It exists only in the mental space of the human species and was deemed to be a creation that can prevent a catastrophe. Deterrence is a simulacra but the validity of how it operates on the basis of exploiting fear is ambiguous. The simulacra of deterrence can also assume spectral and uncanny dimensions. In George Orwell's 1984 the pervasive characters of “The Big Brother” and Emmanuel Goldstein serves as simulacra of deterrence. Both these characters are ghostly presences in the novel. Emmanuel Goldstein becomes a symbol of hope and salvation for those who are against the “Big Brother” thereby creating a mirage of two binary opposites. These two invisible but omnipresent characters in the novel are simulacra whose primary aim is to distort reality.

The paper focuses on these two uncanny “spirits” which gives the concept of deterrence a multifarious dimension. The degree of reality occupied by the binary opposites of the dominant order and the subverted elements against the dominant order turns out to be sceptical. Jean Baudrillard's notion of “Simulacra” can effectively help explain the hyperreal identity of deterrence of “The Big Brother” and “Emmanuel Goldstein”. A determination of the hyperreality of these two identities can help explain how deterrence works in the Post-Truth society.

Keywords: Deterrence, Simulacra, Spectral, Hyperreal, Post-Truth.

Introduction:

The notion of reality or more precisely the texture of reality remained and still remains as an uncanny presence in the psyche of man. The texture of reality pertains to how humans view reality. This perception of reality is complex and is informed by a variety of social, historical, political, and cultural factors that moulds the perception of reality by an individual. However, in the late 20th and 21st century, the unprecedented growth of technology has revealed a new form of reality – the world of artificial intelligence and with it the “virtual” world. In George Orwell's dystopian novel “1984”, the author brings in a non-existent but virtually omnipresent individual called the “Big Brother” and his rival “Emmanuel Goldstein”, who is also a virtual non-existent character like the “Big Brother”. The image of the “Big Brother” is an insignia of the state Oceania and his counterpart “Emmanuel Goldstein” acts as a filtering agent to identify those who are against the “Party”.

Reality through sense perception is given a secondary status and the only reality is the virtuality provided by the state. Thus these simulated virtual identities peripherally occupies

an ontological state and makes it different from the “inner party” members. However, we cannot regard this virtual dimension in ontological terms even though it gives a virtual appearance of a “being in itself”.

The Simulacrum of Virtual Beings

The Heideggerean sense of the “being” as an ontological category can no longer be used in the virtual environment and thus the “being” deconstructs itself but is not entirely eliminated from the virtual scene but mutates into a new entity with simulacral properties. In the state of Oceania, the “Big Brother” serves as a simulacral representation of this “being” devoid of temporal power, but is held as an icon promoting national interests. In *Simulacra and Simulations*, Jean Baudrillard speaks of the nature of the simulacra with the rejection of the Heideggerean “being”:

No more mirror of being and appearances, of the real and its concept; no more imaginary coextensivity: rather, genetic miniaturization is the dimension of simulation. The real is produced from miniaturized units, from matrices, memory banks and command models-and with these it can be reproduced an indefinite number of time (167)

The “Big Brother”, as mentioned before, acts as an insignia of the state. His presence is felt often and the protagonist Winston Smith forms his impression of the “Big Brother” from the posters. The simulation of the “Big Brother” is obviously a creation of the state and implicitly imports the political ideology of the state into citizens' minds. However, this simulation is necessary for the political stability of the totalitarian government of Oceania.

There seems to be no colour in anything, except the posters that were plastered everywhere. The black-mustachio'd face gazed down from every commanding corner...BIG BROTHER IS WATCHING YOU, the caption said, while the dark eyes looked deep into Winston's own.(4)

The state thus forms the reality for its citizens. This reality cannot be termed real but is in fact a “hyperreal” environment. The insignias of the “Big Brother” and “Emmanuel Goldstein” are thus elements in this “hyperreal” environment. The “hyperreal” dimension offers limited and exclusively moulded raw entities for the citizens to make up their reality in the virtually controlled space of the “hyperreal”. Thus the “Big Brother” and “Emmanuel Goldstein” plays no real part in the political game of the state but acts as operational entities in the “hyperreal” environment. The entities occupy the status of two virtual “beings” engaged in a simulated conflict. Baudrillard expresses the functional necessity of a “hyperreal” environment.

The age of simulation thus begins with a liquidation of all referentials-worse: by their artificial resurrection in system of signs, which are a more ductile material than meaning, in that they lend themselves to all systems of equivalence, all binary oppositions...It is no longer a question of imitation...It is rather a question of substituting signs of the real for the real itself; an operation to deter every real process by its operational double, a metastable, programmatic, perfect descriptive machine which provides all the signs of the real. (167)

The “hyperreal” thus becomes a platform built by the dominant order to sustain itself and to

evade the dialectical interaction between oppositional forces and thereby eliminate the possibility of the formation of a new order.

Politics of the simulacra in the Post-Truth society

The state of Oceania is run by the “inner party members” and there is only one party called “Party”. By employing democratic terms, the state conceals its oligarchic nature. Subverting history and the writing of a new virtual history induce a state of amnesia on its citizens who take the political order to be a naturalized situation which will ensure its sustenance. The creation of a hyperreal dimension will ensure political stability of the dominant order while at the same time provide an illusion of the conflict which acts as a social sieve to identify potentially harmful elements to the political stability of the regime. The need for a politically stable atmosphere with zero tolerance for opposing elements depicts an ambiguity. Slavoj Žižek, in *The Sublime Object of Ideology*, explains the role of a “social-ideological fantasy” in society:

...the stake of social-ideological fantasy is to construct a vision of society which does not exist, a society which is not split by an antagonistic division, a society in which the relation between its parts is organic, complementary. The clearest case is, of course, the corporatist vision of Society as an organic Whole, a social Body in which the different classes are like extremities, members each contributing to the Whole according to their function—we may say that 'Society as a corporate Body' is the fundamental ideological fantasy. (142)

The hyperreal situation created by the state can be contrasted with Žižek's assumption of society as a corporate structure promoting a “social-ideological fantasy” so as to maintain an “organic Whole”. Considering the state as a corporate giant aimed at profit justifies the need for a sustained hyperreal situation. A politically stable atmosphere can also provide a commercial advantageous atmosphere. Oceania, though it explains how new forms of control and regulation like the creation of a simulated world with constricting boundaries, it also explains its objective of profit making through war with the other two states- Eastasia and Eurasia and this signifies colonialism to some extent as Oceania craves for resources. The situation of the three states reflects a cold war era devoid of deterrence, except the internal deterrence that the state imposes on its citizens. Modern nations of the 21st century, unlike the broken deterrence between the states of Oceania, Eurasia, and Eastasia, have a perfectly intact deterrence. The nuclear deterrence from the cold war era continues till this day but unlike the cold war years, nuclear deterrence in modern nations has become outmoded. The notion of deterrence thus assumes a new dimension that is inextricably linked with neo imperialism.

Functionality of Deterrence in the 21st century

Commodification is one of the keywords seen along with deterrence in a post-truth world. A new order of capitalism can be seen as one of the main objectives for the creation of simulacra and a hyperreal space. Nuclear deterrence is outmoded because it acts as a double edged sword and is equally harmful to the nation which uses it and the nation on which it is used. Thus nuclear deterrence is transformed into economic deterrence. Economic deterrence reifies individuals who are confined within the boundaries of the hyperreal by the state. The state moulds the reality for its citizens. Moulding of reality leads to a common

subjective shared experience between citizens of the state. In *1984*, Orwell portrays how the state subverts even the perception of reality.

It was as though some huge force were pressing down upon you—something that penetrated inside your skull...almost, to deny the evidence of your senses. In the end the Party would announce that two and two made five, and you would have to believe it. the logic of their position demanded it. Not merely the validity of experience, but the very existence of external reality was tacitly denied by their philosophy. (15)

Subverting reality and history creates an artificial subjective experience for the participants involved in the simulation. Truth becomes a given reality provided by the ideology of the state rather than the sense perception of the individual. The creation of reality inevitably assures a pseudo omniscient position to the state. However, the reaction of the participants inside the simulated situation may not always produce a desirable result advantageous to the dominant order. Baudrillard lists out this possibility in *Simulacra and Simulations* as follows:

It would be interesting to see whether the repressive apparatus would not react more violently to a simulated hold up than to a real one? For a real hold up only upsets the order of things, the right of property, whereas a simulated hold up interferes with the very principle of reality. Transgression and violence are less serious for they only contest the distribution of the real. Simulation is infinitely more dangerous since it always suggests, over and above its object, that *law and order themselves might be nothing more than a simulation* (177)

This subversion which threatens the dominant order in a more serious manner as Baudrillard says is the result of the interference “with the very principle of reality”. The distortion of reality by simulating a hyperreal environment, as mentioned before, gives the dominant order a pseudo-godly status. By assuming the role of the creator of reality, the dominant order estranges itself from the participants of the reality. Realization of the hegemony exercised by an authority by the participants will lead to a self-conscious state and thereby the creation of an oppositional force inside the hyperreality. However, the existence of the virtual “Beings” inside the hyperreal acts as deterrence and contains the oppositional force within the hyperreal itself by sustaining a conflict or to be more precise, a supply and demand process which is mechanical in nature. This never paves way to solidarity between the participants in the socialist sense but compartmentalizes individuals.

By an unforeseen twist of events and an irony which no longer belongs to history, it is through the death of the social that socialism will emerge. A twisted coming, a perverse event, an unintelligible reversion to the logic of reason. As is the fact that power is no longer present except to conceal that there is none. A simulation which can go on indefinitely, since-unlike “true” power which is, or was, a structure, a strategy, a relation of force, a stake-this is nothing but the object of a social demand, and hence subject to the law of supply and demand. (181)

George Orwell, in *1984*, portrays how the “Party” controls the reality of its citizens by a technique called “doublethink”. “Doublethink” is described as

To know and not to know, to be conscious of complete truthfulness while telling carefully constructed lies, to hold simultaneously two opinions which cancelled out, knowing them to be contradictory and believing in both of them, to use logic against logic...to forget whatever it was necessary to forget, then to draw it back into memory again at the moment when it was needed, and then promptly to forget it again: and above all, to apply the same process to the process itself. That was the ultimate subtlety: consciously to induce unconsciousness, and then, once again, to become unconscious of the act of hypnosis you had just performed. Even to understand the word 'doublethink' involved the use of doublethink.

The concept of “doublethink”, in the post-truth society is therefore a subversion of reality. In *Post-Truth: Knowledge As A Power Game*, Steve Fuller explains a similar concept which he terms as “Doubletruth”.

the doubletruth doctrine prescribes that it is in the interest of both the elites and the masses that there be two 'truths', the one that ranges over every possible world in which we might live (i.e. the post-truth sense of 'truth' of the governors) and the other that reassures everyone that the world in which we currently live is a just one. (49)

Thus in the post-truth society, the hyperreal produces the reality for the participants. The transformation of the nuclear deterrence to economic deterrence precipitates into the social life of the participants in a more extensive manner than the previous forms of deterrence. This makes the individual in a post-truth society cling to the simulated reality even after being conscious of the implicit political attributes of the simulated reality to which the participant is exposed. Those who oppose the system find an existence outside the boundaries of the hyperreal impossible. Accepting the simulated realities or truths thus becomes more advantageous than accepting reality in a post-truth society.

Conclusion

George Orwell's 1949 novel *1984*, with the depiction of a dystopian society under the control of a totalitarian government expose a hyperreal situation which can be contrasted with the situation of the various nations in the 21st century. The creation of the “Big Brother” and “Emmanuel Goldstein” serves as virtual “beings” for the political stability of Oceania. The hyperreal situation contains the conflict between the dominant order and oppositional forces inside the boundaries of the hyperreal thereby arresting the development of a new order. The simulation also serves as a sieve to identify participants who pose a danger to the established order. This is achieved by the simulated identities of “Big Brother” and “Emmanuel Goldstein” as representations of the dominant and the oppositional orders respectively.

Slavoj Žižek's notion of society as a corporate body produced by the “social-ideological fantasy” paints the sustained striving for the existence of the dominant order with a capitalistic shade. Commercial profit thus becomes the primary reason for the political sustenance of the dominant order and justifies its creation of the hyperreal environment so as to ensure stability. Unlike the nuclear deterrence of the cold war period, the deterrence in the 21st century is economical in nature. Unlike the situation of the superstates in Orwell's *1984* where deterrence is broken, deterrence still continues in the 21st century. In the post-truth

world, deterrence has precipitated to all participants of the society due to its economical nature. The creation of reality according to Baudrillard should have resulted in a more dangerous situation as reality is distorted. The “doublethink” situation in Oceania can be translated as the “doubletruth” in the post-truth society which provides “truths” which possess a performative function and well-crafted for the hyperreal realm. Moulding reality thus gives a pseudo-godly status to the dominant order which makes possible a potential for subversion of the dominant order as the dominant order estranges itself from the participants and the participants' awareness of the hegemony of the dominant order. But despite being conscious of the implicit political undercurrents, most of the participants chose to adhere to the hyperreal and accept the simulated truths of the hyperreal situation which provides them a mechanical commodified existence.

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Emergence of Subjective Identities in Diasporic Narratives: Insights into Diana Abu- Jaber's *Crescent*

Abstract

*Ontologically, the genesis of all research begins with a pursuit for 'the truth', but, as one moves in this direction, we unravel that 'truth' is multi axiomatic and hence, opens up panoramic visions as we dwell upon it and delve deeper. Truth, often, is subjective and penetrates deeper into the experiences of human soul contrary to its projections in the history and politics of a community, nation, culture, etc. Ironically, in many of the socio-political contexts, truth is a construct. This research paper inexplicitly borrows the insights about truth and subjectivity from the works of Michel Foucault. As Foucault opines, the discourses delivered by the institutions of power are acclaimed to be the truths. The truth about the powerless is constructed by the knowledge of those in power which seldom acknowledges their identities. Symmetrically, in the context of diasporic populace too, the life circumstances are determined by the discriminatory policies and attitudes of the host lands' socio-political dictum. Diasporic subjects are victimised by the discourses of power by their host lands, which in turn, construct the 'truth' of their identities. This research work has undertaken the task of evaluating the diasporic narratives which over throw and subvert these power relations through their creative endeavour. This evolutionary process happens in a fictional text through the creative act of story-telling in Diana Abu- Jaber's *Crescent* (2003). Stories, when they reveal the mythical truth of generations, then, the subjective truth of imagination turns out to be more real than the outwardly constructed truth. The novel chosen for the present study hosts such characters which reveal to its readers that the diasporic character is a creative entity, unfolding into multiple possibilities of existence.*

The objective of this academic paper is to analyse and peruse the different patterns of the creative act, running analogous to the socio-political events, as the intricate process of identity formation embarks. Therefore, the current work adopts interpretive research methodology. The paper intends to conclude on a note regarding the diasporic characters' passage from victimhood to subjecthood.

Key Words: Identity, Power/ truth, diaspora, exile, subtext, story- telling, slavery, subjectivity

Introduction

This research paper intends to peruse the process of identity formation of the diasporic populace. *Crescent* (2003) is a rich fictional text (novel), which juxtaposes imaginary with the real; past with the present; more importantly, opens a creative door way for the multiple possibilities which construct diasporic subjectivity. Diana Abu -Jaber also lets her characters define their own states of existence in diaspora. The characters also contemplate their experiences of what is it like to be an immigrant or how is life in exile and what each of these terms mean to these characters. Apart from what the author has to say through her characters, this study also aims to clarify the stances adopted in relation to the core concepts

and theoretical terms used-Diaspora and Subjectivity.

The simplest meaning of 'diaspora' is to scatter and spread. To be more appropriate, Prof. Kevin Kenny has mentioned that the word has been derived from the Greek verb 'diaspeirein', where 'dia' means over or through and 'speirein' means to scatter or sow. However, the prototypical definition of diaspora is given by William Safran by listing out the six highlighting features of diaspora. It included the criteria such as-

- 1) they or their ancestors, have been dispersed from a specific original “center” to two or more “peripheral”, or foreign regions; 2) they retain a collective memory, vision, or myth about their original homeland- its physical location, history, and achievements; 3) they believe that they are not- and perhaps cannot be- fully accepted by their host society and therefore feel partly alienated and insulated from it; 4) they regard their ancestral homeland as their true, ideal home and as the place to which that or their descendents would (or should) eventually return- when conditions are appropriate; 5) they believe that they should, collectively, be committed to the maintenance or restoration of their original homeland and to its safety and prosperity; and 6) they continue to relate, personally or vicariously, to that homeland in one way or another, and their ethno-communal consciousness and solidarity are importantly defined by the existence of such a relationship. (83-99)

Safran also points out that all the above stated features be fits the “ideal type” of diaspora i.e. Jewish diaspora. Nevertheless, as pointed out by Robin Cohen in *Global Diasporas*, Jewish diaspora is one of the 'victim diasporas' which involves exilement, banishment and dislocation. The term 'victim diaspora', as defined by Cohen, could also be implied to many other diasporic communities such as Iraqi diaspora, Palestinian diasporas, Asian diasporas, Arab diaspora, etc. Cohen defines 'victim diaspora' as: “The idea of dispersal following a traumatic event in the homeland, to two or more foreign destinations... Being shackled by manacles, being expelled by a tyrannical leader, or being coerced to leave by force of arms, mass riots or the threat of ethnic cleansing” (p.2). The novel chosen for the study deals with Iraqi diaspora during and after math of Saddam Hussein's iron rule over Iraq. No doubt the leader was 'tyrannical', but also, many people were exiled out of Iraq, due to the ruthless executions of Saddam's regime. In a larger context, the novel also brings out the plight of Arab Iraqi immigrants in America post 1990's. As the novel progresses there is a gradual shift from being a victim to becoming a subject, as the diasporic characters begin to unfold their selfhood through different modes of self-expressions, mostly, the creative endeavours, leading to their identity formation. The narrative of the novel situates the adversaries of exilement, homelessness and unbelonging into the trajectory of 'victim diasporas'. This research paper, hence, adheres to the conceptual analysis of victim diasporas, which is also categorised under 'prototypical diasporas' (Cohen 2).

Subjectivity is not a static word. It is a process of formation of identities and the selfhood which is ever evolving and emerging, influenced by changing socio-political circumstances. As I happen to decipher the selected text, my focus gradually shifted from the psycho analytic model of selfhood to the anti- subjective model- a shift from focus into the layers of one's consciousness to cultural and political dimension, which has majorly altered the perception of 'self' and its theories in current world scenarios. Modern theories of

subjectivity have perceived that subjectivity is a construct which is ever subjected to variations, multiple possibilities and modifications. As Nick Mansfield points out-

Subjectivity is primarily an experience, and remains permanently open to inconsistency, contradiction and unself-consciousness. Our experience of ourselves remains forever prone to surprising disjunctions that only the fierce light of ideology or theoretical dogma convinces us can be homogenised into a single consistent thing(p.6).

As stated in the abstract that this research paper 'implicitly borrows' the concepts from Michel Foucault's works, the study borrows the underlining views on subjectivity.

Diasporic subjectivity is a paradoxical construct. When a modern diasporic subject of post 1990's is assessed, one learns the state of mind which is at ease everywhere but, nowhere at home. The outset of globalisation has assured the easy accessibility to education, technical gadgets, advanced medicine, career opportunities, etc so that one can survive with all the comforts, anywhere in the world, yet, the world has not always been welcoming the diasporic populace of all kinds. The former institutions of slavery, racism, casteism, etc have been barred on the legal lines and de-institutionalised but they have been replaced by many other forms of social apparatuses such as wars of terror, ethnic cleansing, nuclear weapons, hostile political environment, sectarianism etc. One kind of subjects have been replaced by the other. The oriental subject of Edward Said, 'the other' of the (post-) colonial world has been superseded by the multitudes of 'otherness'. All in all, there is a shift in the subjectivity from Fanon's racialised subject (who unconsciously internalises the 'inferior selfhood') to Foucault's anti-subject who is the by-product of dominant discourses and super-social structures, present to control, by dominating and micro-managing each person. The social institutions impart the truth through various discourses about prisons, asylums, schools, law and order, etc. they claim to deliver the 'truth' on our behalf and execute the power through above discourses, so that, we accept the ascending knowledge, as the truth about our selfhood. Mansfield has rightly comprehended Foucault's theory of subjectivity-

subjectivity is not a really existing thing but, has been invented by dominant systems of social organisation in order to control and manage us...regulated according to rationalised principles of truth and knowledge... 'subjectivity' is not the free and spontaneous expression of our interior truth. It is the way we are led to think about ourselves... the subject is the primary work room of power, making us turn in on ourselves(10).

In *Cartographies of diaspora: Contesting identities*, AvtarBrah co-ordinates the term subjectivity with 'experience', that is to say, an account of her experience as a diasporic subject. She states- "experience does not reflect a pre-given 'reality' but it is the discursive effect of processes that construct what we call reality" (11). The objective of the present study is to examine the experiences of subjects in diaspora through two different frames such as exile and immigration. The study also aims to analyse the process of their identity formation, being under the influence of different social apparatus. This academic endeavour not only brings forth the formation and construction of each character's subjectivity, the study also penetrates between the lines and into the interiority of minds in order to decipher the modes of experiences. Thus, the theoretical frame used is the theories of diaspora with regard to concepts of power and truth by Foucault, AvtarBrah, Kevin Kenny, Robin Cohen,

etc. The research method adopted is interpretative research method. It deals with the interpretation of characters' subjective experiences. No doubt, this kind of research claims to include the analysis of data obtained from sources like interviews, observation techniques, questionnaires, etc. The present study appropriates this method for the analysis of ways in which the subjectivities emerge in diasporic narratives, though there is no concrete research material available outside the fictional text.

Summary

The novel *Crescent* (2003) by Diana Abu-Jaber unfolds during Hanif's formative years when the dictatorial rule of Saddam Hussein had just begun in Iraq. The narrative begins by mentioning that Hanif has been into exile for more than twenty years, travelling between Europe and America. He had escaped the tyranny of execution at the hand of dictator. Now, he is the new hire in Near Eastern Studies Department in Los Angeles, where Sirine's uncle also works, who is an immigrant himself. Sirine's uncle, along with her father had immigrated to America in mid 1960's. After Sirine's parents died, she was brought up by her uncle. When the novel begins, 39 year old Sirine is a chef working at Nadia's café. Hanif and Sirine often see each other at the café and at the parties and instantly fall in love. The long conversations they have about Arab ethnic aspects, like food, dressing, music, religion, etc bring them closer to make their subjectivities inclusive and indispensable to one another. When she meets Hanif, Sirine begins to unearth the Arab side of herself, since, she was born to an American mother and Iraqi father, where as Hanif begins to remember his lost home in Baghdad and recollects the painful process of his exile. He begins to get shocking waves of memory in his dreams and decides to go back to his family, irrespective of the deathly risk he may incur in doing so. He deserts Sirine who feels lonely and devastated, only to discover at the end that Hanif is alive, as she looks into his picture in a news paper and receives a phone call from him.

The novel also has a sub-text, running parallel to the main text. It is about the mythological tale narrated by Hanif's uncle. The text acts as a subversive tool in order to subvert the power structure of the western world over the Arab world. It is a legendary tale about Abdelrahman Salahadin, who could also stand for the brave general of the Abbasid army of Arab world. In this story, Sirine's uncle claims to be his distant cousin. He was the son of freed Nubian slave, aunt Camille. His career was to sell himself and then pretend to drown. He was hijacked by a mermaid. But, later he manages to escape and finds a foothold in Hollywood. Aunt Camille lures the imaginary translator of the famous *One Thousand and One Nights*, Mr. Richard Burton, to make him take her to the Mother of All Fish, another mythical character. His wife assists Camille. To her dismay Camille fails to find her lost son who then had escaped to become an actor.

Hanif as a subject in exile

Hanif is a diasporic construct. He had to flee his country out of the fear of being executed. He composed subversive poetry against the then ruling Baathist party. Freedom of expression was curtailed under Saddam's totalitarian regime. Hanif wrote under the pseudonym 'Maal', which sounded suspicious and dangerous. When the men from regime came and asked for 'Maal', Hanif's younger brother confessed that he is the one and he was arrested and killed before his thirteenth birthday. Followed by this guilt, Hanif's subjectivity is constructed, which was the outcome of the dictator's micro management of people's life in Iraq. He continues to be burdened with this guilt even after spending 21 years in exile. The

power of the dictum in Iraq was of absolute and menacing. In Foucault's words- "A power so constituted risks becoming oppression whenever it over extends itself, whenever- that is- it goes beyond the terms of contract" (91). Saddam's men were sent to pry over every individual of the state, that people lived under absolute fear. The leftists were mercilessly executed. The state had the 'panoptic view' of every household. This system of power constructed the subjectivities of citizens as the victims. This perception of the self continues with Hanif even as he travels abroad. In Hanif's words, the factors which forced him into exile were plenty- "It's a tricky place for Iraqi men- there's the army, jail, torture, hangings. I'm wanted by the government for dodging my army duty, for one. There are plenty of other aggravating factors... the ruler is famous for his ruthlessness" (*Crescent* 134). As Nick Mansfield rightly conceptualises Foucault's power stratum, "the subjectivity of both the citizen in the street and the prisoner are constantly being analysed and measured. The functions of this analysis are threefold: *to individualise, normalise and hierarchise*". (61) The subjectivities of each resident was measured through the loyalty towards the government in Saddam's regime. Those who were not obedient and supportive were considered misfit to live and were killed. And in order to 'normalise' and also to 'moralise', whenever a culprit was executed, the regime had the strange practice of sending a belonging of the deceased person as a 'gift' to the family, to inform them about the person's death. So forth, when Hanif's sister Leila was executed, her scarf was sent to his family which he later gifts to Sirine. One can observe that how the subjectivity of people is constructed under victimising scenarios. They seem to live through the remains and bits of souvenirs left behind by their deceased loved ones. The experience of being 'unhomed' (Bhabha 13) adds on to the exile's trauma and memories and mementos become the things to hold on to in order to retain their sense of self and remain disconnected from their constructed subjectivities. When Hanif goes into exile, he seems to have buried his selfhood back in Iraq. He has a ghostly existence and was benumbed by the pain of separation. When he meets Sirine, he finds a place to unburden, as this relationship lodges him safety and belongingness. All his memories buried deep into his subconscious begin to haunt him in the sleep. He murmurs- "lately, I've started waking up and feeling like it was just yesterday that I left. Or just an hour ago... twenty-two years when I left for England, it sort of felt like I was anaesthetised for surgery... like falling asleep" (*Crescent* 210). Memory and remembering become painful experiences to Hanif though they prove to be revelatory and wake him up from his death-like stupor of years in exile. Hanif's subjectivity is constructed around the truth of his exile and the devastating experiences he has undergone because of it. He defines his selfhood with the perception of a 'lack'- the lack of a home, family, homeland and over all a sense of belonging. He states –

I've heard people defining themselves according to their work or religion or family. But I pretty much think I define myself by an absence... the fact of exile is bigger than anything in my life. Leaving my country was like- I don't know- like part of my body was torn away. I have phantom pains from the loss of that part- I'm haunted by myself... it's as if I'm trying to describe something that I'm not, that's no longer here. (*Crescent* 182)

It is very apparent from Hanif's stance that it was not a voluntarily move out of his country. Indeed, he was forced to go out due to the dominating power of social structures in his country. The powers of the dictatorial government which constantly attempted to scrutinise,

coerce, and control its populace, making puppets out of them. Foucault very appropriately comments over the power of state apparatus-

If one describes all these phenomena of power as dependant on the state apparatus, this means grasping them as essentially repressive: the Army has a power of death, police and justice as punitive instances, etc... The state is super structural in relation to a whole series of power networks that invest the body, sexuality, the family, kinship, knowledge, technology and so forth. (122)

The absolute power, through its exploitative will power doesn't give scope for its citizens to realise the many facets and potentialities of their subjectivity. Instead, the power structures construct the identities of its populace. Hence; Hanif's subjectivity is framed with guilt, fear and forgetting. Only after meeting Sirine, he begins to re-connect to his true self and the process of re-defining and reclaiming his lost identity begins. Hanif, thus, takes on to a process of subverting and deconstructing his subjectivity through subjective and ethnic artefacts such as memories, food, prayer, etc. Though Hanif is exiled for two decades, he perceives Baghdad as his homeland and is still committed to return. Thus, he doesn't possess any furniture at all. Since, according to him, having furniture inculcates a sense of 'commitment to a place'. This speaks for Hanif's psyche which is non-committal to any place except for his homeland- Iraq, despite all the places he has travelled, having been secured well qualifying degrees and a high stature university job. It also speaks for his nomadic and dislocated life in exile. In this context, the concept of exile aptly resonates with Fadia Faqir's comprehension of the imagined exile of Shahrazad, the old story teller of Baghdad-

Exile is a sad country. In exile the rift between the rural image of the homeland and the western city cannot be healed. It is a severing from home, Eden, childhood; it is a sense of loss, displacement, uprootedness. In exile, nostalgia becomes a form of loyalty to the house in Baghdad, to the garden with its tall palm trees, to the mother's headscarf, to the past, the village; all are images held still in a medium which beautifies. (In the House of Silence 53)

Hanif's nostalgia and sense of loss is symbolically evoked by the headscarf of his dead sister, her photograph and the prayer beads gifted to him by his father. These things act as the sites of memory for him. He gifts the scarf to Sirine since he feels at home in her presence. He says- "you are the place I want to be- you're the opposite of exile. When I look at you- when I touch you- I feel ease. I feel joy..." (*Crescent* 158). The overall attempt of Hanif here has been to avoid the pain of loneliness and homelessness that exile brings along. He recuperates the memory of his sister by wrapping the scarf around Sirine and by this, re-connects with his painfully repressed memories and guilt.

On the other hand, when Nathan's photography about Iraq is displayed in an exhibition, Hanif gets enraged and speaks out his anger on America's role in destroying Iraq. Hence, he gets offended with the American student Nathan and walks out blurting:

None of these people gave you permission, did they?... this is my cousin Lamia!... this is an absolute violation... it's a violation of her privacy and it's a violation of my family's privacy... it's not bad that your country is bent on systematically destroying mine? Must you also use my family for your personal amusement as well? (*Crescent* 285)

He finds Nathan's photography as an act of intrusion of privacy, a degrading exposure and humiliation of his people. It seems sort of an American's way of executing the power structure over his country which was in vulnerable condition; Also, an outsider's attempt to obtain a 'panoptic view' of Iraq and its people.

Sirine- as the second-generation immigrant subject

To Sirine, memories and food act as the formative devices of her selfhood against the backdrop of her opaque and shallow American identity. She has never been to Iraq and has inherited Iraqi background from her father. As Avtar Brah has precisely opined about the concept of home-

Where is home? On the one hand, 'home' is a mythic place of desire in the diasporic imagination. In this sense it is a place of no return, even if it is possible to visit the geographical territory that is seen as the place of 'origin'. On the other hand, home is also the lived experience of a locality. Its sounds and smells, its heat and dust, balmy summer evenings, or the excitement of the first snowfall... (192)

Sirine has never been to Baghdad, yet, feels that the 'home' is somewhere else. Sirine's subjectivity in America is constructed by the structures of power which has affected people world wide. During and after the Iran-Iraq war, The Iranians stopped coming to Nadia's café because the chef, Sirine, is an Iraqi American. Since the café was Arabic, it was often visited by the C.I.A. men with suspicious looks. On the personal front she couldn't connect with any of the American men at deeper level, until she meets Hanif, about whom she has the uncanny sense that 'when he looks, he sees her' (*Crescent* 53). She instantly connects with Hanif based on her primordial memories of 'home' and Arab culture, passed on from her uncle and the Arabic community and its conversations she grew up around. As they talk and share many aspects of Arab life such as food, prayer and Arabic language, Sirine notices that she is attracted to Hanif. Food in *Crescent* is an important marker of ethnic boundary, while Nadia's café stands as the "little flavour of home" (22) to many of the Arab students and immigrants who are seeking home abroad. Food makes one go nostalgic through its flavour, taste, smell and its ingredients. It also links people of a common background and assists in framing and retaining their identities. Here, in this novel, food helps in the conception of Sirine's and Hanif's subjectivities which are complementary and co- dependent on each other- Hanif is reminded of home when he meets Sirine while, Sirine's collective memory of her ethnicity is stirred-up as she starts dating Hanif. As Carol Fadda- Conrey has opined:

The most important bridges are Sirine herself and the Middle Eastern food she cooks. From her pivotal position in the kitchen, which opens out to the rest of the café, Sirine serves as an integral connecting link, joining together the different communities and individuals of *Crescent's* ethnic borderland. (196)

Sirine begins to shed and dissolve her constructed American identity and starts to identify the presence of another culture and language in her as her collective conscious. The author comments: "she feels the presence of Arabic somewhere behind her mind, like a ghost language – crisp, clear and ocean blank." (*Crescent* 131). Sirine's subjectivity is constructed around her memories of missing her parents and finally losing them. Elsewhere in the novel it is stated that they were too focused on each other and Sirine didn't have space between them. She grew up missing what it was to be at home and how it felt to be home. She comments- "I guess I'm always looking for my home, a little bit. I mean, even though I live here, I have this

feeling that my real home is somewhere else somehow... Work is home". (*Crescent* 132). Apparently, the only notion about home Sirine has is her work place. She cooks Arabic food with great expertise, connecting to her ethnicity, aptly fits her comment on the origins: "I think food should taste like where it came from. I mean good food especially. You can sort of trace it back... Things show their origins." (*Crescent* 78) Moreover she gets closer to Hanif as they cook Baklava together. They strike rapport at Sirine's kitchen. She shares an intrinsic relationship with food and thus, even relates it as the harmonious essence of their relationship. She believes that: "at one time the elements inside Han and herself had called to each other, like the way ingredients in a dish speak to each other, a taste of ginger vibrates with something like desire beside a bit of garlic, or the way a sip of wine might call to the olive oil in a dish." (*Crescent* 359)

Sirine has a desire to have a home yet, doesn't aspire on settling down and building a life in her ancestral homeland. What she seeks is a sense of belonging to a culture and an ethnicity which feels like 'home'. She is genuinely involved with Hanif as he speaks about Baghdad, Arabic music, food, prayer, etc. Yet when he travels back to Iraq, she is devastated and is deeply concerned for his safety in her own ancestral homeland. AvtarBrah has opined that:

The homing desire, however, is not as same as the desire for a 'homeland'. Contrary to general belief, not all diasporas sustain an ideology of return. Moreover, the multi- placidness of home in the diasporic imaginary does not mean that diasporian subjectivity is 'rootless'. I argue for a distinction between 'feeling at home' and declaring a place as home. (197)

The above stated phenomenon is true amongst the second generation immigrants, as they wouldn't have experienced home as a living space(place). Their subjectivities are often divided into two and are 'hybrid' in nature. Hence, Sirine's subjectivity becomes a continuous evolving process of identity formation with pluralities of existence.

Sirine's uncle – as male Shahrazad

Sirine's uncle is a first generation immigrant and thus, his subjectivity is constructed around different discourses of power which are inexplicit yet, existent. He adopts an avoidant approach towards any discussion regarding either Saddam Hussein's regime or the tragic past of his family, that he lost his brother and Sirine's mother in their newly adopted home- America. Her uncle's subjectivity is created around guilt, regret and the loneliness of an immigrant, Though he has comfortably settled in America, with his university job, he is burdened with the guilt of his brother's death. He says:

It was my idea to come to America. Not his... I talked and talked and talked about America until he gave up and said, fine, enough, okay, let's go... Bring somewhere he wasn't meant to be. I've often thought- maybe, if I hadn't talked him into coming here in the first place- maybe he would still be alive now. (*Crescent* 388)

The sadness of Sirine's uncle is accompanied by the general sadness of an immigrant. Though he has led a lonely life in diaspora, the predominant reason behind his sadness is that he cannot go back to Iraq, which has turned into a scary place under the dictatorship of Saddam. Hanif, desperately 'returns' to Iraq while Sirine's uncle stays on in America, satisfied with the safety and shelter available. At the outset, he cares about survival, accompanied by an inconsequential sadness. He ponders: "immigrants are always a bit sad

right from the start anyways. Nobody warns you when you leave town what's about to happen to your brains. And then some immigrants are sadder than the others”(142). Sirine's uncle is rarely expressive about his sadness or loneliness since he represses all his sentiments and emotions. In his own words: “I'm a sentimentalist. Everything touches my tender heart. When you're a sentimentalist such things resist being talked about” (*Crescent* 142). He 'resists' talking about Iraq and his family where as he narrates a great deal of stories. His act of narrating stories to Sirine and his other Arab audiences is symbolic of a life-saving strategy which was adopted by an ancient queen of Baghdad, Shahrazad. Here, it is an analogy for sustaining and securing one's life in diaspora. The creative act of story telling stands for his essay to provide himself and his niece an unassailable shelter in a newly adopted home. Also, a creative endeavour to shield both of them from the harsh truth of life in diaspora, followed by loneliness, homelessness, ethnic and racial prejudices, hostility of war. In all, Sirine's uncle has a defensive subjectivity against all the odds of life in diaspora. He has been an indirect victim of his diasporic existence, which is now replaced by the assertion and creation of his subjecthood, though the creative act of story- telling, which opens a door for the evolution of his subjectivity with multi- dimensional scope.

Story- telling is an important ethnic artefact of Arab culture. It is internally woven along with the lifestyle of people from Arab background. Sirine's uncle seeks the validation of Arab identity through his narrative, playing the role of a male Shahrazad; narrating a tale of sustenance, imagination and passion. In his words, “It's a story of how to love” (17). The story of Abdelrahman Salahadin is situated in the Arab background. It is introduced as the 'moral less tale' of a drowning slave, born to a freed Nubian slave and Iraqi father. This subtext is placed in this fictional work in order to mock, parody and subvert the power structures of the discourses of the West about oriental world's ethno- social artefacts. The hegemonic institutions of slavery and racism made the colonised populace to imbibe the inferior conception of their selfhood, in turn framing their subjectivity in terms of subservience and dispossession of their self. The plight of colonised subjects can be extended to the diasporic populace who enter their hostlands from eastern world to the west. The immigrant subjectivity could be identified through the words of Sirine's Arab customers and an Italian waiter : “how painful it is to be an immigrant- even if was what he'd wanted all his life... Sadness? *Certo!* When we leave our home we fall in love with our sadness.” (22 & 143)

The subtext of this fictional narrative uses the Arab ethnic artefact of story telling to reconstruct multi axial identity; free of the apparatus of socio-political prowess. Sirine's uncle re-presents his subjectivity through the tale of his fictionally acclaimed cousin, Salahadin. He narrates the story sitting amidst 'imagined books', which he claims to never read. Salahadin makes his living by selling himself first, and then, faking his drowning. Then, would sell himself to other sailors. Here is an attempt to subvert the institution of slavery where a slave is not bought by coercion but, instead, is given the power to voluntarily sell himself. It is his choice to choose his slaver. Secondly, the former slave Aunt Camille is represented as an enchantress and is empowered to seduce the translator of the legendary *One Thousand and One Nights*- a landmark text representing Arab culture and society. Abu Jaber writes:

Burton was writing about an ancient queen of Baghdad, the famous storyteller of the Arabian Nights, Shahrazad, but Camille had been the one to show Bouton who Shahrazad might have been, with her patience on the lawn, her indomitable throat, her steely wrists, her supine spine. She

demonstrated the height of physical beauty itself... She woke his imagination and lit his consciousness like a torch. (137).

Aunt Camille's power to seduce the English translator, Richard Burton symbolically overthrows the hegemony of the West and deconstructs the Oriental identity by dismantling the hierarchal power equations between slave and his/her master. Moreover, she is given the power to release Mr. Burton from enchantment caused by her. She tells his wife: "I want to be taken to the source of the Nile. My payment will be that I will release your husband from his enchantment" (137). The English terms like 'Director' and 'Hollywood' are parodied into Arabic terminology as 'Dar' Aktr' and 'Hal' Awud'- an act of appropriation of foreign language into a native one.

There is also a direct analogy between the mythical characters of Hanif and Salahadin. Hanif comments that, "Your uncle's story. It's so familiar" (51) though he hasn't heard the story before. It connects him through the cultural archetypes of a people sharing the same cultural and other life elements. Salahadin was a legendary warrior of Abbasid dynasty, while Hanif boldly ventures back into Iraq. This parallel leaves a little line of demarcation between the two- whether the story narrated as a subtext is a fictional tale of Salahadin or of Hanif himself. Sirine wonders:

She got confused and couldn't quite remember if it was Han or Abdelrahman who loved her, if it was Han or Abdelrahman who dove into the black page of the open sea. Was it Abdelrahman who had to leave her, to return to his old home, or Han who was compelled to drown himself, over and over again.(394)

Sirine's uncle narration thus subverts Hanif's 'drowned' Arab subjectivity into a 'found' Arab who connects back to his lost home and hence, in doing so, retrieves his lost selfhood. The drowning act of Salahadin could be taken as a metaphor for Hanif's endless attempts to forget himself- his diasporic identity and also, his homeless nomadic life. As he comments that the people in exile are "exiled from themselves" (183). However, the stories narrated by Uncle are from his imagined books, not from the real ones. That is to say, the source of his stories is the collective unconscious of a diasporic subject. Stories here serve as the primordial myths, orally narrated as stories, as against the hegemonic form of writing. They become the sources to hold on to and to pass on one's cultural aspects while surviving in an alien or a newly adopted home. The psyche or the subjectivity of Sirine's uncle emerges in the above stated attempts to breathe life into one's primordial ethnic elements. There must be an essential amalgamation of myth and reality to re-construct one's evolving identity in diaspora. Nouri Ganap provides an insight into the co-existence of myth and reality as follows:

When Han emerges in Iraq bearing the name of the same mythical figure of the uncle's story, i.e. Abdelrahman Salahadin- it becomes of particular relevance to an understanding of the competing mythical, historical and cultural forces that factor the makeup of an Arab and Arab American identity. When Hanif reappears in Iraq under the name of Abdelrahman Salahadin, not only does myth merge with reality, but also reality itself (here Arabness) becomes too unstable to brook any pre-discursive or operational locus of referentiality. (239)

Conclusion

This research paper has undertaken to analyse the processes of identity formation amongst the two kinds of diasporic populace- exiles and immigrants. The study has also incorporated plethora of possibilities present in the emergence of diasporic subjectivities. The paper has shed light on the theories of power as implied in the selected text in order to subvert and overthrow the power structures of the dominant discourses and institutions. The study has, thus, drawn ideas from relevant theories of diaspora such as 'victim diasporas', which are very much prevalent in the contemporary diasporic conditions. Finally, this academic work has substantiated through the selected fictional work that diasporic populace of the present day stand as examples to validate the existence of 'victim diasporas'.

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Truth on Reality: 'Desertism' Never Ends But it is Mysterious

Abstract

A thematic study of desert literature offers a profusion of opportunities naturally and usually to pursue an exploration of the various related elements in the same context as well as in the unimaginable quench for finding truths in deserted minds. Its range spans from the ancient stories such as Aladdin's Lamb and moral fables to some kind of most modern fictional works that lead the characters into deep and mysterious desert in a mythical and analytical way of most appreciating and figurative languages. This paper, focusing on the desert and its symbolization of the environment for human minds in a broad sense, that celebrated the most decorative and colourful dream landscape and at the same time, as lifeless place by treating the basic challenge for characters in this setting was to survive. Symbolically this paper focuses on the desert is related to purification or a therapeutic experience and can be found to have represented so in many literary works. In short, desert literature brings a powerful reality in the unexperienced world but still undefined and unfinished. The truth is that it brings into its spectrum, by several books and articles that talk about desert directly or indirectly, plainly as well as in the glow and colourful imagination. It is an extra-large open area and a place of wilderness with the light of no hope. The desert is how you live it, for many, the desert is its presence or absence is power, but this power takes different forms. For others, the desert is a living presence, a place for establishing community. It is a place of alienation as well as loss and they are "unsheltered solidarity" individuals. The long and short of the story is that the desert is highly influential theme but it combines the world as a majestically powerful one even capable of controlling human mind. So, this paper focuses on the depiction of desert as the representation of faces that appealed as a metaphor.

Key words: desert literature, mysticism, spiritualism, and psychoanalysis

Desert literature is a genre of literary form which has been skillfully used by many writers to depict the devastated stage of mind and the land through the description of various cultures, dry areas, geology, weather etc. in the world and it persuaded us to explore the desert motif in literature. But the fact is that, it remains largely unexplored and undeveloped. Eventhough the present studies are the results, and it brings into its spectrum, several books and articles that talk about desert directly or indirectly, plainly as well as in the glow and colour of imagination. Desert in fact, appeared in the writings of many as background, symbol, metaphor and even a character. Even before the origin and growth of literary writings, desert played a major role in religious writings too. Christianity and Islam in their holy books desert have used desert as a metaphor and symbol. The language of desert literature is also remarkably different from other literary forms by the exploration of the writings of famous novelists, whose fictional works reflect heavily with the desertism in a mystical way. Sometimes, it will be deeply magicalized to know how differently the desert has been dealt with by different men of unusual genius and perception. The long and short of

the story is that the desert is a highly influential theme with these authors by virtue of its inestimable capacity as a literary motif.

A thematic study of the desert motif offers, as could be usually and naturally expected, an opportunity to pursue an exploration of the various related elements in the same context. This is so because it has, across history, served as one of the most prominent backgrounds in the world literature. Its range spans from the ancient stories such as *Aladdin's Lamp* and moral fables to some of the most modern fictional works. The series of stories in *The Arabian Nights* are also set against a desert background. The desert village brings you to the best of the deserts, from the past to the present, from camels to Land Cruisers. The village is surrounded by pristine sand dunes and beautiful natural desert landscape giving you alluring panoramic views and a stunning backdrop for all sorts of exciting activities from sunrise to sunset. On certain occasions, it determines the character of the people in a narrative against all the forces of nature, especially from the scorching heat of the daytime and the perpetual lack of water. But in some texts, the desert is depicted as a lifeless place and the basic challenge for the characters in this setting was to survive. Anyhow most of the writers are interested in depicting the roads and markers as potentially dangerous. They lead the characters into deep and mysterious desert. And those roads and markers are quickly covered by sand by the unrelenting winds, and are left unrecognizable any longer.

But if taken symbolically, the desert is related to purification or a therapeutic experience and can be found to have represented so in the Bible. Prophets of the Bible, in order to counter the Agrarian religions based on fertility rites, never ceased to describe their religion as the purest of the religions of the Israelites when they were in the wilderness. J.E. Cirlot notes in *A Dictionary of Symbols*:

This conforms to the specific symbolism of the deserts as a most propitious place of divine revelation... This is because the desert, in so far as it is in a way of negative landscape, is the realm of abstraction located outside the sphere of existence and susceptible only to things transcendent. Furthermore, the desert is the domain of the sun, not as a creator of energy upon earth but as the pure, celestial radiance, blinding in its manifestation Burning drought is the climate par excellence of pure, ascetic spirituality – of the consuming of the body for the salvation of the soul. (Cirlot 79)

In the Quran the desert symbolizes as an environment for the humans through the mercy of Allah for being able to live. Metaphorically, the desert is sometimes a symbol of the obstinacy of persons whom the early Muslims hoped to convert, sometimes a symbol of outright ignorance; most often the desert can be interpreted in the Qur'an to be nearly the opposite of paradise, that is, as a symbol of the Hell. However, when it is referred to a literal place, the desert is depicted forthrightly as a harsh, unrelenting presence that is nonetheless sacred because it is part of Allah's creation.

The literary texts are the next stage. This spiritual importance of the desert is underlined in another way in Benedicta Ward's book *The Desert Christian* which describes the founding of Christian monasticism. But few have celebrated and spoken of the core of desert experience delineated by John. C. Dyke. He found more than balm; the dry desert air is comfortable for his lungs. Wandering the cactus flats and cracked mountains of California and Arizona, he

found it as “the most decorative landscape in the world, a landscape all colour, and a dream landscape”(Dyke 14).

In fact, the film makers, visual artists, poets, novelists, critics, theorists and philosophers have been prone to use the desert as a metaphor for everything from death to religion, war to love, the primitive past to the desolate future. Over the past two hundred years, western poets, artists, novelists, musicians and even pilots have journeyed to the deserts of the world. Many of these visitors have found it not always lovely, but they use such opportunities for self-discovery, and have found strange places that are troves of wonder also. However, a traveler's memoir recounts the experience of an asthmatic forty-two-year-old university professor-librarian, accompanied by a fox terrier named Cappy, who rode an Indian pony into the Colorado Desert. He had spent much of his life in the finest galleries of Europe but he felt when he rode in to the Colorado Desert that he had ridden into one of the greatest art galleries he would ever enter. He stayed almost three years in the desert and wrote the preface to his work *The Desert* also.

He talks about the contrast of the Old World of civilization in Europe with the New World of America represented by the Colorado Desert. Here, the story of European encounters with deserts is quite different. First of all, it goes back hundreds of years, at least to the thrilling tales of Marco Polo. More important, perhaps, is that most Swiss, Frenchmen and Norwegians who wandered the world's deserts over the past two centuries were grubbing to make a living from dry lands.

From these one gets an idea about the people who choose that place for living. The fact is that desert has such a power to hold them into it. But when looked into it deeply, it is found to be a place where most wars occur in the world. Wars and struggles seem to be inevitable elements of the desert. This association of the desert with wars seems natural. In his poem “*In the deserts of exile*”, Palestinian writer Jabra Ibrahim Jabra feels nostalgic for a lost Palestine, mainly due to war. He says it was the “green land of ours”. Compared to the fertile valley of his memories, it is presently a waste land. He laments:

O land of ours where our childhood passed
 Like dreams in the shade o the orange-grove,
 Among the almond- trees in the valleys—
 Remember us now wandering
 Among the thrones of the desert,
 Wandering in Rocky Mountains;
 Remember us now
 In the tumult of cities beyond deserts and seas;
 Remember us
 With our eyes full of dust
 That never clears in our ceaseless wandering. (Jabra 27)

For Jabra, the war has “*unfolded the desert before us*”, and the desert is a place of exile, where “*only the dust hisses in our face*”. In the Arab culture, wandering within a village or city plays a positive role. It offers the opportunity for interconnectedness among people.

Wandering in a desert, however, is aimless as it offers no chance for such a connection.

The Lebanese poet Andree Chedid creates similar desert like images of destruction. In her desert landscape, signs of life have been torn away. Dryness prevails in this radical call for juxtaposition between being and nothingness. Her poem “*Landscapes*” offers such a vision of the desert:

I speak of Desert without repose
Carved by relentless winds
Torn up from its bowels
Blinded by sands
Unsheltered solitary
Yellow as death
Wrinkled like parchment
Face turned to the sun. (Chedid 19)

For these poets the desert is a place of alienation as well as loss, and they are “unsheltered solitary” individuals standing unprotected in the sun. But the desert seems inevitable in his “*my future is a desert*”, but towards the end of the poem Adonis makes a recuperative gesture toward the desert: “The cities break up/ The earth is a train of dust/ Only love/ Knows how to marry this place.” (Adonis 161)

By this he says, if the 'future is a desert' and 'earth a train of dust', love still can exist in this environment. It is possible for human bonding, community, and experience of love in the desert. Actually Adonis suggests in his closing lines a different view of the desert. For many poets, the desert is a convenient trope for the failure of fulfillment, just as it has been for many western poets. The tragedy of war, human alienation and isolation, the absence of inspiring natural forces, and the inability to find a way to truth are all imagined as desert. The desert takes on a far different meaning for those poets for whom the desert is not alien or foreign, feared and to be viewed afar.

In the case of Bedouin poets, the desert provides a source of positive imagery and energy. The life is interconnected with deserts. Images of humans and animals are intermingled. Within this ecological community, Bedouin poets connect themselves with life in the desert; dates and date palms, deer, camels and horses are all life-giving elements within a hospitable environment that to an outsider seems devoid of life. The desert is how you live it, for many poets, the desert in its presence or absence is power, but this power takes different forms. For city dwellers, the desert is death and decay, a sign of destruction, forced exile and a reminder of the absence of a homeland. For others, the desert is a living presence, a place for establishing community, connection, and identity. In all cases, the desert is a context, whether a life threat or a life, and it has a voice. The Sufi poet Assad Ali adopts the voice of the desert by beginning each poem, “*I, the Desert*”. The desert calls for all native people to recognize their common community. This unity confirms itself in the literature also.

However, the desert was also the beautiful realm of art that provided stone for magnificent buildings and statuary, gold and semiprecious gems for jewelry, metals and minerals for luxury goods and weapons and clay for pots. Most importantly, in ancient times the desert was reaming with wildlife; desert was always amazing on its art gallery. Every

element of the desert tried to create a new art on the sand. The sand dunes themselves tried to create a new art form in its body with the help of the desert wind. The pyramids are the highlight of the desert in its normal way. Without anyone's help, the desert itself created an art gallery, a result of the wonderful creations emerging from its nothingness.

Thus it appears that desert provides a magnificent canvass for literary writers and religious writers as well, to depict the saga of human life. The novel *The Land of Little Rain* is set in the Californian desert and has taken the desert as background of the events and ultimately the desert becomes very prominent and plays a major role in this novel. So exploring the treatment of desert as metaphor and motif in this book is a worthwhile task. The desert appears differently in different situations. Metaphorically speaking, the desert carries out various functions in this book. It would be highly rewarding to move on to the performance of desert in metaphoric role and simultaneously make an analysis of the motif of desert it.

In the initial stage itself, it is interesting to observe the physical appearance of desert that was closely related to the life in the desert. It was very strange. When compared to other lands, it was in very ugly appearance, had an unfamiliar stink, and the strange structure of its wilderness in behavior etc. giving a clue to the upcoming dangers of the desert. By this, Austin enters in to the mystical area of the world completely along with the main characters and the readers. The description of the landscape also is quite telling, it was very cruel indeed. When one goes through this novel, it will be easily understood that he represents the wilderness of the desert. Once one happens to reach his world, there is no escape from it, no way to return from it. Desert approaches them in all imaginable monstrosities. There is no hope of going back home. It was impossible. From another angle, he was an agent of the desert who brought the people into the unsettled state of the desert. So here, the desert was the savior of the natives and at the same time it acts as an evil power or a monster for the outsiders.

The first chapter of *The Land of Little Rain* is an area of the land between Death valley and the High Sierras. The image created of the land at the beginning of the story is one of almost unbearable heat and dryness, punctuated by violent storms. Despite the description of how inhospitable the landscape is, at the end Austin proposes that the costs the land imposes upon man are worth because it provides man with peace of mind and body that cannot be achieved any other way:

Desert is the name it wears upon the maps, but the Indian's is the better word. Desert is a loose term to indicate land that supports no man; whether the land can be bitted and broken to that purpose is not proven. Void of life it never is, however dry the air and villainous the soil (Austin 3).

It represents the strangeness and the loneliness one experiences the desert. Here Benjamin introduces them as the ones that bear witness to the unforgettable and unimaginable experiences in the desert in future. There was no hope of even running away from it. An outsider may notice: "All around there was only a vast expanse of nothing, if I tried to run, not knowing the direction, or the way out, I would die wandering in this desert. I was hungry and thirsty." (Benjamin 57). It was an extra-large open area. There was no hope of light except natural light of the wilderness.

Metaphorically, desert symbolizes the extreme level of cruelty by providing intolerable

heat, day after day. It was hard. No one can help him from the sufferings in the desert. And felt like people being inside a furnace. And the men there get a clear realization of the impossibility of life in the desert. It was the real experience in the desert. The novelist begins by describing the unbearable heat in this area but emphasizes that despite the hot climate and the tough environment it is worth living there because the solitude provides a peaceful state of mind. The climate is unbearable. In the shapeless desert it offers an uncomfortable journey and the life in the desert. It also shows how dangerous it was:

This is the nature of that country. There are hills, rounded, blunt, burned, squeezed up out of chaos, chrome and vermilion painted, aspiring to the snow-line. Between the hills lie high level-looking plains full of intolerable sun glare, or narrow valleys drowned in a blue haze. The hill surface is streaked with ash drift and black, unweathered lava flows. After rains water accumulates in the hollows of small closed valleys, and, evaporating, leaves hard dry levels of pure desertness that get the local name of dry lakes (Austin 4-5)

Conversely, deals with another powerful phenomenon that happened in the desert. It can be considered as the changing attitude of the desert. All changes were sudden; nothing was ever slow. By providing coldness in the hot weather of the desert, the storm brings a minute level of relief in the life of travelers also

During the rainy time, the changing climates represent the changing mentality of the desert. Especially the foggy and cold mornings, the disappearance of whiteness and again fog shaded evenings once again prove that the desert has no particular character. It always brings changes. But none of these changes can a human being tolerate. Everything in the desert is hostile, summer heat as well as wintry cold! And is about waiting for a new spring time, a break from these sufferings. Patience is an element of one's character that one acquires from the desert. It looms large as a motif in many works. Even the small plants and animals had been lying quietly in the heat of the desert. When they get a fine time, those little plants grow big, bore flowers and fruit, and concealed life for the future in the womb of the earth. They gave a new hope in the lifeless desert. Mary Austin portrays an entirely different realm of desert characterization. Both death valley and the heap of hopes included in a same desert. It depends over how our attitude works. In case of desert travelers, availability of water is the biggest luck. One can't say, desert is completely cruel. In *The Land of Little Rain*, it was clear that the place was a symbol of loneliness and hopelessness. Nothing was there. Even a single shade of tree was not visible there except numerous sand dunes. In Austin's concept the structure of the desert is almost the same, but in a different angle. According to him, the desert is an empty place not in that sense. Instead it reflects one's destiny in it like a mirror.

That was a new wisdom imparted to him by the organisms in the desert teaching him the valuable lesson of survival and awaited existence in the desert. Because, he once again believes that deserts are inimical to the people.

Sometimes desert appears as closely related to psychology also. The weather and the atmospheric conditions of the desert were quite unpredictable. No one can say as to what will be happening to it next moment. A total change in the appearance of the desert quickly. But when the desert wind appeared, it was cruel. The corrosiveness of the desert wind was more powerful than that of the sea salt. In another context, when during the journey from the

desert, a very strong wind followed them and removed a large sand dune, hope of a lost man. Spring shows a new life to a man with lot of hopes and expectations. Providing omens are one of the motifs of the desert. Changing character means the changing attitude of a man. When one depicts desert as a human being, shows our change in each time. Our character depends time. History makes man in a new way.

The barrenness and untruthfulness of atheism are evident from their utter inability to awaken human responsiveness. Nothing is abnormal save that which is created by man's defective and misplaced consciousness. He alone can cloud his own horizon. The much-vaunted achievements of material science cannot lift the load of human woe, or satisfy the universal soul-hunger. Whatever is unnatural is a distortion of the divine type. Austin portrays Jimville as a small town set in a harsh environment and inhabited by simple yet endearing toughs. Although the inhabitants endure many hardships, Austin claims that there is an almost unexplainable pull which keeps them in town and encourages new travelers to stay. the climate is unbearable. In the shapeless desert. It offers an uncomfortable journey and the life in the desert. The road to Jimville is the happy hunting ground of old stage-coaches bought up from superseded routes the West over, rocking, lumbering, wide vehicles far gone in the odor of romance, coaches that Vasquez has held up, from whose high seats express messengers have shot or been shot as their luck held. This is to comfort you when the driver stops to rummage for wire to mend a failing bolt. There is enough of this sort of thing to quite prepare you to believe what the driver insists, namely, that all that country and Jimville are held together by wire. It also shows how dangerous it was; "As for the desert, I see this as a metaphor for emptiness and desolation in many places. It contains just a pile of stones. No one wants to cross the desert to see the pyramids" (106). Life is hidden beneath the desert. And while the desert may seem to hold little promise of life, it has life and allows life to prosper- in an unlikely place. And while it seems to hold even less promise of treasure, it was a search that will prove fruitful. And he thought the green of the date palms may be God's creation in the desert for seeing the happiness of the travelers. The desert is a metaphor: life is sometimes a desert, holding little promise, but if one looks beneath the surface, treasure, life, may be hidden out of sight.

Sometimes the desert appeared in a negative way. The caravan leader compares the desert to a moody woman because of the weather shifts and different events happen in the desert. The town looks to have spilled out of Squaw Gulch, and that, in fact, is the sequence of its growth. It began around the Bully Boy and Theresa group of mines midway up Squaw Gulch, spreading down to the smelter at the mouth of the ravine. The freight wagons dumped their loads as near to the mill as the slope allowed, and Jimville grew in between.

The spiritual truths and divine mysteries manifested and reflected in nature supersede any human equivalent. Civilized humans are described in disparaging, condescending, or satiric ways. Their civilization does not better the world, but only disrupts the more divine processes and purposes of nature. Moreover, humans lose touch with their own instinctual knowledge, spirituality, and true purpose because of the disconnection with nature. Primitive humans, or humans closer to nature and farther from the artifice of civilization, are glorified and idealized. The American Indians and the white people who commune with nature are described as genuine, dignified, virtuous, and holy. They accept their subordinate position to nature and the divine in the universe. As such, these people create communal towns that have cultural harmony and closeness to God and are free from crime and class distinctions. The

three themes culminate in the literature detailing the ideal earthy town created by primitive people. The reader is asked to abandon his or her modern life and live close to nature in order to experience peace, harmony, and divinity in this town that may not exist, suggesting that this renewed connection to nature will in fact come primarily via literature and the intellect.

Desert is an archetypal place: the desert is not merely a place which we inhabit, but a place which inhibit us. There are many people inhibited in the place Las Uvas. From there, Austin got many memories and imaginations. She associated the blank page with the desert's empty pages and the endless of the writer's task of writing. Of desert experience, she writes as an exchange that takes place between the principle of water and its ability to quench a thirst. As a result of every waterfall, she feels herself awash in a torrent of purely imaginable solutions, each one so saturated that it yields little more than intangible.

Desert approached as lover and caregiver in *The Road to Makkah is, in a sense, an autobiographical novel of an Austrian Jewish journalist Leopold Weiss,* who after his embrace of Islam took the name Mohammed Asad, and was known so ever since. It was considered as a spiritual journey for the study of the Muslim community. And for the elaboration of that purpose, he chose the life in the desert and was in Saudi Arabian desert for six years. In this work, he analyses the issues relating to the culture that he hails from and talks at length about his own civilizations, juxtaposing it in detail with the rest of the world or at least the eastern world. It is the story of those exciting years spent in the desert and the snow-covered peaks of the Pamus between the Bosphorus and the Arabian Sea. Once he said about the text that it should be kept in mind, "on the time level of my last desert journey from the interior of Arabia to Mecca in the last summer of 1932" (Asad 9). It was the main focus of the story. His pain is to feel something precious, now irretrievably lost, the long desert trek, roads etc. than in the depiction of the desert's solitude and integrity.

Metaphorically, Asad's thirst in the desert symbolizes his ultimate thirst for Arabia to become his homeland. And an adventurous thirst from a longing to find his own soul a restful place in the world. This thirst was for the fulfillment of his desire. Like searching for water, he was interested in the discovery of an entirely different world, both in its perceptions and its outer forms, from all to which his European birth made him heir to. On another context, he referred that the storm made him thirstier. And when he decided to go back to the camp, he couldn't reach it easily. Anyhow it clearly shows that it is difficult to discover anything familiar in them even when there had been no storm. No job could be easily done.

Fulfillment of dreams is one of the major themes in desert novels. Here too, Asad wished to visit Mecca by travelling through the desert. The middle of the desert was very interesting. During the odd journeys, when they met the camel-riders between the cars, gave him more happiness. It causes a short interval in the lonely and the endless desert. But the strange thing is that the animals disappeared in the desert quickly as the Euphrates had disappeared beyond the horizon. Secondly, in the idleness of the desert, he witnessed the hot sand by the wind, wide patches of gravel and there were few tufts of grass or a thorn bush in the dessert. The view of the sand hills was naked and fissured, crumbling under the hot sun; even though they grew up suddenly and concealed the endlessness of the desert.

The Alchemist treats the desert in very positive way for the fulfillment of the dreams of their protagonists. The boy Santiago reached the desert only for the fulfillment of his dream. The desert was the primary guide to him. Here also the desert is treated in a positive way. If the desert never allowed him to pass through it, he cannot reach his dream place. In *The*

Alchemist, this element is much more clearly and lucidly depicted by the author. He totally accepted the life of the desert and its culture.

In a world become a desert we thirst for comradeship. It is the savor of bread broken with comrades that makes us the values of war. But there are other ways than war to bring us the warmth of the race, shoulder to shoulder towards the ideal goal. Visibly our new home was a desert, walled in by barren, snow-clad mountains. There was not a tree in a sight. There was no vegetation but the endless sagebrush and greasewood. All nature was grey with it. The desert is related to purification or a therapeutic experience and can be found to have represented so in the Bible. Prophets of the Bible, in order to counter the Agrarian religions based on fertility rites, never ceased to describe their religion as the purest of the religions of the Israelites when they were in the wilderness. . However, when it referred to a literal place, the desert is depicted forthrightly as a harsh, unrelenting presence that is nonetheless sacred because it is part of God's creation.

Over the past two hundred years, western poets, artists, novelists, musicians and even pilots have journeyed to the deserts of the world. Many of these visitors have found it not always lovely, but they use such opportunities for self-discovery, and have found strange places that are troves of wonder also. With these large features of landscape common to all countries and for the whole face of a land is changed by the rains. But the desert has none of these charms. Nor is it a livable place. There is not a thing about it that is “Pretty” and not a spot upon it that is “picturesque”. The feeling of fierceness grows upon you come to know the desert better. The sun shafts are falling in a burning shower upon rock and dune, the winds blowing with the breath of far-off fires are overwhelm the mountains, the cloud- bursts are rushing down the mountain's side. The life too on the desert is peculiarly savage.

So to sum up, all related works employ the desert for different purposes, one for the narration of a truthful life in the desert, another for the fulfillment of a dream, and the third one for attaining pure spiritual fulfillment. All these writers explored different features of the desert in different contexts. The same elements they described in different ways. However, it is clear that there is a kind of unity in diversity at work when it comes to the delineation of the desert in the case of these three writers. A clear diversity in perspective is visible in the case of the representation of the desert in these different works. However, there is a unique connection that holds them together in a bond and that connection is cemented by those elements of the desert in these different texts.

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“I Know What I am But You Stereotype Me”: Truth and Constructed Truth About The Third Sex

Abstract

*“What is truth? Said jesting Pilate” Francis Bacon begins his essay *Of Truth* with this question. This paper is also an investigation of truth, truth and the constructed truth. Drawing from the perspectives of transgender individuals portrayed in Malayalam movies (*Ardhanaari* and *Njan Marykutty*), this paper offers an investigation about what is the real identity of a transgender and what is being portrayed. Gender norms are so powerful and pervasive. A person who is a transgender or transsexual will inevitably face some kind of punishment, consequences such as social hostility to discrimination in employment. Discrimination against someone for being transgender is discrimination based on that person's non-conformity with gender stereotypes. Films typically adopt an attitude of denial or mockery towards LGBT community. Representations of sexual minorities have veered between the sarcasm, amusing and the criminal. When transgender people are being stereotyped in movies and media they are denied from getting a better opportunity and a better life. The taboo created about transgender as sex workers and dangerous beggars get imprinted in our minds when they are portrayed negatively but in reality they play great roles in our society from MLA, mayor, professor, journalist, makeup artists to transgender anchor. Gender identity refers to an individual's sense of his own gender, which may be different from one's birth gender or how others perceive one's gender. This paper tries to show how gender identity portrayals differ in various movies and also attempts to draw the transition showing from serious negligence to the perspective of acceptance. The paper talks not only about acceptance by society but also acceptance of their gender by themselves. When the movies like *Ardanaari* shows only the vulnerable part of transgender people, *Njan Marykutty* is a transition of identifying the strong self within. The truths and constructed truth about the third gender is discussed through this paper.*

Key Words: Gender Identity, Gender Stereotype, Social Stigma, Discrimination, Transgenderism, Gender, Queer, Marginalisation, Representation.

“I was a normal child, but it's the world that made me feel different”

Laxmi Narayan Tripathi

“Sex is what you are born with, gender is what you recognize and sexuality is what you discover” this was a comment made by a transgender. This commends express her self identification. Transgender is a blanket term that covers all people whose sense of gender identity does not match their physiological sex. It indicates anyone who does not feel comfortable in the gender role they were attributed with at birth, or who has gender identity at contrast with the labels 'man' or 'woman' assigned to them by formal authorities.

Social Construction of Gender

Indian society is deeply stratified along the axes of class, religion, language, education, which intersect with sexuality to create deeper oppression. Although transgenders have a sort

of sanctioned and visible place in Hindu society (especially at weddings, births and festivals), but are treated as less humans even in cotemporary social context. Transgenders in India are commonly known as Hijras. The Urdu and Hindi word "hijra" may alternately be romanised as hijira, hijda, hijada, hijara, hijarah and is pronounced as "heejra" or "heejda". Hijras are one of the hardly researched and callously neglected groups in Indian Society. While they are almost deified in some circles not only in India but also in many other countries of the world though under different names, they are often considered as objects of curiosity, ridicule, exploitation, and abuse. An offensive representation of transgenders is widely seen in films, newspapers and in various Medias. These characters are often represented as a victim, villain, comic character, antisocial, sex workers etc.

When we think of a Hijra, the most obvious expressions that come to our minds are, wearing female attire, clapping of hands in a particular manner, a language used with feminine expressions and intonations and a body language which expresses over femininity. In a society where we have transgenders like Anjali Ameer: model, actor, activist, Shabnam Mausi member of Madhya Pradesh Legislative assembly etc etc how do we get a notion of transgender people as sex workers or beggars. Is this preconceptions based on the portrayal of transgender in our film? In film narratives transgenders are represented as sarcastic, amusing and criminals. Is this true? Or is this a stereotyping of transgender community?

Representation

The media shows us things about society- but this is through careful mediation. Hence it is re-presentation. It is the process of constructing images of different people, community, places or ideas. Stereotypes are simplified representation of a person, groups of people or a place, through basic or obvious characteristics-which are often exaggerated. Representation does not create events, they do exist outside of their representation, but because events cannot signify on their own and must be "*made intelligible*"(Hall, "culture"), our understanding of events happen through the frame of representation. Events are framed in a particular way and given a particular meaning depending on how they are represented.

The Malayalam movies have no or very less representation of transgenders. Even they are represented, they are stereotyped. Representing transgender people as comical buffoons or deceitful liars not only impacts an audience's expectations of how transgender people should act in films but also expectations of the actions and motivations of transgender people in real life. This manner of representation could lead to transgender people being seen as worthy of ridicule or as untrustworthy individuals who are always hiding something.

History of Malayalam Cinema

K. W Joseph was the first person to show films in 1913 through Jose electric Bioscope. Later J Daniel a dentist by profession produced Vigathakumaran in 1928. It was a silent film produced by Travancore pictures, a temporary Malayalam studio. The second Malayalam film Marthandavarma was directed by Sunderraj on the basis of a novel written by C V Raman Pillai. In 1938, the first sound cinema was produced by T R Sundaram directed by M Sundaram of Nagercoil named Balan(Boy). Again in 1940 Nettoni directed a movie named Jnanambika which carried the screenplay and songs written by Muthukulam Raghavan Pillai. Before independence, in 1941 Madras United Artist Corporation produced Pahlada and no other films came until independence.

Malayalam cinema earned a national award and recognition in 1954 for Neelakuyil.

During 1960s, about 230 films were produced in Malayalam, most of them were known for its mass appeal. In 1966, Ramu Karyat directed the film *Chemmeen* which received appreciation of the critics for its cinematic excellence. Other films namely *Unniarcha* (Name) and *Bharya* (Wife) also received lot of appreciation from the audience since they were based on true stories. These films grabbed huge revenue to Navodaya productions. Another film *Kuttikuppayam* (Small dress) directed by Krishnan Nair based on a story from Moidu Padiyath encompassed enthralling lyrics and music of P Bhaskaran and M S Baburaj created record in the box office. New wave films began production in Kerala in 1970s. Films like *Olavum Theeravum* (Waves and Shore) directed by P.N Menon, *Priya* directed by Madhu and *Ara Nazhika Neram* (For a Moment) directed by Sethumadhavan received the first, second and third prizes at the national level.

In the age of globalization Malayalam film industry faced challenges from other film industries and television industry. In today's society the filmmakers have adopted creative means to develop the process of filmmaking. In particular, Adoor Gopalakrishnan emerged as the prominent new wave film maker who brought international recognition to Malayalam films through his constructive and creative cinematic contributions over a period of time.

Transgender portrayal in Malayalam Cinema: A short history

Sootradharan (2001) is written and directed by A.K Lohithadas. The film stars Dileep and Meera Jasmine. In the film Salim Kumar is playing a role of hijra. He begs and dances for a living. In this film, his character dresses up as a hijra out of poverty, and he lives with the community and it appears offensive, especially the costumes and gestures. He is presented as someone to laugh at. *Chanthupottu* (2005) is directed by Lal Jose, written by Benny P. Nayarambalam. Dileep and Gopika come as the main characters. This is a politically wrong movie. Radha is not a transgender. His expressions, dressing and body language is of a woman. It doesn't portray a transgender but rather a born man brought up as a woman. Many transgender people were offended by this movie. The movie brought a huge stereotyping of men with female attributes as transgenders as well as a laughing stock. It even became common that a male with female gestures or expressions to be called as a "Chanthupottu".

In the movies *Chappa Kurish* (2011) co-directed by Sameer Thahir and *Salt and Pepper* (2011) directed by Ashiq Abu, transgender character appear in very small roles. In salt pepper they are shown as someone who helps at a beauty parlour. The stereotyping of transgenders as beauticians or dance teachers is evident in both the movies. *Ardhanaree* (2012) is a film which tried to portray the real issues of transgender in Malayalam film industry. Even if the film was no a success in box office the movie was one among the first to focus on transgenders and their issues. The film is directed by Santhosh Souparnika and produced by M. G. Sreekumar starring Manoj K. Jayan and Tilakan as main characters.

Thira (2013) directed by Vineeth Srinivasan is a movie in which transgender people was represented with dignity and pride. Instead of presenting them as vulgar and offensive this movie has tried to show the transgender character as a self sufficient and strong willed individual. The transgenders looked real for the first time. The movie *Mayanadi* (2017) by Ashiq Abu also shows them as natural. He tries to present the transgender without over makeup, over feminine attributes or over exaggerated mannerisms. *Kasaba* (2016) – besides the sexist dialogues, there is a transgender character who just appears in one scene but with sole intension of getting teased by a cop. The last among the films which shows transgenders

as a character is *Njan Marykutty* (2018) directed by Ranjith Sankar which shows them as educated and talented.

Queer Cinema

The term "New Queer Cinema" was coined by B Ruby Rich to describe the growth of movies that dealt with the queer community, their culture and their politics. Queer cinema is looked at in three ways, film makers who are part of LGBTQ community, secondly films which are queer in content, and the thirdly the way people look at it and receive it as queer or not. The implication of reception can be narrow or broad. Narrowly, it means being embraced as "cult movie" by queer audience. Broadly, it means being subjected to a queer theoretical approach to cinema, hence potentially any film can be "queered" by a queer interpretation.

According to popular queer theorist Judith Butler, gender is a process of acting out, that is, it is constantly brought out through social gestures that can alter social constructions of gender. Even then, it is subjected to social norms that restrict its performance. This is called 'gender trouble'. Although media is a popular platform to propagate gender trouble, transgenders, homosexuals and bisexuals are rarely represented. Whatever representation happens, is in a patronizing or ridiculing manner.

Women and Cinema

Indian cinema or Malayalam Cinema always presented woman in movies as damsel in distress, shy, loving and caring wife or mother, the lover who hasn't loved anyone before the hero proposes her, the conflict of women between the hero and villain etc. Mohanlal and Mammotty, the super stars of Malayalam film industry always shined in the roles of macho men who always ruled upon women. Women were the angel of the house in Malayalam movies. Majority of the films portrayed of women as objects. This is not generalising movies but a great percentage of films fall under this category. The movies which showed women as powerful equals came so later. The gender hierarchies are naturalised in Malayalam movies. An anti-woman attitude has been in Malayalam cinema over the last few decades. When a society is not ready to accept women as equals there is no wonder about the negligence of transgender representation.

Ardhanaaree

In this paper the main focus is upon two Malayalam movies, *Ardhanaaree* and *Njan Marykutty*. *Ardhanaaree* is a movie regarding the life of transgender men and women in Kerala. This film is directed by Santhosh Souparnika and produced by M. G. Sreekumar under his production house. It stars Manoj K Jayan, Tilakan, Maniyanpilla Raju, Sukumari, Saikumar, Mahalakshmi, Thesni Khan and Irshad.

Vinayan(Manoj K Jayan), is a transgender with male body and female behavioural characteristics which encourages criticism and scornful feedback from his siblings and others. After being shunned by a male lover and unable to carry more beating from his elder brother, Vinayan leaves homes and finds refuge in a community of hijadas in a temple town of Tamil Nadu. These people live in their personal rules and principles and have elaborate rituals to take a brand new member with their community. Right here, Vinayan finds acceptance and love. The film points out the ceremonies, customs, anxieties and inclinations associated with transgender individuals. The name of the film refers to the half man and half female Hindu God Ardhanarishvara.

The entire story undergoes the lack of legal protection regarding the third gender and how they are dealt within the ancient religious texts in a variety of parts. The movie portrays transgenders as vulnerable and addicted to alcohol. They are shown with no self respect and self realisation. The movie says that the work of transgender is to be a prostitute or a beggar because society never accepts them. The religious ideologies brought into the movie makes them more divine and less human. The movie shows transgenders as they are, without any form of humour. Portray the community with all its trauma and stigma associated with it. Transgender trauma is also discussed in this movie but it again stress upon their vulnerability and social stigmas around them. The movie does give us an insight into the lifestyle of the community, thereby sensitizing the viewers, but at the same time, lacks to provide substance.

Eunuch and social construct

Transgenders are different from eunuchs, transvestites, transsexuals, homosexuals, bisexuals and hermaphrodites. All these terms appear to mean the same, but in fact they do not. The word 'eunuch' is derived from the Greek word “Euneukhos” which literally means 'bed chamber attendant'. It is this sence that during the later Mughal period they were put in charge of harems. As eunuchs were sexually incapable, due to emasculation (whether voluntary or under force), they were considered suitable guards for harems. (We can see the portrayal of eunuch in the Hindi movie Joda Akbar). The portrayal of transgenders as makeup artists() or beautician(salt and pepper, I) is also stereotyping them. The gorgeous actress followed by a transgender makeup artist is common these days. The generalisation of transgenders as makeup artists can be compared with tradition of eunuchs. At the same time the fact that transgender makeup artists such as Renju Renjimar, Jaanmoni Das, Avinash S Chetia, and Vineeth Seema are the new trendsetters of Malayalam movie makeup and they are extraordinary in their works.

Transgenders are explicit examples for gender stereotypes. Gender stereotyping theory was formulated by Price Waterhouse v. Hopkins. Gender stereotypes are simplistic generalisations about the gender attributes, differences, and roles of individuals or groups. Stereotypes can be positive or negative, but they rarely communicate accurate information about others. When people automatically apply gender assumptions to others regardless of evidence to the contrary, they are perpetuating gender stereotyping. Gender stereotyping can be clearly seen in movies. Transgenders are represented as dance teachers, sexual workers or makeup artist in majority of movies. Gender stereotyping is so strong that even at real life when a transgender person approaches us we feel uncomfortable and irritated.

Njan Marykutty

The next movie which I will be focusing is Njan Marykutty. Njan Marykutty, the film by Jayasurya-Ranjith team. The film stars Jayasurya, Jewel Mary, Jins Basker, Aju Vargese and Innocent. The movie revolves around Maathukutty who was born as a male with female heart. Maathukutty struggles to realise his sexual orientation while dealing with the social stigma and taboo related to gender transformation in the society. Later Maathukutty opts for a gender change and becomes Marykutty. It is her biggest aspiration to join the police force and she achieves her goal amidst of all bad experiences she faced. This movie portrays the self recognised transgender. Marykutty is a person with self respect, dignity and education. The movie doesn't stereotype transgenders as sex workers or makeup artist. This is a revolutionary change in Malayalam film industry. The International Business Times wrote

“for the first time in Mollywood, a transgender character has been portrayed with dignity and respect”

Gender identification is not a steady, fixed trait. Instead it is socially built and may vary over time for a person. The idea womanhood or femininity is accomplished through an active process of creating gender through communicating with others in a specific social context. Society typically recognizes only two sexes. Therefore, when transgender individuals want to have a sex change operation, they must prove they can “pass” as a man or woman-so even the choice of transforming one's gender is socially constructed. The fact that these individuals desire to be one sex or the other speaks to the “essentialness” of our sexual natures as women or as men. These ideas are clearly discussed throughout the film *Njan Marykutty*. Marykutty proves herself to be worthy in this world of gender inequality. Marykutty says in the film “this is not the world of men or women this is the world of talents”, and she proves to be talented. But not “everyone in our community is talented. Why not we instead say that this is a world of human beings” asks Laya one of the members of transgender community. And also when Marykutty rejects the reservation that government provides to the community it is easy to show this through a film. But in reality most of the transgenders cannot afford to say no to reservation. Marykutty is a strong and independent. She is a great role model. But she may not be a true reflection of our society.

Njan Marykutty is a good motivational movie but it failed to project the realities other than the refusal of society to accept her. The movie was a huge step by completely focusing on a transsexual person as the lead role. And a popular actor like Jayasurya gave the movie a wide acceptance among the audience.

When movies such as *Chitragatha* by Rithuparna Gosh, *Fire* by Deepa Mehtha, *Naanu Avanalla....Avalu* (I am not a he....but she) by B.S. Lingadevary, *Arekti Premer Golpo* by Kaushik Ganguly etc portrayed the real lives of transgender. These films are poignant and spot on in achieving the desired representation.

The portrayal of transgenders or LGBTQ community in Malayalam cinema is miniscule. The movies that explore these themes and do justice to it largely go unnoticed and do not gain anything in terms of box office collection. The only recognition they get is in Film festivals among a few intellectual crowd or a special mention for acting skills. The movies with these themes that do perform well, like *Chanthupottu*, do not do justice to the community as it chooses to portray them in a satirical or comical way to make it palatable to the audience. This compromise greatly harms the portrayal.

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The Truth Behind Popular Children's Literature: The Case of Richmal Crompton's William Stories

“A children's story that is enjoyed by children is a bad children's story” proclaims C.S. Lewis (7). Lewis's statement underlines that the appeal to both the young and the adult readers is perceived an index of popularity and success of children's literature. This paper decodes the truths – an array of contradictions and paradoxes that emerge in the process of creating this dual appeal i.e. securing the attention of its implied readers -- the juvenile audiences and its adult gatekeepers – parents, producers, buyers, critics, librarians, teachers and promoters.

The paper does this through the study of Richmal Crompton's comic tales William stories, spread across 38 books of radiantly comic tales, generally without a single storyline, all dovetailed together around the irrepressible boy character William. Since its first appearance in the *Home Magazine* of February 1919, the eleven year old character has been become a prototype of juvenile buoyancy. In her foreword to *Growing Up With Just William*, Margaret Disher records:

Nearly ten million William books have been sold worldwide. They have been translated into ten European and Scandinavian languages, also Hebrew, Czech, Icelandic, Gaelic, Afrikaans and several Indian dialects. They have been published as school textbooks, with translation vocabularies, in Germany and The Netherlands (viii).

In 1977 and 1978, the London weekend Television series, based on Crompton's stories introduced the William to new and very large audiences and in 1983 Macmillan began to reprint the whole series of 38 William books. William's popularity also led to the production of a variety of products from sheet music to games and jigsaw puzzles. William's popularity reached dizzy heights when his likeness was immortalized in wax at Madame Tussaud's and in 1993 it literally spread worldwide with a William stamp adorning thousands of envelopes and postcards. In the early 1990s, audio cassettes of Martin Jarvis' readings of the stories on BBC radio became chartbusters. In 1994 John Davis and Stella Richman produced a William series titled “Just William” for television broadcasting.

The paper focuses on the strategies that have bestowed this longstanding popularity to William stories. Subversion is the primary strategy that Crompton utilizes to appeal to strike a chord with the child readers. William is the chief transgressive figure, always brewing mischief and a constant creator of minor disasters. Reacting against the oversentimental Victorian-Edwardian view of children, Crompton exaggerates the wild, potentially destructive nature of childhood through him. William has many attributes that children find attractive. His leadership qualities and his rejection of adult standards give him the appeal of a rebel crusading for a worthy cause and make the adults who try to enforce these standards look silly. Though there is no malevolence or deliberate destructiveness in William, his antics

are nevertheless anarchic and subversive. The entry on *Just William* in *The Cambridge Guide to Children's Books* states,

In the comfortable, almost stifling atmosphere of late Edwardian England, William Brown marauds through the sensibilities and conformities of Middle England, with a youthful zeal which has lost none of its appeal over time (Watson 391). The age of William, who is chosen by the author as the spokesperson of the anarchic values, is also significant for the qualities he displays. Piaget describes the behavioural pattern of children in the age group of 7-11:

As a child grows older, his respect for the superiority of the adult diminishes or at least alters in character. The adult ceases to represent unquestioned or even unquestionable Truth and interrogation becomes discussion. (258)

The second strategy that Crompton uses to perfection is her apparent reliance on adopting the narratorial scheme, she allies herself with her child protagonist, engaging her child reader completely. Her adherence seemingly becomes “us children against them adults”. William is portrayed as a loner-within-family, one who seeks to share his identity outside the context of the traditional family. Mr. Brown his father is the supreme emblem of adult authority who tried to control William by curbing his excesses, by confiscating his toys, throwing away his favourite sweets and in short prohibiting him from acting according to his not-so-sweet will. In the “Question of Grammar” episode the discomfort and friction between father and son is laid bare through verbal cues,

“What do I do?”asked William. “Nothing!”said his father fiercely from behind the newspaper. The sigh with which his father greeted his entrance was not one of relief...His scorn and fury were indescribable' relief. If you have come to ask questions he began threateningly... can't you do something, he said irritably (45)

William doesn't plot against his father directly yet inadvertently he is the one who is responsible for his father's episodic collapses of dignity. When William runs away from home in the “William Below Stairs” episode of *Just William* and accidentally finds himself working as a boot boy in a large house, it is inevitable that his father should be the honoured guest whose meal he ruins:

Good Lord said the Guest, its William

Oh Crumbs! Said the Boots, Its father (74)

The general behaviour of William's elder brother Robert and sister Ethel towards William is dismissive and unsatisfactory. In consequence, they are made to suffer under deliberately engineered mischief as victims of sibling rivalry. A state of guerrillawarfare often exists between William and his brother Robert. Among Robert's favourite hobbies, the foremost is to be charmed by the “most beautiful girl he has ever met”. William often tried to help Robert's affairs but his intervention in his brother's love-life is usually disruptive, if not catastrophic. He confuses Robert's abandoned amours with the current ones, hands over Robert's atrocious romantic verses to the wrong girl on more than one occasion and by his mere grubby and loquacious presence, he humiliates Robert while he is wooing some new goddesses. William's cockeyed helpfulness often breaks down Ethel's ostentatious image. In William –The Good, William delivers a blow to Ethel's image in a circle of elite ladies. William is deeply influenced by a book in the “ministering-children” tradition, which has an angelic

central character who converts his elder sister who drinks and steals, from her life of sin and crime to that of virtue. William sees Ethel taking a generous swig from a bottle of cough mixture, to ward off a cold until she has auditioned for the role of Juliet with a local dramatic society. He decides that she is a secret alcoholic and discloses this in public. In *William's Crowded Hours*, William resourcefully uses Ethel's drawerfull of her erstwhile admirers' letters and signed photographs of themselves professing love to Ethel for sale in order to raise money to come a tramp. The young men are appalled to see their declarations of devotion to Ethel on view and rush to buy them so that they can be destroyed before their new beloveds clap eyes upon them. Deceit is the means using which he tries to overcome his economic entrapment.

Not only with his family, William maintains a kind of warfare both frontal and oblique against any adult who offends him or even worse, tries to improve him – from pompous uncles and religious-minded aunts to pacifists, or any other would be promoter of higher thought. In “William Joins the Band of Hope” Mrs. Vere Carter, William's new neighbour, smothers him with hugs and sentimental phrases such as “sweet little dear, little treasure”, little manikin. William reacts with an expression of intense suffering. However, he soon gets a chance to get the better of her when he is invited to the “Band of Hope” meetings run by her for the refinement of village children. William wrecks her meeting by suggesting a rambunctious game of “Tamers and Crocodiles”:

Benches were overturned and several chairs broken. With yells and whoops, blows and struggles, the Tamers tried to tame; with growls and snarls and bites and struggles the animals try not to be tamed. Gone was all listlessness and all boredom... the spirited roaring and bellowing of the animals was almost blood curdling. (JW 148)

William-the Fourth “William and Photography” describes William's encounter with his pompous god mother, the affluent Mrs. Adolphus Crane whom he eventually meets for the first time after his mother sends her a presumably retouched studio portrait of himself. Scrubbed and polished scrupulously to the point of discomfort and indignity, William finds himself “trapped in a huge and horrible drawing-room by a huge and horrible woman” (WF 31). Irresistible William creates options that are simply unthinkable for grown-ups whose conditioned responses have already closed in on them. As Mrs. Crane's other guests begin to arrive, she hands him her family album to keep him occupied. He relieves his boredom and irritation by drawing embellishments to his god-mother's photographs, which transform them from imposing portraits into bizarre caricatures.

The hostile treatment is accorded to children whom William sees as having joined hands with the enemy, as far as “good” behaviour is concerned. In *More William*, it is Cuthbert, a cousin of Joan, who does not approve of William's boy games and suggests that they 'thit down' and tell fairy storith' instead. William eventually gets the better of him when in a production of *Red Riding Hood*, he – in the role of the wolf- almost savages this demure paragon of virtue. Again deceit also comes handy when William tries to counter the demands of the authority. In “William and White Satin” in *Just William*, the hero faces an ordeal in the form of attending Cousin Sybil's wedding dressed as a page with Dorita dressed as a maid of honour. Unable to avoid parental pressure, William's spirit sink lower at the prospect of the detonation of his prestige as a Red Indian, pirate and daredevil: “His life seemed to stretch before him – youth, manhood and old age – dreary and desolate, filled only with humiliation

and shame. (*Just William* 76). However, William's resourcefulness comes to his assistance at the eleventh hour and he, with Dorita sits shown in the pool of crushed orange fragments and juice which spoils their dresses, so that they cannot be taken for the wedding ceremony. This saves William from the infamy of being a page.

This subversion becomes more pronounced and strong when William' basic non-conformity finds appropriate companions in the form of his small-boy band appropriately called the "Outlaws". The Outlaws comprising William as a leader, Ginger, Douglas and Henry are a tight-knit group, its entry only sometimes opened up to accommodate a "non-male" member, Joan and a "non-human" member William's dog Jumble. Though the individual members of the group are vulnerable in their own way yet as a group they operate in such a way that they manage to pose a severe threat to age old revered social norms. Revelling in destructive activities of the Outlaws has also exposed Crompton to the charge of being a purveyor of violence.

Another tool for subversion used by Crompton is laughter, the basic ingredient of children's literature. What French feminist, Helene Cixous suggest in the context of *écriture feminine* also holds true for William stories. In these stories too, this anarchic laughter becomes a means of subverting adult order and defusing its categorizations. The strength of the plot lies in extravagant situations, farcical comedy and verbal exuberance. In "A Question of Grammar" in *Just William*

"Did you say I could have a party?" he said casually.

"No, I did not" said Mr. Brown firmly (119)

William, who has learnt at school that two negatives make an affirmative, takes this as a permission to go ahead and while his parents are away, their house is wrecked by an invasion by William's gang of friends, Outlaws. They forage for the remnants of food all over the house, spoil Ethel's wardrobe, break crockery and shower cook with onions, ham bones and potatoes.

As discussed till so far Williams stories are charged with a subversive spirit. But towards their ends, these stories show a movement towards containment – towards assimilation within the norms laid down by civilized adult society. Though William stories affirm and celebrate nature represented in the form of the anarchic figure of William in the final analysis they gravitate towards culture and affirm some of the very structures that William is trying to question. Crompton shows that just as the hypocrisy and two-facedness of the adult world is a sham that is to be exposed, in the same by William's omniscience is also an immaturity that cannot be glossed over.

In this context it is important to look into the publishing history of William stories. This history reveals a deliberate consciousness of the audience acting as an active catalyst and agent in the process of creation. Though Crompton started writing stories secretly against the terms of employment when she was teaching in a high school, it was only after her recovery from an acute stage of polio that she took it up as a full time career. Her biography bears witness to the fact that it was in 1919 under extreme financial pressure that she accepted the publishers' offer to supply a monthly William story in spite of her inclination to write novels of family dramas. Their original publication in serialized form in *Home Magazine* and *Happy Mag*, was aimed at adults and within no time children adapted to them. Once the clear readership was established, Crompton catered to tastes and needs of children using formulaic

requirement of serial publication. The subversive streak in these stories coincided with the reading requirements of children from 7-11 who had just entered the age of questioning.

However, even when the stories began to be published in a book form, Crompton had to gain the approval of parents of her implied readers of their children. The pattern of containment is a part of the wider design of appealing to the adults as well as children. One technique that Crompton uses to bring about containment is structured innovation. She alters the structure of children's tales which after reaching the brink of the potentially tragic come to a happy dénouement. Many of William stories show the hero facing defeat. In "William and the Archers", William diligently trains a brood of bored schoolboys in the art of archery. Drunk with the spirit of adventure, they see the English army practising its manoeuvres as an enemy army. Under William's tutelage, they establish a system of espionage and rob the guiding map of the army to handicap the enemy's future operations. Further they attempt to trap the General in the garden of the magistrate and imaginatively conclude that he has committed suicide from the fear of the arches. Coincidences foster their illusion. The robbers misinterpret the soldiers' flight as fleeing from the battle-field, unaware that it was because of the signal to charge that they had swarmed up from the trenches. The archers revel in the intoxication of their victory for a week. William's spirits soar:

I oughter have a stachoo put up to me". He said. "I did it. It was all my idea. I've saved the country an' conquered a foreign enemy an' I oughter have a stachoo put up to me. (WG 86)

This is where a typical Enid Blyton story would have ended. However, Crompton strikes a balance between undemanding entertainment and an acknowledgment of reality. She breaks illusion of Outlaws' week long heroic triumph. William and his cohorts are absolutely petrified to General Bastow, whom they had seemingly killed, alive. Still unable to believe the truth, Ginger gives a hard punch to the General thinking he is an apparition. William continues to believe in his victory but reality bludgeons him in the form of his parents' fury. The end of the story shows William gloomily recounting the proceedings of the day: "That's a" one gets", said William bitterly, "for savin' one's country..." (WG 89)

Some stories also end with William reactions after a bitter reprimand and surrender to adult authority or with him abandoning his long cherished plan. Crompton also throws out hints that these defeats are caused by flaws within his own character. William's imagination flares up at any bit of information that seems to provide a chance of adventure and innovation. With a combination of inexperience and super competence, he analyses the situation from a very myopic perspective and ends up drawing conclusions that are usually erroneous. In spite of this, William is not ignoble as he causes much of the trouble trying to help rather than hinder and his grandiose intentions meet a tragic end because they are destabilized by reality. He meets his downfall because of a flaw in the form of a sense of omnipotence, which is not a stable trait in his character but a feature of his age group. Crompton ensures that such deflating of the child hero's omnipotence should not mar the charm of reading for her implied child readers. This is the reason she avoids highlighting the plight of the hero as tragic and avoids showing him in his moments of humiliation. Suggestively, most of these stories end with either William going to sleep pushing the unfortunate events into oblivion or being instructed to go to sleep. The sleep motif introduced at the end hints at the formal closure or shutting down of misunderstandings without further damage to William's reputation and also suggests the possibility of beginning

afresh. In “William's New Year's Day”, the conclusion involves a direct authorial intrusion that fractures William's omniscience:

Reader, if you had been left, at the age of eleven in sole charge of a sweet shop for a whole morning, would it have been “all right” with you. I trow not. But we will not follow William through the humiliating hours of the afternoon. We will leave him, as pale and unsteady, but as yet master of the situation, he wends his homeward way. (*Just William* 206)

Crompton manipulates the reader's expectations and allegiances with her versatile authorial stance. Whereas slightly older readers are encouraged not only to recognize that most of William's plans are slipshod but also to laugh at the outcome. They can feel pleasantly superior when confronted with such examples of misadventure and enjoy the humour. Large gaps between the protagonist's hopes and his performances, qualified with an ironic humour are laid open for readers to savour. So although William readers can revel in the things he does, they are not at the same time encouraged to accept him as an idealized fantasy of themselves. As William is the lens through which the entire saga is viewed the child readers tend to believe and empathize with him as he frets over his family. However, Crompton also shows that William is not a loner within the family compelled or victimized by his circumstances as he believes, but by his very nature, because the companionship of or fitting into family entails giving up or compromising with some essential part of himself. Children may sympathize with William in the face of his father's apparently indifferent and disinterested behaviour. But Crompton ensures to reveal that latent aggression which William demonstrates in his relationship with his father, brother and sister which makes them rather than him, victims, does not go unnoticed. William like the oppressor denudes father's conservatory of flowers, wrecks his parties and humiliates him publicly as well as shatters the alliances for his siblings. The readers recognize that his father, brother and sister are objects of his displeasure because they see into William's designs which his tender-hearted mother cannot.

Similarly, the use of irony relieves Crompton of the charge of being a purveyor of violent impulses. Crompton does not approve of the Outlaws' best laid plans and adventures as she reveals their appalling tactlessness a compound itself of lack of awareness and general aggression, makes them the butt for others. When in William-the Pirate, she shows William as man of action, unruly grit and imaginative enterprise and an aspiring world potentate, reflecting on his regal powers and vast domain, she is mocking at the unrealistic, larger than life and megalomaniac aspirations of William in particular and adult world conquerors in general.

William's deceitful lies snowball beyond his control and he becomes a prey to his plans. William engineers such a plan in *William carries On* to avoid his nemesis in the form a French lesson. After considering various options he decides to have a stomach ache. But Dr. Horace Asthead complicates the plan. To win Ethel's admiration he diagnoses it as an acute case of appendicitis and advises an operation. William imagines some dastardly trick is played upon him but soon his bewilderment gives a way to panic when he finds out that he is to be operated upon.

Thus, like Enid Blyton, Crompton allies herself with her readers, but she does not merely stand and observe them like her through the infantile fantasy, she moves ahead taking them with her. Like Mrs. Sherwood she desires to “contain” the young within

social structures but unlike her, she doesn't chastise them. Like Lewis Carroll, she aims at subversion, but she doesn't use fantasy as her tool. Like E. Nesbit, she uses a child as her lens to expose the adult world, but unlike her she exposes her own lens too. Like Aidan Chambers, she uses language to question itself, but unlike him she always remains within the reach of her reader. It is in this tapestry of containment tempered with subversion, and imparting the voice alongside muting it that the William stories in particular and popular children's literature in general, derive their appeal to both the children and the adults.

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Fiction and Construction of Knowledge: Exploring the Narrative of Orphanhood in Ruskin Bond's Novel, *Room on the Roof*

Culturally, literary forms have pivotal role in framing and reinforcing predominant knowledge about orphans. As orphan characters are favourite of readers who belong to multifarious cultural contexts, orphans are frequently depicted in miscellaneous literary texts. Though they are repeatedly represented in diverse cultural forms which is produced in different corners of the world, the power/knowledge allied with orphans and the impact of portrayal of orphans are not much explored. The proposed paper attempts to examine the idea of orphanhood in Ruskin Bond's novel *Room on the Roof* by employing Foucault's notion of power/knowledge and discourse, and thus endeavours to problematize the status quo of orphans. Rusty, the protagonist of the novel, undergoes tormenting circumstances due to his orphanhood and the study plans to scrutinize power relation and discourses which reinforce stigmatization of orphans. The convoluted mechanism of discourse and power have mystified prevailing knowledge about orphanhood as truth and social reality. Literary fiction as a discourse is crucial in constructing prevailing knowledge regarding orphanhood and it is the operation of power relation legitimizes the dominant knowledge about orphans. According to Foucault, resistance is in-built in power, moreover, both power and resistance operates through discourse, thus this paper also endeavours to foreground the resistance of the orphan character Rusty.

Keywords- *Orphans, Power, Knowledge, Discourse,*

Diverse connotations are engraved on the body of orphans and these connotations are not transhistorical phenomena, instead they are the repercussion of constant interaction of power relations, social beliefs and cultural practices. In contemporary scenario, literary fiction is one of the leading cultural forms which has remarkable role in constructing knowledge and shaping the public opinion. The subtle play of discourse and power/knowledge have legitimized narratives regarding orphans in literary fiction as social reality and truth. Thus it is indispensable to peruse the representation of orphans in literary texts in order to problematize and rebuke the detrimental portrayal of orphans. The proposed paper endeavours to trace out the narrative of orphanhood in Ruskin Bond's novel *Room on the Roof* and also attempts to unfold the mechanism of power/knowledge and discourse in the portrayal of orphans. As resistance is inseparably entangled within power this paper also traces out discourses that have the potential to resist predominant power structure which disparages orphans.

Literary texts have frequently incorporated discourses regarding orphanhood and often those discourses seem to be flippant, however in reality they are not so, since they have crucial role in framing public opinion regarding orphans. Foucault's arguments on discourse substantiate the tortuous and far-reaching facets of discourse. In *Archaeology of Knowledge* Foucault explores the unprecedented aspects of discourse and asserts that discourses are "practices that systematically form the objects of which they speak. Of course, discourses are

composed of signs; but what they do is more than use these signs to designate things” (15). Discourse is generally perceived as simply a mean to represent things and express thoughts, however, Foucault foregrounds its role in constructing things and ideas itself. Foucault's arguments on discourse suggests that discourse is decisive in constructing and promulgating the so called 'truths' and social real realities. Thus by following Foucault's argument on discourse it could be claimed that orphan discourse in Bond's novel *Room on the Roof* are not simply representing the life and experience of orphans, instead those discourses are also constantly constructing knowledge about orphans.

A close analysis of the narrative of orphanhood in Bond's novel *Room on the Roof* is helpful to trace out social status and circumstances of orphans, moreover, it also supportive to identify the power relation and social norms which stigmatize orphans. It is significant to undermine the undesirable discourses about orphans in literary texts, since they are pivotal in constructing and disseminating detrimental knowledge about orphans. On this ground this paper scrutinizes the narrative of orphanhood in the novel *Room on the Roof* and attempts to problematize and criticize the statements which vilify orphans. In the novel *Room on the Roof* the protagonist Rusty, an Anglo-Indian boy who lives in Dehra, confronts harrowing life experiences due to his orphanhood. He lives under the protection and guidance of his English guardian Mr John Harrison, who is the cousin of Rusty's father. Though Mr Harrison provides material comforts for Rusty, he is totally exasperated with mind-numbing circumstances. Mr Harrison has accommodated Rusty in his house and provided food and a decent education, but Rusty is frustrated in Mr Harrison's house and it suggests that all these things are not enough for him to lead a satisfactory and happy life. Though Mr Harrison prides in providing accommodation and education for Rusty, he fails in treating Rusty with dignity and respect, which Rusty seeks for. As an orphan sincere love and freedom are barred for Rusty and he is always haunted by awful loneliness. The situation of Rusty is not unique, but it is the condition of many orphans who are lodged in orphanages and similar institutions. It is widely believed that through financial succour and lodging facility the officials can easily resolve the vexing condition of the orphans and these sort of facial perceptions about orphans are impediments in *ameliorating the living* environment of orphans.

The life of Rusty with Mr Harrison also exposes the patronizing attitude of people who take care of orphans. The attitude of Mr Harrison to Rusty is so patronizing, the patronizing attitude is evident in the following narration: “Since his parents had died, Rusty had been kept, fed and paid for and sent to an expensive school in the hills that was run on 'exclusively European lines'. He had, in a way, been bought by Mr Harrison. And now he was owned by him. And he must do as his guardian wished” (10-11). Mr Harrison has provided material comforts for the Rusty, but all the time Mr Harrison tried to dominate over Rusty. By throwing a handful of money at his accommodation and education, Mr Harrison strive to buy his silence and compliance. It unveils the patronizing attitude of Mr Harrison on Rusty. Patronizing approach is oppressive, since it humiliates and threatens the dignity of orphans. In the above passage the phrase “owned by him” itself suggest the gravity of the subjugation and humiliation that has been faced by Rusty in Mr Harrison's house.

To some extent the novel *Room on the Roof* produces oversimplified portrait of orphans, which is widely produced in various cultural forms. Oversimplified and distorted image of orphans in literary texts are the product of stereotypical perception of orphans. Literary forms are one of the significant spaces which is crucial in manipulating and propagating

stereotypes. In the case of the novel *Room on the Roof*, it recreates distorted and widely represented image of orphans and thus it reinforces the orphan stereotypes. Orphans are often estimated as 'burden' and 'worthless' and the same image of orphans reflects in the conversation between Mr Harrison and his wife. Mr Harrison complains that, "he dreams too much. Most unfortunate that he's finished with school, I don't know what do with him" (9). Mr Harrison's comment suggests that Rusty as an orphan is a burden for him, moreover, his remark has also the insinuation that Rusty is not fit for a decent career. Mr Harrison's ignominious observation about Rusty is rooted in stereotypical perception of orphans. Intricate play of discourse and power relation has generated and disseminated negative stereotypes of individuals who belong socially disadvantaged group. In the case of orphans, cultural products which ranging folklores to contemporary fictions have constantly recreated stereotypes and that have augmented social exclusion and discrimination of them.

Numerous literary forms, which is produced in different locations and ages, have portrayed orphans as doleful characters who are cursed to live under the custody of ferocious guardians. Bond's novel *Room on the Roof* also integrated the same formula while detailing the life of Rusty in Mr Harrison's house. Narrator describes Rusty, "was afraid of the man, afraid of his silence and of the ginger moustache and of the supple Malacca cane that lay in the glass cupboard in the drawing-room" (11). Rusty contemplates Mr Harrison as a frightening man, since he shouts and beat Rusty for minute deviation from the norms imposed upon him. Wicked image of the guardians, who take care of orphans, indirectly propagates an ideology that it is the family structure with mother and father can only be a safe place for a child and any child who is outside the nuclear family setup are destined to be victimized and abused. Moreover, copious undesirable portraits of the guardians of orphans have reinforced the diffusion of prejudice against step parents and other custodians who sincerely care and love orphans.

The interaction between Mr Harrison and Rusty shed light on the convoluted mechanism of power relation. Foucault argues that disciplinary power moulds the individuals in accordance with social norms. In *Discipline and Punish*, Foucault asserts, "Discipline 'makes' individuals; it is the specific technique of a power that regards individuals both as objects and as instruments of its exercise" (170). According to Foucault, to some extent individuals are the product of disciplinary power. Foucault elaborates his observation on disciplinary power and admits that disciplinary power focuses body and it incorporate diverse techniques to mould the individuals. In order to sustain disciplinary mechanism individuals are labelled as deviant when he/she violates socially manipulated norms. As punishment is one of the strategy of disciplinary mechanism, individuals are also punished for slight variation in their behaviour. In the case of Rusty, the power structure which disfavours orphans discipline and oppress him. The power relation which is inscribed on the body of Rusty disciplines and coerces him to act in accordance with social norms and dominant discourses. He has been physically and mentally tortured by Mr Harrison whenever he violates norms that has been set for him. The power relation between Rusty and Mr Harrison obviously expounds that the dominant Harrison maintains hegemony over Rusty, which reinforces the stigmatization of Rusty. However, Rusty is not completely subjugated by Mr Harrison, since power is not the possession of an individual or a particular class. According to Foucault, "power comes from below; that is, there is no binary and all-encompassing opposition between rulers and ruled at the root of power relations, and serving as a general matrix" (*The History of Sexuality, Volume 1* 94). Foucault advocates it is not the

rulers or dominant individuals always ply the power, instead it can be exercised from multiple spaces and it can be even operated from below. On this ground it could be argued that Mr Harrison hasn't complete autonomy over Rusty, whereas Rusty has the potential to negotiate and counter power wielded upon him. In Foucauldian perspective it could be argued that Rusty who belongs to lower strata of social hierarchy has also the agency to exercise power and to remould the behaviour of Mr Harrison toward him.

The incidences which have resulted in the flight of Rusty from the house of Mr Harrison unveils the resistance and appropriation of power by Rusty. Mr Harrison as an Englishman has constrained Rusty from mingling with the Indian folk, however, Rusty defies the restrictions and merges with native people. His revolutionary decision challenges the social hierarchy and prejudice which is rooted on racism. Bazar, the place where Indians are thickly populated, is forbidden for Rusty, but for Rusty it is a fascinating place which he always desires to go. Missionary's wife, wife of Mr Harrison, warns Rusty that bazar is "full of thieves and germs" but Rusty flouts the racial hygienic taboos and counters socially imposed restrictions. As an orphan Rusty is against socially manipulated walls which divide human beings on the ground of caste, religion and race. Nuclear family system, which is headed by father and mother, is one of the dominant spaces which imparts an individual the ideology of eminence of one's own race and the inferior status of the 'other'. As an orphan Rusty is deprived of father, mother and other close relatives who can deeply influence and manipulate his inborn love for humanity and it makes him to develop unrestricted compassion for the downtrodden. Orphaned status of Rusty enables him to ponder on the deprived condition of human beings and it prevents him not to be entombed in parochial social stratification. Rusty maintains universal brotherhood and it makes him to freely unite with people who does not belong to his race and religion. All these elucidates Rusty as an orphan counters dominant power structure which hierarchize human beings on the ground race, class, caste and religion.

According to Foucault, power is entangled with resistance and both function through discourse. Foucault states that, "where there is power, there is resistance, and yet, or rather consequently, this resistance is never in a position of exteriority in relation to power" (*The History of Sexuality, Volume I* 95). For Foucault resistance is intertwined with power, therefore whenever one exerts power over the other it consequently generates resistance. In the case of Rusty, Mr Harrison wields power over Rusty, but he attempts to resist it. Rusty's secret visit to the bazar, which has been forbidden by Harrison, moreover, his friendship with Somi, Ranbir and other local Indian boys can be regarded as resistance against the norms which has been imposed upon him. The following narration aptly explores the spirit of Rusty's resistance: "Rusty wanted to argue, longed to rebel, but fear of Mr Harrison held him back. He wanted to resist the man's authority, but he was conscious of the supple Malacca cane in the glass cupboard" (*Room on the Roof* 31). Mr Harrison has wielded power over Rusty by imposing certain restrictions over him and Mr Harrison sustains the exercise of power by frequent shouting and physical torturing. However, it consequently engenders resistance against the authority of Harrison. From childhood onwards Rusty has kept silence and tolerated injustices, but finally he bursts out. When Mr Harrison belittles Rusty for playing with Indian boys, for the first time he impudently retorts, "I'm no better than the sweeper boy, but I'm as good as him! I'm as good as you! I'm as good as anyone!" (46). Though initially Rusty has been afraid of physical torture and other subduing apparatuses, he ultimately breaks all the shackles and flees to the world of freedom.

After physically and mentally winning over Mr Harrison, Rusty runs away from Mr Harrison's house and joins with native Indian friends, who are benevolent towards him. Rusty's intrepid act of renouncing Mr Harrison has resulted in deprivation of material comforts, but it rewards him mental satisfaction, since he wins freedom and people who value his dignity. He finds happiness, love and freedom, which have been forbidden for him in Mr Harrison's house, with Somi, Ranbir and other Indian friends. It suggests that wants of orphans are complex, so it is not desirable to solely focusing on financial assistance by sidelining covert demands of orphans.

A seismic shift happens in the life of Rusty when he joins with Kapoor's family, however, at this juncture also complexities of orphanhood are perceptible in the life of Rusty. Mr Kapoor and Meena Kapoor employ Rusty as a teacher to their son Kishen, subsequently Rusty moves to Kapoor's house and lodges in a room on their roof. The members in Kapoor's family shower unconditional love as well as respect for him and it makes him to feel as he is in his own home. However, after a short period Meena Kapoor dies as well as all close friends of Rusty leaves Dehra and it once again draws him to the world of loneliness. The narrator observes, "everyone Rusty knew well had left, and there remained no one he knew well enough to love or hate" (148). As an orphan Rusty seeks for love and companionship of others but often he was destined to lead a lonely life. Though orphans are victimized by the social order, orphans are the site of humanity and universal brotherhood. As orphans are not restricted by parochial family norms they identify the people whom they love as their own flesh and blood. In the case of Rusty, he regards Kishen, whom he teaches, as his brother. After the death of Kishen's mother, even his father denounces him for his criminal activities, but it is the sincere love of Rusty brings back him to normal life. Rusty is always generous and benevolent towards the downtrodden people and it is his orphanhood has imparted the lessons of compassion and love for those who are deprived of agency.

This paper has incorporated Foucault's notion of discourse, power/knowledge and resistance in order to make a subtle analysis of orphanhood in the novel *The Room on the Roof*, moreover, the study has also appropriated Foucault's arguments to unveil the role of literary fiction in constructing and sustaining knowledge about orphans. Contemporary theories on literary texts propose that texts are not the spaces of univocal thoughts, instead they are complex sites which produce polyvalent and contradictory voices. In the case of the novel *The Room on the Roof*, to some extent it recreates orphan stereotypes and reinforces the discrimination against orphans, but simultaneously it also comprises resistance of orphans and alternative discourses about orphanhood. Narratives in the fictions are loosely based on the social realities and they are also crucial in shaping thoughts and perceptions of the public. Thus it is imperative to problematize and rebuke undesirable representation of orphans which ruins their dignity and which trivialize their intricate emotions.

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Post Truth Fallacy

Literature, in general of all genres is subject to recurrent changes with the change in its respective periods. Linguistically as well as literarily, changes are prominent throughout referring to what had happened in its history. This change has been positive and negative in shaping the overall development of literature, may it be of any language, culture or ethnic construct. Literature, without development and consecutive change in its form and presentation is dead in itself without any development and contribution to the society. Literature in a broad sense has qualitative connotations of superior qualities, above the ordinary run of all other written works. It signifies the textual manifestations of writing. Literature has been used to designate any 'imaginative', 'creative' or 'fictional' writing, whether in poetry, drama or prose. The aesthetic notion in literature differ it from other genres like the non-fiction, historiography, biography, autobiography etc. that gives more prominence to recorded facts than of imaginative fiction. The tropological estrangement and intensification applied to ordinary speech along with a contextual definition of conveying ideas makes it sublime to others. How is the sublimity formed? What factor maintains the flow of literary eloquence throughout the centuries? How far more can literature progress as from a few works in the Ancient period to the present million?

'Fallacy' is defined by the Oxford English Dictionary as a false idea that many people believe is true. It is therefore a mistaken idea. In literary theory, the most prominent fallacies in dealing with literature are the intentional fallacy and the affective fallacy. Intentional fallacy is the error of criticizing and judging a work of literature by attempting to assess what the writer's intention was and whether or not he has fulfilled it rather than concentrating on the work (Cuddon 363). In simple sentence it is the mistaken belief of seeking to interpret a literary work by reference to the author's intentions. W. K Wimsatt and Monroe C. Beardsley in 1946 published an essay '*The Intentional Fallacy*', a document central to the development of the modern critical theory. They valued that a poem belongs neither to the author nor to the critics alone. It is subjected to judgment without reference to extra textual information. Affective fallacy, on the other hand is explained to be confusion between the poem and its results. It is said to be a critical error of evaluating a work of art in terms of 'its results in the mind of the audience'. It would be a mistake for the reader to conclude that Spenser's '*Faerie Queen*' was a bad poem because it inspired in him a repugnance to Protestantism (14).

'Post', the notion as signaled in terms such as post-modernism, post-Marxism, post structuralism, post-theory – of an intellectual moment that ensues after the occurrence of a paradigm shift or epistemological transition of sort. 'Post-truth' refers to the circumstances in which objective facts are less influential in shaping public opinion than appeals to emotion and personal belief. Oxford Dictionaries has selected the word "Post-truth" as its 2016 word of the year in the light of the Trump talks and the Brexit issue in England. Following the truth of Watergate Scandal, the Iran Contra Scandal and Persian Gulf War, the Serbian-American writer, Steve Tesich had written "we as a free people, have decided that we want to live in some post-truth world" in his 1992 essay, *The Nation* ("A Government Lies") The Post truth

era has accounted for various incidents all over the world in which the reality is altered with arguments based on emotional and personal beliefs. Over explosion of information in every field of study that leads to misrepresentations has strengthened the cause of such mistaken beliefs. Fact is less admitted in a society of post-truth where they are enriched by a higher version of the same that comply with their pre-determined assumptions and probable conclusions. It has its roots in the postmodernism defined by Jean-François Lyotard in his book "*The Post Modern condition: A Report on Knowledge*" as 'incredulity towards metanarratives'. Metanarrative is the literary form of post-truth. Post-truth refers in a general way where metanarratives engage in the literary mode of narration. For Lyotard, 'metanarratives; represent overarching belief systems since they tend to explain all other 'little stories' and therefore make universal and totalizing claims about reality, knowledge, or experience. Grand narratives, for him has lost its legitimacy and the existence of universal and eternal truths can no longer be claimed; legitimacy can only reside in what he terms *petisrecits*, 'small' or 'localized' narratives which are provisional, contingent and make no claim to universality. These 'alternative narratives (facts)' replaces the original narrative (facts) where emotions have more weight than truth. Each perspective narration or fact is a choice by itself to view a single topic in a different way than the other. The real truth may be the one among them or not. It cannot be stated that the grand narrative or the logocentric version of fact be the original truth that can overrule the others. In Literature, specifically in fiction writing, the freedom to be fixed upon an absolute 'transcendental signified' is less, unstable, temporary and faulty in occurrence. It is seen in the Kantian concept of the 'Absolute idea'. The Derridian concept of difference, meanings become difficult to be reached as they 'differ' and 'deffer' as an endless chain of signification, moving from one signifier to another, giving rise to innumerable meanings in 'traces' that are left somewhere around the signifier, without reaching an absolute signified, thereby deconstructing the myth of the absolute 'transcendental signified'(Derrida).

Likewise, every category of writing in literature is subject to the myth of 'transcendental signified' wherein an absolute and ultimate truth is hidden behind the text or the author before the stage of creative production of the text. The myth of the 'meta-truth' which is to be regarded as the ultimate form beyond the truth of the world that is subject to recurrent contamination and adulteration of the cultural, ethnic, religious, contextual, psychological and political influences has to be hypothetically accepted as the truth that is 'transcendental signified'. It is not flexible to worldly mutations like a simple form of truth experienced by us. Stanley Grenz in *A Primer on Postmodernism* affirms that whatever we accept as truth and even the way we envision truth are dependent on the community in which we participate. There is no absolute truth; rather truth is relative to the community in which we participate. For example, the concept of the same God in different cultural community changes according to the existing notion of their beliefs and the extent to which they can liberate their emotional and personal belief formulated by the culture itself from the other concept of religion. Morality connected with religion is hypocritical in nature as it is flexible with regions and ethnic cultures. Each ideology is interconnected and overlapped to form a chain web of interconnected truth that acts as their truth.

Rather than considering humanity as consisting of thinking individuals, postmodernists think of humans as social constructs. Humans are nothing more than products of culture. It is not the mirror of nature that works, but the lens of culture that is more significant. Time, space and perspective are attached with the dynamic nature of the truth. Friedrich Nietzsche's

statement that “the world is a work of art that gives birth to itself” says that there are no facts, only interpretations, which is multiplicity of perspectives (*The Birth of Tragedy*). Literature lives in this form of multiplicity of perspectives, irrespective of the truth or truths formed from these perspectives. For perspectives, an individual has to belong to some entity to relate him with the work. Structuralism discards the centrality of the self and focuses instead on the supra-individual structures of language, ritual and kinship which it believes make the individual what he or she is. It is not that the self which creates culture, but it is the culture that creates itself (Gatphoh and Pearlycia 31).

There are two basic kinds of text: the lisible ('readerly') and the scriptable ('writerly'). Roland Barthes expounds on this in his book *S/Z* published in 1970. By a readerly text, he means a book to which a reader's response is more or less passive. For example, a realistic novel presents us to a recognizable world with easily recognizable characters and events. The reader accepts the meaning without needing to make much effort. A writerly text makes demand on the reader; he or she has to work things out, look for and provide meaning. The examples of 'writerly' texts are James Joyce's *Ulysses* and *Finnegans Wake*. Barthes makes the point that the 'writerly' text is of value because the goal of literary work is to make the reader no longer a consumer, but a producer of the text. T. S. Eliot's *The Waste Land* comes under the readerly text (Cuddon). The possibility of multiple meanings is high in the 'writerly' text than of the 'readerly'.

Plato, in Books III and X of the Republic, Plato addresses the problem dealing with poets. He deduces that they are imitators of the world and therefore far from the truth: “the tragic poet is an imitator, and therefore, like all other imitators, he is thrice removed from the king and from the truth” (Taylor). To Plato, the world was an imperfect imitation of a divine ideal, a shadowy and even distorted simulacrum of a heavenly prototype. It followed that the poet imitated the imitation of the nature, forming an imitation of the imitation. As such, in Platonic view, poetry could not arrive at truth. Therefore, it could be the fallacy of producing the imitation of an imitated image. Rather than accepting the fact of the nature, the poet re-imitates his emotional and personal belief of the projected imitation of the nature. In Aristotelian thought, “To say of what is that it is, or of what is not that it is not, is true.” The world provides what is and what is not and the true saying or thought corresponds to the fact so provided. What the nature represents is true, but what and how it is corresponded may vary leading to a post-truth fallacy. If the Eiffel tower is said to be in Paris, it can be decoded to understand and believe as it to be in the shore of a river, on a large grass field, in the city permits and so on. The fact that the Eiffel Tower is on the Champ de Mars in Paris is the detailed truth about the structure. The rest of the post-truth facts are the projections interconnected by the person who wishes to relate it with his emotions and personal beliefs in the way he wishes to furnish the unseen fact. Even though they find it to be on the Champ de Mars, it may make them difficult to substitute the previous reading of mind to accept the fact. Re-recording of mind may be slow in accepting than the process of recording. Thus, it is suitable for the person to accept his notion of Eiffel Tower than the fact.

In the Allegory of the Cave by Plato in his work Republic, he compares the allegory with the effect of education and the lack of it in our nature. In the dialogue between Glaucon and Socrates, he explains about a group of people who lives chained to a wall of a cave all of their lives. They are force to face a blank wall in which they are able to see only the projected shadows from objects passing in front of a fire behind them. They try to define and give

meaning to these shadows unknowing about the objects that come and go in front of the fire behind them. Post-truth fallacy is in a similar kind where the shadows projected on the wall stands for the truth that we believe and the real objects moving in front of the fire is the actual fact or the meta-truth. These shadows which are the one time separated imitation of the reality are interpreted in many ways by each person in the cave as a second imitation of the imitation to find out their meaning or truth from it. The fact is unknown to them that these shadows that they believe to be the real objects are only the projections of the reality. Post-truth culture is formed in the cave of the people who later reject to believe the prisoners who recognizes the reality when they escaped the cave. They are in a state to restrict themselves from the fact or reality of the outer world in a broad sense and confine in the notion of understanding and interpreting the shadows in their own way incorporating with the influence of emotional or personal belief. The reality is less accepted in this case of Plato's Allegory of the cave wherein importance is for the projection of the reality, which is just a shadow or truth from which multiple truths are formed, thus becoming a post-truth system. This mistaken belief of method of forming or analysing the truth of the shadow in multiple ways influenced by emotion or personal belief is termed to be the post-truth fallacy.

An 1896 painting by the French artist, Jean-Léon Gérôme named 'Truth coming from the well, armed with her whip to chastise mankind' is significant at this point to elaborate the representation of truth, post-truth and meta-truth. The painting has a story behind it that well explains the concept of how post-truth strengthens its effect in the society and literature. The truth and the lie met one day beside a well. The surroundings were pleasant and the lie suggested truth to get a bath together. Truth was suspicious and tested the water and confirmed it to be clear and good. They got undressed and started bathing, enjoying the day. Within no time, the lie came out of the well and put the dress of the Truth and ran away. The Truth being nervous searched for the lie in the nearby places. But she could not find her. Seeing the Truth in naked, the world gazed at her in rage. She could only get back to the well in shame and regret. The Truth disappeared forever being rejected by all. Lie, from then disguised the world wearing the dress of the Truth. The world welcomed the Lie in the dress of Truth and never bothered to find the naked Truth.

The painting of the 'Truth coming from the well, armed with her whip to chastise mankind' is a symbolic representation to the post-truth culture followed by the world, by rejecting the fact which does not come in compromise with the emotional aspects of the world. Fact is rejected; the emotional and personal belief of a fact is welcomed in its position.

Good writing in literature according to Roland Barthes in his essay, 'The Death of an Author' is the “destruction of every voice, of every point of origin” (142). Barthes like Mallarme believes that “to give a text an Author is to impose a limit on that text” (Pg. 147). True writing occurs when the Author eliminates himself, his identity, ideas and notions of how it should be. It must transcend cultures and time to exist as unique from not being contaminated by the external forces. But the writing, especially of a literary work of the present time is highly influenced by these elements of personal and emotional flexibilities. Author, being a person of a culture writes for the culture based on the existing norms of that culture which is entirely different from that of the other. If an author writes beyond his time period, the work is valued not of the period and may not be acceptable to the community in which it is published. A majority of the banned books discussed thoughts and ideologies unwelcomed in its period of publishing, but later had been accepted for its contribution.

Some emotional aspects rule such conditioning wherein the society terms certain limits to creativity that is measured with the existing level of understanding and acceptability. Some authorship is keen in considering such limits of the society in developing the plot and analysis of the text. Here, the possibility of the myth of transcendental signified or the meta-truth is diminished with the high influence of the contaminating contributions of time, space and perspective. The Death of an Author explains the metaphorical death of the Author after producing a text which is entirely dedicated to the reader in finding their meaning or meanings from one. The part of the Author is completed when written a text. Neither the text nor its Author has the authority to judge the text and in restricting the freedom of the reader in finding meanings. The Birth of a reader occurs there at that moment when the Death of an Author occurs.

Discussing the main point of the paper, post-truth fallacy in literature is complex in its nature. No work in literature or others completely satisfy the needs of meta-truth. It is left free for each reader of the text to provide his own interpretational meaning and truth unaffected by the view of its author. As previously pointed out, the author itself has done a post-truth fallacy in selecting and arranging the work. Neither the author nor the reader is able to know how the meta-truth should be found out. Because, as an example, in case of a historical noting of the 1857 incident between the British rule and the Indian Sepoys, there are two prominent versions. One version is that it was not merely a mutiny of the Sepoys alone, but was the First Freedom Struggle of India. Book and articles are published in London on the same incident giving their men's heroic deeds stating it to be a Sepoy mutiny. In India, MangalPandey was hailed as national heroes. Post-truth provides many truths covered up in a presentation of emotional and personal touch of the author or the reader. In England, the Revolt of 1857 is a black mark as they lost control over the others for a temporary time. But in India, the incident of Revolt of 1857 is glorified as the First freedom struggle which is not agreed by the British. There come two conclusions for the same event while interpreting the event with the emotional and personal belief stated in post-truth fallacy.

Cultural relativism is the principle that a person's beliefs, values, customs, and world view do not possess absolute or universal validity but are shaped by her particular cultural circumstances. The notion of cultural relativism has its roots with Sophists of 5th century B.C Athens, and has been expressed by various thinkers (Cuddons 177). Cultural relativism asserts that one thing is relative to a particular framework, in measuring the accuracy of truth in a work. Immanuel Kant in his Critique of Pure Reason stated that the material and social world is mediated through the mind of a person and his experience of the world is mediated through the knowledge and ideas that they hold within them about the world. One person's experience of a situation will not be equally same for the other. Thus difference in meaning occurs between them as a result of this difference. The cultural difference influences the emotional and personal beliefs of a person in formulating his view on anything, including interpreting and finding the truth in a text.

Every author and reader is influenced by their surrounding culture and ideology in forming interpretations and decisions. Emotional and personal beliefs are the base to an author to creatively produce a text and a reader to interpret it to find meanings. An example is Emily Dickenson who wrote poetry in connection with her life. She lived quiet, reserved and was reclusive. Dickenson withdrew herself from the world to live in seclusion by never getting married and having few friends. Her character influenced in shaping her poetry. A

person who is attached more with a kind of living or ideology is sure in imbibing its peculiar foundation into other levels of her engagements. Knowingly or unknowingly it pops out in their writing like a wizard. Supporters of structuralism discard the centrality of the self and focused instead on the supra-individual structures of language, ritual and kinship which it believes, make the individual what he or she is. Simply put, it is not the self that creates culture; it is culture that creates self (Gatphoh and Pearlycia 18). Tabula Rasa, an epistemological idea proposed by John Locke states that individuals are born without a pre-occupied mental content, but all knowledge of the world comes from experience or perception. Innatism is disregarded in the idea of blank slate. Experience therefore comes from continuous practical contact with and observation of facts or events. Thus experience is culturally, emotionally and personally occupied which formulates one person's self-identity and interpretive skills. This identity influenced by different external affects and beliefs is different from person to person. It influences the interpretative and perspective levels of each person. One could not relate to a cultural symbol represented in a text by an author if his slate of mind has not been experienced through such a symbol or related symbols. Such as the translation from one language is not completely transferred to the other due to translation restrictions, the truth of a culture is under restriction to be transferred as such to the other. Therefore, emotional and personal symbols relate the representation into their own in a subjective manner, which may produce post-truth fallacy in the interpretation of the text by the reader.

Sometimes, in certain texts the author itself is confused with a static truth to define the text. In such condition, they provide alternative options for the reader to choose from according to their own emotional and personal perspective. One such work is of John Fowls' *The French Lieutenant Woman* with three different endings. In the first ending Charles does not visit Sarah and reaffirms his love for Ernestina. In the second ending, Charles has a sexual encounter with Sarah and drops the engagement with Ernestina. But they could not join as Sarah flees to London without telling her love. After two years they meet together and Charles is shown the child of their affair by Sarah. He lives in hope that they could join one day. The third ending does not make clear the parentage of the child. Sarah does not get interested in renewing their relationship. Charles leaves to United States thinking Sarah was a cheating and lying woman who exploited him. These three endings are provided in the same novel having the same characters. The confusion of a perfect ending, a truth in the story has made it dedicated for the reader to select one among the three. The reader may select one among them or have a better ending than the text provided by the author. The emotions of the characters can be interpreted in anyway according to the filled up experiences and perspective approach of the reader. Truth in this category is flexible and can have multiple endings according to the found out emotion of the character. Neither the author nor the reader is the last word for a truth in the story as there are three options provided by the author which itself gives the hint that the truth in the story can be altered. The reader is free to interpret according to his level of understanding the text and the world in which he lives. He surely tries to connect the experience and perspective of his surrounding to reach a conclusion. This puts apart the myth of Meta-truth of the story and includes truth in multiple level which is again influenced by emotion and personal belief which is stated to be a post-truth fallacy.

Considering the artistic painting based on the Holy Bible, most of the characters in history are recorded as suitable to fit for the emotional, personal and cultural identification. The picture of Jesus Christ has been through debates for its accuracy. In the recent studies of

archaeology by the retired medical artist Richard Neave, it has found that Jesus Christ had a wide face, dark eyes, a bushy beard and short curly hair, as well as a tanned complexion. He has recreated the face of Jesus by studying Semite skulls using modern day forensic techniques. These features would be same of the typical Middle Eastern Jews in the Galilee area of the northern Israel. However, it contradicts the long-haired image seen in the Shroud of Turin, which is believed, by some, to bear the image of Christ when he was wrapped in a cloth after his death on the cross (*Dailymail*). The picture used in most parts of the world is a publicity given by the Romans for the portrayal that they had given to Jesus' figure in the way suitable to their view. The short story by John Henrick Clark, '*The boy who painted Christ black*' can be related to this in explaining the post-truth fallacy of creating and accepting multiple truths influenced by the emotional and personal beliefs of a person or group of people. Christ is wished to be seen in black by the little boy of the story, who draws the black Christ which later creates problem in its acceptance by the higher authorities. The story shows how difficult it is to accept a different truth of an individual, even though it may not be the actual reality. The breaking of cultural and emotional barriers is difficult for humans to appreciate a different way of representation or influence. The painting in the story is a different version of Christ by the African child who relates his ethnic, cultural and emotional affect for the portrayal of the painting. In reality of the present, the missionary priests in different parts of the world represent their ideology to the local people by localising it for them to relate it with their form of living. In north India, the figure of Christ represented is totally different from that of the figure of Christ represented in the south or in Europe. The reason behind this representation is that if the figure of Christ is been able to be represented like a monk, it is more relatable for the people in the tribal and local areas of the northern states of India. The representation of the black Christ by the child is similar to the representation of a truth into post-truth by authors and artists in creating or recreating truth of the world into the way in which they and their readers could relate easily without much dilemma in representation.

In the case of poetry, the effect of post-truth fallacy is high. It can be general in most of the art forms including the painting. As postmodernism features, there is no one truth and hence no one representation of any object. There is also no moral law that instructs there has to be one meaning or one narrative structure. These thoughts on truth give rise to post-truth fallacy in interpreting and analysing the text in the influential method of emotion and personal belief. There is no theoretical method to prove that only one method of analysis is true, but there has to be only one truth, which is the meta-truth that is beyond the truth analysed by the world through the one time imitation. The novel by Italo Calvino, '*If on a winter's Night a Traveller*' goes through different narratives in a broken form. Different perspectives make it hyper-meta narrative model which is highly post-truth in conception. In the field of literary psychoanalysis, the content of post-truth fallacy is high as it engages itself in analysing the inner consciousness of the character to develop analysis. Truth of the reader can vary according to how it gets influenced by the emotional and personal experiences of the reader. He applies what he has in his idea which is a blend of his past experiences and emotions. Apart from finding the actual fact, which is a hypothetical myth about the Meta-truth, he tries to consider the truth from his perception which is four times different from the reality. The reality is meta-fiction which is the nature itself in its purest form. The imitation of nature is the projection of the reality in the world. The imitation of the imitation is the truth found by the world through an objective analysis as a whole. The imitation of the imitation of the

imitation which is four times separated from reality is post-truth found by each person as his own truth through the lens of his level of knowledge acquired from his emotions, personal beliefs and cultural experience. Therefore, Plato's twice removed from reality concept is one step behind the post-truth fallacy. As Plato quotes an example while his conversation with Socrates, the example of three beds. The first bed exists as an idea made by God, which is the meta-truth that cannot be replaceable and altered. The second bed is the bed constructed by the carpenter which is an imitation of the God's creation. It is not as perfect as that made by the God, but still resembles it. It is one time removed from reality. The painter or artist who sees the construction of the carpenter, tries to imitate it into a portrayal. He makes a painting representation of the bed made by the carpenter which is twice removed from the reality of the God's bed. This example of Plato can be extended to one more level in which the perception by the reader is given space. The interpretation of the reader is obviously influenced by post-truth fallacy. It is hence three times removed from the meta-truth reality created by the God. All the other three are flexible in its structure.

Therefore, post-truth fallacy is an inevitable factor in art, especially in the field of literature that it helps to creatively create new forms of structures that can even explore more. Post-truth is a hidden reality in literary art forms from the ancient period. Literature can never exclude post truth fallacy from its process of analysis as if they do so; there won't be a development of literature as we see of now. It is through the third and the fourth stage of Plato's imitation that the whole of literature is formed. Each period in the history of English Literature has its own rules and restrictions. If it has to be strictly to be followed, the author had to compromise his text to fit according to the social norms of the society. Otherwise, it is unwelcomed in that area. Post-truth fallacy is a reality in the forms of art, including literature and painting. Neither the author/artist nor the reader would change from their subjective tendency to be highly objective in the search of truth. Truth is always within a creative work with a hidden face, but it has to be searched through interpretations forming multiple meaning and truth from a single text. Post-truth fallacy has engulfed the truth which even has engulfed the meta-truth. If the author is not complete in his representation of truth in a text of his, the reader may have the chance to represent it unknowingly through the freedom of 'the birth of a reader'. Truth may come along with such multiple representations of truth from every possible angle of interpretation.

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