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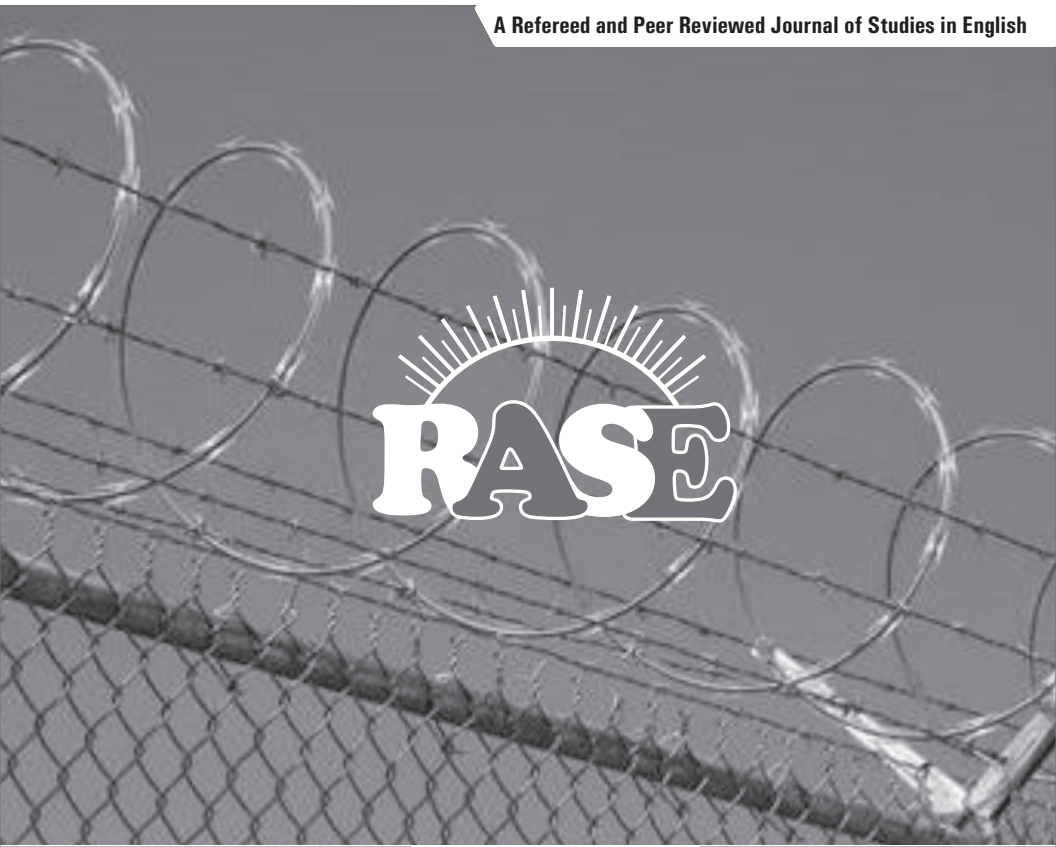

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Editorial

The idea of freedom of expression is as old as human civilization. In fourth century B.C. Greece there were texts which upheld the idea of the freedom of expression. In ancient Athens there was a hill named Areopagus where people collected to debate and argue over the issues of the time. John Milton, a seventeenth century British poet titled his prose treatise on freedom of expression after the name of this hill and called his treatise Areopagitica. Milton had to suffer ridicule for his unconventional views and failing to publish most of his writing legally, Milton decided to write an attack upon pre-publication censorship titled Areopagitica. In his own words, it defended, "the liberty to know, to utter, and to argue freely according to conscience." That was the time of monarchy in England. But restrictions on free expression of ideas increased with the passage of time despite the states claiming to be democratic. The power of state reflected itself in suppression of voices of dissent and those who dared were incarcerated.

This number of the journal carries research articles based on the writings of those authors who suffered incarceration but remained undaunted. They utilized their isolation to record their experiences and reflections in different genres. Though a very challenging task, they succeeded in penning down their ideals, dreams and pangs of detention in verse and prose. This effort kept them spirited and strengthened their determination. Those imprisoned on political charges used this as a platform to propagate their ideology and motivated other people to pursue their ideals.

Besides prison writings there are articles based on texts composed in isolation caused by natural and man – made circumstances like Covid19. Restrictions of social taboos, professional codes and market determined limitations also create circumstances when the freedom of expression is compromised. In post modern times the virtual modes of communication, particularly media also affect free thinking and expression as they often succeed in moulding the opinion of the consumers of their products through propaganda of the interests of the ruling classes which control them. The mass media are controlled today predominantly by the corporate who work in alliance with the ruling establishments.

This number of the journal carries research articles by scholars from different parts of India as well as countries like Malaysia and Cameroon. The thematic

scope is also pretty wide ranging from the tale of incarceration by Purdah to the narratives of revolutionary poets and activists in South Africa. Dr. Aloka Patel of Sambalpur University, Odisha talks of Salman Rushdie's "A Dream of Glorious Return", Aashima jain , a research scholar from Malaysia talks of Amrita Pritam's Ajj Aakhan Waris Shah Nu , Deepti Joshi examines the works of a Fijian poet Satendra Nandan, Dr. Geraldine Sinyuy of Cameroon discusses the revolutionary poetry of Dennis Brutus of South Africa, Mohammad Junaidh records the plight of the Kashmiri Muslims in India Jails, KOpal Vats and Niharika Sharma talk about the restrictions imposed by Purdah in feudal Rajasthan, R.Beammathevan and Dr. V. Kalaiselvan talk about teaching visualizing prison of history, culture and space to school children, Rince Raju discusses Benyamin's "Goat Days", Prabha Panwar takes up a discussion of the unconventional ideas of Urdu writer Ismat Chugtai, Dr. Salia Rax revisits Bronte sisters, Shashi Kant Acharya examines the issue of apartheid through Magona's "Mother to Mother", Dr. Snehlata Tailor discusses Behrouz Boochani's "No Friend But the Mountain", Dr. Sumer Singh discusses Cinema of Resistance: A Voice against Violence and Injustice and Dr. Chitra Dadheech talks about Purdha: Where Sobbing Life Covered in the Name of Modesty in her paper.

The papers represent scholarship of teachers and research scholars of English Literature from India and abroad. It is our hope that this number of journal will open up a new avenue of research for young scholars. All care has been taken to publish the journal free of errors but if there are any we owe the responsibility. I thank Dr. G.K.Sukhwal for his immense help in editing the journal. Also, I thank Shri Jaisa Ram Chaudhary of Apex Publishing House for the timely, neat and beautiful printing of the journal. Last but not least all the contributors deserve special thanks for their rich contribution to the journal.

This number of the Journal of Rajasthan Association for Studies in English is dedicated to the fond memory of Prof. Supriya Agarwal, formerly Professor of English at Central University of Rajasthan and Vice President of the Association. She made a significant contribution to the strengthening of the Association and will always be remembered with love and warmth by all of us.

Date : 15/10/2022

– Dr. Abrar Ahmed
Guest Editor
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The [Im]possibility of Homecoming: "A Dream of Glorious Return"

Aloka Patel

Salman Rushdie published his novel, *The Satanic Verses* in 1988. The book was considered blasphemous by conservative Muslims because they perceived it to have made negative allusions against Islam and Muhammad. Riots erupted in Islamabad and Kashmir, and newspapers reported of public demonstration, burning of the book in Yorkshire, bombing of bookstores that sold the book in London, Sydney and Berkley, constant threats to the publisher, Penguin, assault against the Italian translator of the book, Ettore Capriolo, and murder of the Japanese translator, Hitoshi Igarashi. Consequently, the book was banned in a number of countries. But, unfortunately for Rushdie, the first country to ban the novel on 5 October 1988, even before the issue of the *fatwa* by the Iranian leader Ayatollah Khomeini, and almost immediately following its publication in Britain in September, was India, his birth place.

After the issue of fatwa against him on 14 February 1989, the "unfunny Valentine" (*SATL* 293) as Rushdie calls it, he was put under police protection by the British government, and had to go into hiding from fundamentalist groups. "Exile" which he had called "a dream of glorious return . . . a vision of revolution . . ." (205) in his *Satanic Verses*, was proving to be an oppressive reality. Khomeini died on 3 June 1989, but the fatwa remained, almost as if an example to the world in general, and to Rushdie in particular, of rising prejudice against freedom of speech, democracy and religious tolerance. After almost ten years of exile and living with the threat of murder, hiding as Joseph Anton, and snubbed by the Indian government when it refused him entry, his return to India, the "imaginary homeland," had indeed become a dream for the writer. However, after the fatwa was revoked on 24 September 1998, Rushdie

had the opportunity to return to India on a British passport in April 2000 on the invitation of Commonwealth Foundation:

> *The Ground Beneath Her Feet* had been declared the winner of the 'Eurasian region' of the Commonwealth Writers' Prize for Best Book. The overall winner would be declared at a ceremony in New Delhi in April. He decided he would go. He would take Zafar with him and go. He would reclaim India after all the lost and sometimes angry years. (The Indian ban on *The Satanic Verses* was, of course, still in place.)
>
> Vijay Shankardass called him before he left London. The Delhi police were extremely nervous about his impending arrival. Could he please avoid being spotted on the plane? (*Joseph Anton* 596-97)

These lines from his memoir echo Rushdie's diary from his trip here, published as "A Dream of Glorious Return" (2000) in the collection of nonfiction *Step Across This Line* (2002). His humiliations following the fatwa, the ordeal of scurrying from one safe house to another, and, most importantly, battling for freedom of speech, which define the subject matter of *Joseph Anton*, his memoir, were also integral to his diary. This paper will, however, focus on the diary rather than *Joseph Anton* because of the directness of its approach to "real" events in the earlier text rather than the supposed "fictionality" of the latter. Although I do not doubt the veracity of *Joseph Anton*, it is also true that Rushdie himself does not deny that he tried to write it like a novel: "Really, I told myself that I should try to write it [*Joseph Anton*], so to speak, novelistically . . ." (Web) he says, in an interview in CTV, Toronto. Whereas one might see the blending of memoir and fiction in *Joseph Anton*, as a short fragment I consider "A Dream of Glorious Return" as a much more complex text. A published "diary" which has the self-reflexive quality of an autobiography, it edges on fiction because of its future reflection in *Joseph Anton*, a memoir, but is entered in the category of "Essays' in the book *Step Across this Line*. This paper looks at this complex narrative as an illustration of the unstable position of the author

as an exile through the medium of a diary that slips in and out of several modes, as he debates the extent of his freedom, the im/possibility of his return home. Although the title of the essay indicates to an "illusion," we might say problematic relation, with "home" as Rushdie also confirms in another essay "Out of Kansas" (1992), paradoxically the "Dream" conforms to the truth claims of a diary, the possibility of a return.

Rushdie's discomfort of travelling in his homeland under close and constant surveillance, police protection and authoritarian insistence on invisibility: "Can I please avoid being spotted on the plane? My bald head is very recognizable; will I please wear a hat? My eyes are also easily identified; will I please wear sunglasses? Oh, and my beard, too, is a real give-away; will I wear a scarf around that?"(197) emphasizes the apparent freedom of the author after the fatwa is revoked. The diary becomes the narrative of a man who is constantly on the move, for whom "home" has become a contested idea. A multiply migrated man, as he travels from London to New Delhi to Shimla and back, for Rushdie "roots", as James Clifford says, have given way to "routes." Rushdie himself says in one of the column entries in *Step Across This Line*, "February 1999: Ten Years of the Fatwa": "There is always a tug-of-war in me between 'there' and 'here' the pull of roots and of the road" (294).

As a seasoned storyteller writing from multiple locations, Rushdie, of course, is aware of the permeability of the limits supposed to divide genres. Take for example, how the diary as a record of facts, almost runs into poetry in the lines: "India doesn't stand on ceremony, and rushes in from every direction, thrusting me into the middle of its unending argument, clamouring for my total attention as it always did" (199); or:

> It's dark when we reach the villa. From the road we have to climb down 122 steps to reach it. At the bottom there's a little gate and Vijay, also in a state of high feeling, formally welcomes me to the home he has won back for my family. Govind Ram runs up and astonishes Zafar by stooping down to touch our feet. I am not a superstitious man but I feel the presence at my shoulder of my

> grandfather who died before I was born, and of my parents' younger selves. The sky is on fire with stars. I go into the back garden by myself. I need to be alone. (219)

But what merits critical attention is Rushdie's decision to publish so intensely personal a writing as a diary, in a collection of non-fiction and enter it in a section grouped as "Essays." After all, "the diary's special relationship [is] to privacy, intimacy, and secrecy" (Paperno 562). We might say that given Rushdie's personal history, he is perhaps not really in a position to separate his private from the public life. His diary allows the reader to eavesdrop on his dialogues with himself, his part humorous, part emotional, and at times angry criticism of governments, individual politicians and also fundamentalists without restraint, fear, or obligatory apologies, or even guilt. It is rather the eavesdropping reader's guilt which is aroused as s/he is made to feel complicit with a passive and silent public while the author suffered the injustices of fatwa, the denial of rights to individual self-expression. Paperno makes a significant point when she says:

> addressing implied readers and actually reading other people's diaries does not necessarily change the presumption of privacy inherent in the genre. . . . [R]eading other people's diaries, even published diaries, involves "vestigial guilt" that stems from violation (albeit licensed) of the 'secrecy clause'. (564)

By making his private self public, Rushdie becomes both the observing subject and the object of investigation, remembrance, and contemplation. Although the narrating time is the present, and Rushdie begins with the present perfect, the narrated time evokes a past long gone by, with nostalgic remembrance of a personal history of his parents in India, his childhood, and his migration to England: "I have left India many times. The first time was when I was thirteen-and-a-half and went to a boarding school in Rugby, England. My mother didn't want me to go . . ." (195). As he prepares for his future visit to India with his son, Zafar, he also at the same time, reminds the reader of the troubled past of India's partition. The "traces" of life that get inscribed into the diary implicates the reader

in history. Rushdie's words to S. Prasannarajan of *India Today* regarding his memoir also holds true for his diary: "I wanted to tell what is happening in the world through the lived experience of what has happened to me" (Web). While the personal narrative gets entangled with the history of a country which was originally his home, the personal tragedy of the author with ambiguous identity becomes identified with the sufferings of a divided country.

Diaries of such as Samuel Pepys, Anais Nin, Franz Kafka, Virginia Woolf, Anne Frank have also demonstrated the overlapping nature of the private and the public, of history and literature, the spontaneity of sliding in from one to the other and the difficulty of retaining formalized boundaries. They have been read as autobiographical documents, as historical testimonies and, also as fictional constructs. The intended audience of these diaries may be like Kitty, Anne Frank's diary, imagined or fictional, where the diary itself becomes the addressee, or, real as in the case of Rushdie, where the narrative within the diary is directed at his son, Zafar. Zafar, of course, serves as the agency, a go-between a past struggle and possible future of freedom and acceptance when Rushdie narrates to his son of his and Clarissa's (Zafar's mother) visit to India in 1974 (205-06).

As they recount memories of his mother while on a "literary" tour in and around Delhi Rushdie's diary gradually takes the shape of a travel narrative. He showcases the city:

> Look, here at Purana Qila, the Old Fort supposedly built on the site of the legendary city of Indraprastha, is where Ahmed Sinai left a sack of money to appease a gang of arsonist blackmailers. Look, there are the monkeys who ripped up the sack and threw the money away. Look, here at the National Gallery of Modern Art are the paintings of Amrita Sher-Gil, the half-Indian, half-Hungarian artist who inspired the character of Aurora Zogoiby in *The Moor's Last Sigh*. . . . (205)

Art and reality merge as Rushdie drives in a point. Typically, Rushdie makes the conscious reader aware of the possibility of misrepresentation

when he misspells Prime Minister, Atal Bihari Vajpayee's name, or when he refers to the India that is showcased to President Clinton during his Rajasthan tour:

> Clinton did, however, watch dancing girls twirling and cavorting for him in Amber's Saffron Garden. He'd have liked that. Rajasthan is colourful. People wear colourful clothes. . . .What should not be drawn to Clinton's attention . . . is that Rajasthan, along with its neighbouring state of Gujarat, is currently dying of thirst, in the grip of the worst drought for over a century. (212)

On a road trip "to show the boy the sights: Jaipur, Fatehpur Sikri, Agra" (210). He illustrates the post modern India with its "*Millenium tyres, Oasis Cellular, Modern's Chinese 'Fastfood;'*"(211); its STD-ISD-PCOs; its shrines and dhabas and tractor-trolley loads of men. Nothing goes unmentioned—the poverty, Pokhran, the droughts, the diarrhoea, the politics, the corruption, even cricket and colours of Rajasthan; along with prescription, a guide for "first-time visitors" (204) for a man travelling in the April heat of India: "always drink bottled water, make sure you see the seal on the bottle being broken in front of you, never eat salad (it won't have been washed in bottled water. . . ." (213)

Zafar's interest in travel, and so the diary's, is anticipated when Rushdie notes of his son's interest in Alex Garland and Bill Bryson, well-known travel writers. For Phillipe Lejeune autobiography meant growing up, becoming an adult and a writer (2). Zafar was only twenty. His journey to India with his father becomes metaphorically a rite of passage, as he learns to grow into the climate of his father's country, and accept its culture. The transformation of Zafar from the adolescent "mutinous" (204) boy, refusing to wear kurta-pyjama, "It's just not my style" (204) to the young man at the end being interviewed for television and "speaking fluently and touchingly about his happiness at being there" (225) translates into an experience of coming-of-age for Rushdie, the writer—"his defences falling away one by one" as he comes to the realization that more than the Commonwealth award (it goes to Coetzee), it was love of his son and the mother/land that was the prize: "India is the prize" (225).

Writing and travel have always been intimately connected. Kai Mikkonen cites Michel Butor to explain that "to travel is to write... and to write is to travel" (289). But more important is the idea of travel as reading. Our reading of Rushdie's "narrative" takes us round a tour of his fears, his disappointments and hopes and love. Rushdie's travel, a "metamorphosis from observer to observed, from the Salman I know to the 'Rushdie' I often barely recognize, continues apace" (221). Just like the travel, the diary concerns inconclusive processes.

It is pertinent to read Rushdie's travel narrative in the context of Iain Chambers' differentiation between travel and migration. Chambers notes that travel involves movement between stable positions, a point of departure and a point of arrival. Whereas, migrancy involves a movement in which neither the points of departure nor those of arrival are immutable or certain (5). In the words of Frank Soren, migrancy "calls for a dwelling in language, in histories. . . . Always in transit, the promise of a homecoming—completing the story . . . becomes an impossibility" (16). If as a migrant Rushdie's homecoming was "an impossibility," it is as a traveller that the possibility of return becomes real. The diary ends with a family anecdote and with the hope of Rushdie's return when his once formidable cousin, Kiran Segal invites him to "Come back soon" (227). Annette Kuhn shares her opinion that "[e]very family has its stories . . . its anecdotes about what so-and-so did when 'we used tos' . . . the shared remembering and complicit forgetting that goes on in families provide the model for other communities—most especially for the idea of nation as a family" (193). When Rushdie recalls his aunts Uzra Bhatt and Zohra Segal as "the zany wing of the family" and remarks "we were all in love with Kiran at one time or another" (226) at the end of his diary the diary itself begins to embody the idea of family and homecoming because, after all, the writing of the diary is possible only after our return home to note the events of a day. "The past is a foreign country" says Rushdie while quoting L. P. Hartley's novel *The Go-Between* in *Imaginary Homelands*. The diary form does away with the illusion to show the immediacy of the author's presence in India as the reality, as home. This does not, however, mean that the "home" one

longs for as one's roots is the ideal place to which every exile nostalgically wishes to return. Rushdie's remark when he critiques the movie *Wizard of Oz* is significant: "it's one thing for Dorothy to want to get home, quite another that she can only do so by eulogizing the ideal state which Kansas is so obviously not" (8).

Nostalgic remembrance of his old homeland, "I feel like I'm home. . . . I feel the presence at my shoulder of my grandfather who died before I was born, and of my parents' younger selves.... I go into the back garden by myself. I need to be alone" (219) does not take away the "frustrating aspects of the past few years" (206-07). He grieves over the loss of previous secular ideals of India, critiques the petty parochialism of Hindu extremists (202), and Muslim fundamentalists (223). Earlier Muslim extremists had frustrated his artistic aspirations, and threatened his life. His relationship with India had also become problematic, when India became the first country to ban *Satanic Verses* and deny him visa. Even now, on his return, he finds his freedom curbed by a "protection team" who constantly imagine "Exposure," and have "a nightmare scenario in their heads [of] rioting mobs" (206). The constant threat, dread of murder, need for security and hiding one's identity under borrowed names and false masks, however, was the nightmare of the artist. "[T]he imagination works best when it is most free" (20), writes Rushdie in *Imaginary Homelands*. But that is exactly what is denied to the artist in sectarian India, once, a secular, tolerant country as Rushdie remembered from his childhood days in cosmopolitan Bombay (195). In times when "less and less was becoming sayable all the time, and more and more kinds of speech were being categorized as transgressive" (SATL 442), Rushdie's strategic accommodation of many genres within the limited boundaries of a diary provides him an opportunity of freedom of expression even within a rigid structure. The law of genre, is a law of purity, a law against miscegenation, says James Frow in trying to explain Derrida's "Law of the Genre" (26). Rushdie's diary opens possibilities of freedom by defying formal categorization.

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Translating Silence and Memory in Amrita Pritam's *Ajj Aakhaan Waris Shah Nu*: A Move from Social Contract to Sexual Contract

Aashima Jain

Amrita Pritam is an Indian novelist, essayist, and a major 20th-century poet of the Punjabi Language, an Indo-Aryan language spoken by Punjabi people native to the post-partition Punjab region of India and Pakistan. She is best remembered for her elegy to the 18th century Punjabi Poet Waris Shah, in which she expresses her anguish about the horrors of the 1947 partition of India. She evokes Waris Shah to open a new page of his book of love, his story of Heer Ranjha, and give voice to the thousands of partition Heers, still recuperating from the heart-wrenching event.

> *Waris Shah, I call out to you today to rise from your grave*
> *Rise and open a new page of the immortal book of love*
> *A daughter of Punjab had wept and you wrote many a dirge*
> *A million daughters weep today and look at you for solace*
>
> (Dutt)

A reading of the poem, narrated against a meticulously induced historical canvas, raises the critical question, why come to a work done so long ago and relive an event that killed, disbanded, and tortured thousands. As Butalia wrote, though partition is "difficult to forget but dangerous to remember" (Butalia xiv), literature as a medium opens new perspectives on the history of partition and, more specifically, on the analysis of the memory of women who still repress an unspoken trauma, grappling with "How do you remember that which does not exist?"(Butalia xxvi). Additionally, the fault lines between India and Pakistan amidst the current political scenario are becoming more suffocating, rigid, and prominently

visible. Religious majoritarianism defining the new 'secular' India has fashioned a selvedge of our identities, preventing us to hem into fluid identities which a 'secular' India (namely) promises.

Post partition, Indian historiography in its attempt to document the history of Partition, understood it as an event crisscrossing with the history of the British Empire and the Indian nation which left not much space to report the experiences of ordinary people. It was post 1984 anti-Sikh riots that scholars started studying and researching the idea of human suffering and trauma narratives. It was then the disturbing experiences of women came to light. Women were subjected to different kinds of violence and their bodies were reduced to mere objects, holding the weight of the honor of the patriarchal society. During partition, the lived experience of each woman was diverse in terms of how it played out, pre-partition and post-partition. It was crucial to document this violent history for the sake of those who died and those who lived and survived. Even today these personal histories, hidden in silence and memory, continue to cross borders. In the face of silences of partition females, there is no way of knowing what the truth of the story was.

Approximately a hundred thousand women in India and Pakistan underwent tremendous trauma due to partition. Many were kidnapped, sexually abused and as time went on this abuse became more convoluted. For many, the men abducted and married them, forcing them to forget the life they had before. And because they were now married to men of 'other' religion, their own families refused to take them back, "they became absence in their families, absences that also led, in many ways, to an absence of memory" (Butalia xxvi). Butalia thus raised some important questions, under these circumstances, even if women wanted to remember their past, why would they remember, what would they remember and for whom would they remember? Furthermore, even if these women could remember, they did not have a suitable language to speak about their pain. What vocabulary possibly could amply grasp the degree of extreme pain and violation?

Feminist historiography allows us to listen to things that have not been properly uttered and are hidden deep inside to be properly understood

and worked with. Amrita Pritam with her heart-wrenching cry in *Ajj Aakhaan Waris Shah Nu,* which earned her the title of 'The Voice of Punjab', evokes the identity of all those women who were tortured, raped, abducted, sold, and forced to convert their religion. She addresses Waris Shah in the poem, who wrote the tragic love story of Heer-Ranjha, to rise from his grave and look at thousands of Heer's who are being brutalized. In the verses, she questions the repressive governmental regime which objectified women's bodies and translated them into mere commodities which are to be transferred from one part to another. Pritam believed some satanic forces caused this massacre, contaminated the rivers with poison, the poison which is now irrigating the fertile lands of India and Pakistan. The poison here, a metaphor for the Divide and Rule Policy, a threat to the integrity and united spirit of India.

> *Someone has blended poison in the five rivers of Punjab*
> *This water now runs through the verdant fields and glades*
> *This fertile land has sprouted poisonous weeds far and near*
> *Seeds of hatred have grown high, bloodshed is everywhere*
> (Dutt)

Attar Singh, an eminent critic of Punjabi Literature, rightly commented, "Amrita Pritam's writings on the Partition riots are the more forceful. She has projected the violence against women in a heart-rending manner" (Singh 86). Through the image of Heer, she is questioning the patriarchal household, community, region, and nation, a move from social contract to sexual contract as mentioned by Veena Dasin *The Figure of Abducted Woman*. To reinstate the nation as a 'masculine' and 'pure' space, our 'own' women had to be recovered. The recovered reproductive women of the state were then to be placed under the control of right men to restore the domestic order. For women, their social duty as a citizen was closely tied to their duty to their husband. Moreover, the recovered women had to prove their fidelity not only to their husbands and family but also to neighbors and community. The social contract hence was the agreement between men and the state to politically place the women as child-bearers of the nation and sexual contract was the agreement to place women within the control of their husband/father/son. The

abducted, traumatized women continued to move between the social contract to the sexual contract and within this scheme, a woman's loyalty to the state was proved by her capacity to birth legitimate children.

There is so much that remains to be known about Partition. To gain complete knowledge of history, it is important to hear all these women's voices. Men rarely speak about women and these women who have experienced such trauma, refuse to speak about themselves, believing they do not have anything 'worthwhile' to share. If we begin to re-read the past and use multiple tools of exploration, then many hidden parts of the past will become visible which will allow us to explore the current realities. Using Ludwig Wittgenstein's 'language game theory' the paper here aims to translate the silence and memory of women. Wittgenstein reasoned that a word or a sentence is comprehensible as a result of the rule of the game being played *i.e*., as a consequence of comprehending the context it was uttered or written in. Depending on the context, any utterance, like 'food' could be an order, a question, an answer to a question, or some other form of communication. He said the theory was intended "to bring into prominence the fact that the speaking of language is part of an activity, or a form of life," (Michael) which gives language its meaning. The unspoken language in Pritam's poem will hence give voice to Heer's of then and now. The present-day Heer might be different from the Heer's who suffered in past, but poems like this provide us relevant language and discourse to engage in feminist narratives now.

Many mediums have been used to shed light on Partition and its aftermath, like short stories, novels, films, and even memory. Fictional works help convey basic emotions like anger, hatred, fear, trauma, pain, or surprise. However, using memory and silence as a way of mapping the history of partition, as done by Urvashi Butalia in *The Other Side of Silence* or Ian Tablot in *The Epicentre of Violence*, makes it possible to bring into front more personal stories because memory and silence are how people choose to remember an event and then create their own interpretations of it. In the poem, phrases like '*bloodshed is everywhere*', '*throats have forgotten how to sing*', '*friends are lost*',

'*the spinning wheel has gone silent*' and '*the peepul has broken its branches*' (Dutt) understood in the context of the abducted women and not only in the narrative against Hindu-Muslim partition, make visible the wilderness and barbarity done against women. 'Bloodshed' here refers to the kidnapping of women, where horrendous atrocities and extreme inhumanities were perpetrated on them in the name of religious conviction and patriotism, 'forgotten how to sing' is the dilemma of women of how to remember a memory that is shameful and traumatic. Why should they articulate memories of an unjust event which would lead to no road of justice? Moreover, if they do attempt to remember it, would any language do justice to adequately translate the pain they experienced, corporeal trauma along with the pain of losing loved ones, hence, they have 'gone silent.'

> Seeds of hatred have grown high, bloodshed is everywhere
> Poisoned breeze in forest turned bamboo flutes into snakes
> Their venom has turned the bright and rosy Punjab all blue
> Throats have forgotten how to sing, the yarn is now broken
> Friends are lost and the spinning wheel has gone silent
> Boats released from the harbor toss in the rough waters
> *The peepul has broken its branches on which swings hung*
>
> (Dutt)

When Wittgenstein wrote *The Philosophical Investigations*, he rejected three assumptions, that facts can only be presented using language, we picture a sentence when we hear it to understand it better, and lastly, language always follows a clear and firm structure just like mathematical formulas. He came to understand language as more adaptable, perceptive, and multiform. He suggested language to carry many unanswered questions, implicit hints, imaginary dialogues, images, metaphors, and epigrams. As a development of this theory, the same can be applied to understand the notions of silence and memory. For instance, the concluding scene of Sadat Hasan Manto's short story *Khol Do* (Open it) details the depth of human depravity. Sakina barely conscious in the doctor's office, opens her salwar expecting to be raped again when the doctor says 'open it' referring to the window in the

room. Her silence here is particularly evocative of the trauma victims faced from the perpetrators who were both from within the community and outside the community. Without uttering anything, Sakina's silence carried a huge burden, offering the readers a gendered history of partition, showcasing women as mere pawns in the national game of religion, honor, and sense of community. The bodies of women as sites where both the communities represented their strength and vulnerability.

The border between language and silence is very precarious. The former surprisingly and unnaturally suffocating, rigid and fragile, and the latter though full of tension and anxiety but mysterious and ambiguous. Caught in the middle of both these worlds, women victims of partition are living between society's expectation of them and their idea of self. Expected to maintain traditional ways of a strong patriarchal system yet finding it difficult to repress the unspoken history of deplorable liaisons and relations. For instance, as Butalia recounted in *The Other Side of Silence*, her friend's grandmother who was displaced by Partition, secluded herself in an attic and kept murmuring all day in an incomprehensible babble. Nobody in her family understood what she said but "this recourse to babble was the only language she had to deal with the trauma of separation." (Butalia xxviii) The silence here and anguish in Amrita Pritam's plea to Waris Shah is not an isolated episode but consequence of a collective human actions. The metaphors of anguish here are like words of a language, used for different purposes. A child learns what a piece of language means by observing other people when a specific language is uttered, similarly, reading these silences of women is the articulation of a painful memory, a capture of the harrowing pain and violation.

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Autobiographical Elements in the Poetry of Satendra Nandan

Deepti Joshi

Diaspora is associated with exiles, nostalgia, longing for return, isolation, assimilation, transition, amalgamation, etc. These characteristics find a unique voice in the literary writings of diaspora writers. A writer looks for a sense of belonging in his sense of dispossession. Indo-Fijian writing mainly includes poetry, fiction, essays, short stories, and memoirs. One finds a sense of displacement, pathos, and nostalgia in the writings due to their experience of separation and dislocation. The girmitiya suffering, their rebellious spirit, and above all the feelings of exile and nostalgia were given voice by the writers. The contemporary generation of writers makes the tragedies of their ancestors the central narrative in their works. Nostalgia and despair arouse sadness and pleasure at the same time when recalling one's past. The feeling of being a part of a larger city or nation is the sense of belonging. Indo-Fijians feel that the coups uprooted their sense of belonging.

The evolving nature of Indian diaspora in Fiji is a special point in case. It is unique because, in Fiji, they have been deprived of not only the political power and human rights but also the imagination of a nation. The consciousness has immobilized the creative universe of the writers of Indian indenture diaspora in a big way. Nandan is widely read owing to his rich, delightful, emotional, intense, sophisticated, and deeply impressive works. His wit and conviction are quite inspiring. His works and diction reflect the strength of his character. He stands firm as an epitome of girmit grief. He has spent his life for the development of his country and has travelled the world in pursuit of his academic interests. He is a marvellous writer and has had a phenomenal journey.

Nandan writes in the scrim of the cultural attributes of his land of origin and at the same time aspires to fit himself into the cultural space of the host land. Such literature acts as a bridge across various cultures, making way for better understanding between different cultural regions, countries and also gives momentum for globalization. He uses nostalgia as a tool for cultural flexibility and reconditioning. Nostalgia is always present in his subconscious mind. Nostalgia presents a prismatic understanding of shared culture, making us feel temporarily complete while also reminding us of the impossibility of collecting our myriad selves. It seems he has taken up the responsibility of marching ahead with the legacy of nostalgia in literature. Nandan's oeuvre presents the hardships faced by him, his journey, and the factors that shaped his persona. He gives an honest account of his exilic experience, memories of India, and his confrontation with the past. In his simple language, he narrates his saga and sufferings. It was the sense of loss, betrayal, and exile that encouraged Nandan to express his story in his autobiographical work The Wounded Sea. According to M. Dolores Herrero: Satendra Nandan's autobiography, The Wounded Sea brings to the fore the contradictory myths that are concomitant with any kind of diasporic situation.

Nandan's poetry displays a contemporaneous and diffusing theme of belonging and displacement, his growth in Fiji, Delhi, and Australia, his political life, and the impact of the coups. The evolution of his consciousness is amazing. Nandan quite meticulously narrates his education at various places like Fiji, Delhi, and Canberra. Movements, afflictions, migration, and exile are the recurring themes in his works. According to Prof. Bruce Bennett: He has lived through parliament, coups, migration, exile, and return. A variety of experiences is refracted through the individual voice of the poet, who was born in Fiji and has lived and studied in India, England, and Australia, countries of the mind which have shaped his writing and distinctive subjectivity. While the events related to the Fijian coups are engrossing, it is the narratives of the Indian community in Fiji and his growth as in Fiji which prominently occupies his works and gains our attention. His accounts are vivid and

witty. He displays an aspect of life that probably reflects India with a slight Fijian nuance.

The most noticeable feature of his works is that politics come on the scene inevitably and naturally. Nandan suffered exceedingly during the coup of 1987. He couldn't isolate himself from the then prevalent political conditions in Fiji. But he practiced politics through poetry as he believed that the real presence of a community – what it conserves from the past, what it makes of its present, what visions shape its future - is expressed in its literature particularly in its poetry. His journey, from being born as a post-indenture descendant of the Indo-Fijian to becoming a remarkable politician and turning out to be a prolific writer, has been full of heart-wrenching experiences, love, coups banishment, struggle, and much more.

Nandan is quite different from all other migrant writers as he has written a lot about his acceptance and rejection in Fiji as well as his emotional and cultural bond with his motherland. Being the third generation of his family, he unconditionally accepted the Fijian way of life and even its constitution. But the miserable event of the coup of 1987 changed his life and his equation with Fiji. Through his works he wants people to understand the pain and persecution he had endured in his own country. The silent cries, bleeding realities, untold stories are made audible and visible through the literary sojourn of Nandan. The narratives presented in his prose and poetry are replete with the experiences of loss, grief, and deception. A concrete image of Fiji and its history is skilfully created by Nandan to make it accessible to Fijians as well as the rest of the world. He gives an autobiographical account of his own experiences as well as narrates the tales of those whose lives are physically and spiritually tied to Fiji. The circumstances of his life offer the best framework for comprehending his works. Nandan states in his book, *Fiji: Paradise in Pieces*:

An occasional thought, a remembered touch, an imagined memory all fall into the sentences, paragraphs, structures that we build with the bricks- words. It might, if you are lucky, give you a sense of being…In

one's writing, of course, one can be truthful- profoundly personal but not necessarily autobiographical. A writer's life contains many lives. Lives loved, lived, imagined, read, created, even forgotten lives of friends and foes. Dead lives live in lines of poetry (174-75).

His works reflect the tendency of the era in which he wrote it, expressing the fears and doubts, hopes and dreams, joys and sorrows of the people. Being a twice-exiled writer of Indian origin, he quite artistically and realistically portrays the pangs and pathos of the twice-banished Indo-Fijians in his works. His autobiographical works *The Wounded Sea, Requiem for a Rainbow*, many poems like *A Churning in Oceania, A Bloodless Coup, Easter '88, The Loneliness of Islands, Ballet for a Sea-Bird*, and his collection of essays *Beyond Paradise: Rights of Passage* accurately delineates the theme of twice migration of the Indo-Fijians. He gives an elaborate description of his family, girmitiya ancestors, his political and poetic journey.

Nandan's works poignantly bring out his trauma of exile and pathos of uprootedness. He migrated to Australia with his wife and children, after suffering immensely due to the racial tension and discrimination following the coup of 1987. The vested interest of some power-hungry politicians resulted in the coup which completely damaged the socio-cultural fabric of Fiji. The entire cabinet of the then officiating Bavadra Government was arrested on May 14, 1987. Nandan too was imprisoned as he was a cabinet minister. It was a sudden stroke that shattered his entire being. The coup was as unexpected and bloodless as a heart attack. It was a coup in paradise. While in prison he searched for books to read and wrote his thoughts on a few scraps of paper which were confiscated later. He felt the loss of thoughts rather sharply. He found it difficult to recall the events and thoughts as they happened. Although the fragments of what he had written remained in his mind. The stigma of transplantation and alienation haunted his imagination and life. His knowledge of mythology gave him solace during the dark days of imprisonment. In the first chapter Fourteenth May: An Eclipse of his book Requiem for a Rainbow, Nandan has elaborately dealt with the coup of 1987, his imprisonment, and its impact on him and his family. Commemorating his

experiences during the coup and seeking relief in his writings, Nandan admits in his book Requiem for a Rainbow: I feel they should read my thoughts on their actions. Besides writing makes things bearable and clarifies the situation at least in my mind. Words give tremendous distance and objectivity to events too close to the heart (52).

Nandan's literary oeuvre is like a river, ever-flowing and vitalizing. Through his writings, he seeks to reconstruct his growth within a given socio-cultural framework. His works are substantially constructive and self-fashioned. The political dimension of his autobiographical works comes into play on an intratextual level. He establishes himself with others and his fate in his poems and prose. He deploys his literary creations as a vehicle for self-expression. He recounts his life through creativity. His works are a projection of himself searching for his identity. He has given an exhaustive account of his life as he chose the various genres of literature as the medium of expression. Some of his words ring truer than life. He has concentrated his life on the pages of literature in such a way that we as readers feel completely absorbed while reading his prose and poems. In his effective style, he captures the different shades of his life as he retraces it from childhood to a more measured maturity.

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Traumatic Experiences in Dennis Brutus' Selected Poems

Geraldine Sinyuy

Background

Some of Dennis Brutus' works of poetry include *Letters to Martha* which was first published in *Letters to Martha and Other Poems from a South African Prison* in 1968, *Sirens, Knuckles and Boots* (Mbari Productions, 1963), *Poems from Algiers* (African and Afro-American Studies and Research Institute, 1970), and *A Simple Lust* (Heinemann, 1973). He also has many other poems published in different collections. Brutus was a coloured South African poet-activist. The poems in *Letters to Martha* were written during his incarceration on Robben Island in his home country South Africa where many other victims of the apartheid regime such as Nelson Mandela were confined. The recipient of these poetic letters was Martha, Brutus' sister-in-law. Brutus was detained in prison in 1963 because of his anti-apartheid standings. While in prison, he then wrote this collection of poems, *Letters to Martha.* Producing poetry which of course was poetry to liberate those held in bondage in form of letters to Martha, was a means through which Dennis Brutus over-rode the restrictions to write freely. The afore mentioned collection is not however, the sole collection of Brutus' protest poetry as will be discussed in the subsequent parts of this paper.

Introduction

From the moment the colonial masters set their feet on the African soil, there have not been peace in the entire continent. Colonization ripped Africans of their rights, rendered them slaves, and robbed them of many a value, pride and identity. Franz Fanon's discourse in *The Wretched of*

the Earth propounds the liberation of the colonized and eschews colonization. In a preface to the above book, Jean Paul Sartre states:

> Violence in the colonies does not only have for its aim the keeping of these enslaved men at arm's length; it seeks to dehumanize them. Everything will be done to wipe out their traditions, to substitute our language for theirs and to destroy their culture without giving them ours. Sheer physical fatigue will stupefy them. (Fanon 16)

Because colonization brought about the subjugation of the colonized, most writers stood up against these ills and most of them ended up in prison because the regime in power did not want them to speak out the truth which is often against the institution. The apartheid regime in South Africa was meant to segregate the black folks from the white folks and activists for the freedom of all like Dennis Brutus only got arrested and locked up in prison. Blacks were treated in South Africa under the Apartheid regime like second class citizens. The violent propensities of the police under this regime towards the blacks are recorded in Brutus's poem "The sounds begin again". The title of the collection, *Letters to Martha* is telling of the fact that the author is far away for letters are only written in absentia.

A look at some of Dennis Brutus's poems

South African poetry is protest literature. This spirit of protest is seen through Dennis Brutus' poems. It is important to note that Brutus himself has been one of the victims of those who were tortured by the apartheid regime in South Africa. In most of his poems, he uses images of horror to shout out the plight of the blacks in South Africa. Some of these poems are "The sounds begin again", "Letters to Martha", "The Train Journey", "The Mob" besides many others.

Dennis Brutus' poem entitled "The sounds begin again" is about apartheid—a political system that was introduced in South Africa in 1948 based on separateness. In this poem, Dennis Brutus depicts the plight of the tortured black South Africans. His language portrays the fact that he is a victim of what is happening in South Africa. He begins

the poem with "The sounds begin again". The word "again" is an indication that the persona is familiar with these "sounds". He ends the poem with "my sounds begin again" which shows that the suffering is also his. He uses images of cruelty, horror and destruction such as "night""siren", "thunder", "crescendo", "split", "knuckles", "boots", to portray the plight of the oppressed. He is perhaps crying out to the rest of the world for help. Thus, he is committed to the cause of the black South Africans who are being oppressed by their white counterparts. The poem reads thus:

> The sounds begin again
> 'the siren in the night
> the thunder at the door
> the shriek of nerves in pain.
>
> Then the keening crescendo
> of faces split by pain
> the wordless, endless well
> only the unfree know.
>
> Importunate as rain
> the wraiths exhale their woe
> over the sirens, knuckles, boots
> my sounds begin again. (Soyinka195)

Notice that "The thunder at the door" is a metaphor for the brutality of the regime which is vested on the Blacks. The faces which are said to split by pain are an image of terror. The image of the ceaseless rain used in the third stanza symbolizes the ceaseless pain of the people. All in all, the poet uses images of cruelty, harassment, and horror to portray the plight of the oppressed and to expose what is happening in the South African society.

There is a progressive arrangement of ideas in the poem because it starts with the siren, thunder, door and then the wailing. The tone is harsh against police harassment. Concerning the rhyme, the first and third stanzas of the poem are regular while the second stanza is irregular.

The first and third stanzas are regular because they show the regularity of the police raids while the second stanza is irregular because it shows the confusion in which the people are when the police arrives.

Generally, the poem portrays the apartheid regime and its agents as inhuman. They do not give the blacks their rights and Brutus protests through his poetry. Apartheid has an ugly face which must be put out of sight. In his article, "Echo of Poesy in South Africa's Politics: Form and Resistance in Dennis Brutus' 'Simple Lust' and 'Letters to Martha'", Kalu Obasi Kalu observes that:

> South African politics has been bedecked with controversies since the institutionalizing of apartheid in 1948. It has been politics of opulence and suppression, violence and protests from polarities of white dominance and black resistance. Without doubt, apartheid raised a wide range of controversies the world over, prompting concerns from well-meaning individuals from all quarters of human philosophy, psychology and humanity. Concerned individuals published their views expressed in various forms such as music, history and literature. (Kalu 25)

Dennis Brutus championed the anti-apartheid campaigns as seen in most of his poems which are geared towards the indictment of the oppressive apartheid system and the consequent liberation of his people. Poetry for Brutus, became the only instrument through which he could resist the apartheid regime even while he was in prison and later in exile.

Still in relation to the above poem,Tanure Ojaide in an article entitled "The Troubadour: The Poet's Persona in the Poetry of Dennis Brutus" states that:

> As a spokesman the poets explains the state of the oppressed and imprisoned to the outside world. Because he has been a victim himself, the poet understands the oppressive situation and tells others the true state of things. This helps to make outsiders view the oppressed sympathetically. (Ojaide 59)

In "The Train Journey", Brutus also brings out the sufferings of the black South Africans. He succeeds in showing this miserable situation by using animal imagery like "thread bare feet, ostrich…" This is the picture of the malnourished black South African children who are impoverished in their own land. The whites have taken everything from Africa. It is a pathetic thing to see people suffering and starving in the midst of gold in their own fatherland. Brutus thus protests against those who inflict such pain on black South Africans. There is hunger in the land.

Brutus is one who protests without fear. In "The Mob", he portrays how a massive number of whites attack a few blacks who are protesting against the apartheid regime. Although the blacks are fighting for their rights, the whites kill them in their numbers. The poet is however, optimistic that someday, hope will be reborn. The apartheid system which spelt out separateness can be regarded in itself as an agency of confinement for the black South Africans were not allowed access to the white-only settlement areas in that same country. Consequently, the blacks were denied freedom to go wherever they wished in their own country.

The poem is a lamentation of the poet about the sufferings of his people. The following are the last lines of the poem "The Mob":

> Oh my people
> Oh my people
> What have you done
> And where shall I find comforting
> To smooth awake your mask of fear
> Restore your face, your faith, feelings, tears. (Brutus)

In the above lines the poet addresses his people by crying out to them in a helpless way. The repetition of the line "oh my people" evokes pity and brings the reader close to tears at the calamity that has befallen the black South Africans. In "Echo of Poesy in South Africa's Politics: Form and Resistance in Dennis Brutus' "Simple Lust" and "Letters to Martha" Kalu, KaluObasi refers to this stanza as depicting a 'a bizarre

situation [… which] wells up [Brutus'] anxiety and he pours out his desperation in anguish" (Kalu30). The rhetorical question: "And where shall I find comforting" shows that the people are on their own and there is no one to stand up for them (Brutus). There is this image of fear which is recurrent in his poems and it emphasizes the fact that the people must be traumatized by the terror that surrounds them. They constantly live in the fear of both the known and the unknown. The last line of the poem "Restore your face, your faith, feelings, tears" are suggestive of the fact that the poet stands as a liberator of his people. He hopes that someday his writings will bring freedom to his people.

In "Still the Sirens" the poet presents a situation whereby the people are terrified by the sirens from the police cars which crisscross the city all night probably hunting for black people to arrest. These sirens cause a lot of panic and terror and those who are arrested for whatever reason are put behind bars.

> still they weave the mesh
> that traps the hearts in anguish,
> flash bright bars of power
> that cage memory in mourning and loss. (Brutus)

The "flash bright bars of power" are a metaphor for the prison since the cells are barricaded with iron bars in order to reinforce the confinement of the prisoners. Metonymy is employed here intentionally to reduce the harshness that the stark word prison may bring to bear in one's mind. The brightness of the bars contrasts with the sad situation of those who languish behind them. There is some play with words in the above line for something which is bright is expected to bring joy and happiness, but ironically in this poem, the bright bars are used as a weapon of subjugation and forced confinement.

The poet does not lose all hope as he changes his tone in the last three lines of the poem as he sates:

> Someday there will be peace
> Someday the sirens will be still
> Someday we will be free. (Brutus)

The tone is hopeful and his attitude towards the subject matter changes from that of anger portrayed by the choice of words such as "sirens, shrieks, pain, fear, terror, mesh, traps, anguish, cage, morning and loss" to a hopeful one as depicted in the rhymed words "peace, still, and free". The irregular rhyme pattern of the first nine lines of the poem are suggestive of the discomfort the people go through and the discord between the regime in place and the black community in South Africa. The last line of the poem "someday we will be free" indicates that there is some deprivation in the country. The blacks are deprived of their freedom and the use of the inclusive pronoun "we" portrays that it is a collective crisis. The poet is part and parcel of those who are being tortured both psychologically and physically by the powers that be. Here the poet becomes that spokesman of the voiceless. He indicts the apartheid regime and chastises the freedom of all. Moreover, the repetition of the word 'someday' at the beginning of the last three lines of the poem emphasize the fact that there is hope for the future even though he does not know the exact day.

The last part of the poem acts as medicine for the imprisoned and the rest of the black South African community. He urges them not to let the current happenings, the police brutality, the murders, terrorizing and torture, the constant sirens which defend their ears every night to rob them of their hope. As a black freedom and liberation activist, the poet, Dennis Brutus believes that freedom must be achieved, come what may.

Another poem which depicts Denis Brutus' experience in prison is "Cold". In this poem, the speaker presents to the reader their plight in prison where the cold cement "sucks our naked feet" (Soyinka 103). The use of the word "our" implies that the speaker is one of the prisoners. Even the bulb has been affected by the cold so that it is now described as "a rheumy yellow bulb" (Soyinka 103). The cold affects the bulb in the same way that it affects the prisoners. They are fed "sugarless pap" (Soyinka 103). The sugarless pap symbolizes suffering. The life of a black man in South Africa is like sugarless pap. Brutus uses animal imagery in the following stanza in order to show the plight of the blacks:

The grizzled senior warden comments:

> 'things like these
> I have no time for;
> They are worse than rats;
> You can only shoot them'. (Soyinka 103)

Here, the poet makes use of direct speech to show the type of relationship that exists between the whites and the blacks. The poet makes an allusion to Christ who is a symbol of freedom; "the large frosty glitter of the stars/ the Southern Cross flowering low; […] We begin to move awkwardly" (Soyinka 104). The poem ends with a glimmer of hope that someday the blacks will be free. This poem gives the black man,

Furthermore, "Letters to Martha" presents a weeping situation of what South African blacks—Brutus inclusive suffered in prison. Because of frustration, the prisoners threaten each other as the poet yjwrites in "Letters to Martha 2":

> One learns quite soon,
> that nails and screws
> and other sizeable bits of metals
> must be handed in;
>
> and seeing them shaped and sharpened
> one is chilled, appalled
> to see how vicious it can be
> –this simple, useful bit of steel.
>
> and when these knives suddenly flash
> —produced perhaps from some disciplined anus—
> one grasps at once the steel-bright horror
> in the morning air
> and how soft and vulnerable is naked flesh. (Soyinka, 103)

Here the imagery used; "nails and other sizeable bits of metal" paint a vivid picture of the danger that looms in prison. Human beings in this poem are reduced to near nothingness as they are obliged to hide sharp objects in their anuses for self-defense in the jail. This shows that there

is brutality amongst the inmates in prison, rendering the place some sort of a jungle.

Brutus' tone here is that of anger. He tries to portray how the white man and his brutality has rendered a black man to near nothing. The tone also looks like he is conversing. This conversational tone is somehow helpful to the poet as he uses it in order to purge himself of the horrors he is experiencing in prison. Since is he physically deprived of conversation with his family, he can only do this through his writing. The letters actually written from prison. There is also a tone of protest where people sharpen their tools.

The prison cell in the second stanza is presented as a place of horror and torture. The alliteration in the second stanza "and seeing them shaped and sharpened" (103) drives home that picture of mental horror. The "knives" which "suddenly flash" make the prisoner feel that he is going to die and this can be terribly traumatizing. Furthermore, the fact that these dangerous instruments which the inmates use for self-defense in the cell are hidden in the anus shows how dehumanizing imprisonment can be.

The fourth letter is full of religious language. Religion is being used here as a mechanism of defense. May be because as children they have been taught to pray, now that they are in trouble they pray as a habit:

> Perhaps a childhood habit of nightly prayers
> The accessibility of Bible;
> Or awareness of the proximity of death:
> And of course, it is a currency—
> Pietistic expressions can purchase favours
> And it is a way of religious reformation
> (which can procure promotion). (Soyinka 105)

The poet points out here that maybe when one proves to be so religious the wardens will change their behavior towards him/her and he or she may even get promotion from them. In the ensuing stanza, the poet states that since the weak are often helpless, they only resort in asking God to revenge for them. They invoke God to bring down punishment

on those who meet out "a rampaging injustice" against them. The weak in this stanza refers to the blacks while those practicing "injustice" are the whites. The weak are often found talking to God in the afternoons.A. M. Sarawade, also remarks on this religious aspect in Letters to Martha in her paper entitled, "Protesting the Aparthied: A Reading of Dennis Brutus' Poems" where she notes that "The only alternatives for them are either to seek 'divine revenge' or 'go lunatic'. Such is the outcome of prison life under the apartheid regime" (Sarawade 24).

In spite of the wickedness of the overpowering apartheid regime, Brutus believes that there is a greater power than that, God Almighty who can punish those who subjugate and oppress others. The fact that Brutus juxtaposes the weak blacks with the overpowering whites in this stanza shows that there is otherness. Franz Fanon discusses idea of the self and other in his book Black Skins white masks. The whites in case consider themselves as the self while the blacks are the others, and that is how the apartheid regime which was based on this very concept, was instituted in South Africa.

In letter 5, the poet continues to paint fearful images that haunt the prisoners. The tone continues to be conversational:

> In the greyness of isolated time
> which shafts down into the echoing mind
> wraiths appear, and whispers of horrors
> that people the labyrinth of self. (Soyinka, 105)

There is the theme of loneliness as seen in the first line of the above stanza. All of these things are passing through Brutus's mind. The body of the prisoner has lost its dignity. The prisoner somehow hallucinates as he sees ghosts and hears "whispers of horror" (105). At this level of the letter, the psychological trauma has heightened and we can say that the prisoner is now suffering from schizophrenia.

The second stanza of this fifth letter depicts a situation where the prisoners are now at some level of mental disorders. They suddenly start developing a liking for dung or filth, corpses and stimulation of the penis:

Coprophilism; necrophilism; fellatio;

Penis-amputation;
And in this gibbering society
Hooting for recognition as one's other selves
Suicide, self-damnation, walks. (Soyinka 105)

Because of this torture in prison, some of them practice "romantic fancies" or involve themselves in homosexuality. The language here is absurd and descriptive for the purpose of explicitness. It is like the situation has driven the prisoners mad and they make senseless sounds as seen in "gibbering society". The feeling of suicide and self-condemnation remain their companions. The spectre of suicide overhangs the entire prison. Denis Brutus explores the psychological of prison life.

In Letter 6, Denis Brutus talks about two men who had a common denominator; the fear of danger and pain: "and for both there was danger and fear and pain— drama" (Soyinka 105). In the second stanza of this letter, the poet reports that one of these men stopped smoking because he thought that it would make that prison authorities to release him because prison had reformed him. Now he embarks on romantic fantasies "of beautiful marriageable daughters" (Soyinka 105). As seen in stanza three, one of the men turns to fainting fits and asthma as a means of escapism and finally goes completely mad. The last stanza of the above letter has only a single line which condemns the pressures on the prisoners which only leads to "sodomy". It would appear that Brutus himself suffered much mental trauma as the single line of the forth stanza of letter 6 suggests that he myself had ran out of words or simply lost his mind and could no longer continue.

In his paper, "A Structure of Conflicts in the Poetry of Dennis Brutus" Kontein Trinya posits that:

In Brutus's prison poems in "Letters to Martha," for instance, especially in Letter No. 17, we find the images of the sailing clouds and free flying birds bound (at the same time as they are in opposition) to the image of the incarcerated observer. Both juxtaposed parts of that 'unit' are related

further by their reference to and unique amplification of the plight of the incarcerated victim, whose situation is ultimately a critical commentary on the South African experience of oppression (Trinya 2).

The diction varies from letter to letter. For instance, in letter 4, the use of words such as "corprophilism; necrophilism; [and]; fellatio" is because we have now reached the mind which is very complex. The purpose for which Brutus wrote this kind of poetry was to protest and resist the apartheid regime in South Africa. In an article entitled, "Aesthetics in Resistance Poetry: Re-reading Dennis Brutus and Habib Jalib" Komal Naeem and Fatima Syeda touch on the fact that Dennis Brutu's poetry is poetry of resistance. They state that "Writing during the colonial times of White supremacy in South Africa, Brutus was one of the most rebellious poets of South Africa who openly resisted against the apartheid movement in the 1960s. He was a threat to power of the supremacist and racist state" (Naeem and Syeda1 99).

Conclusion

From the above discussion, it can be concluded that Dennis Brutus' poetry is a poetry of protest geared at liberating his fellow black South Africans from the entanglement of the oppressive and brutal Apartheid Regime in South Africa. Though he was held bound in prison, Brutus' pen could not be imprisoned as he intensified his writings of indictment as a weapon to resist the apartheid government. His poems pain a vivid picture of the psychological trauma that blacks went through in South Africa during the apartheid government. Both those who were arrested and imprisoned and those living in the communities underwent an untold degree of both physical and psychological traumas as the restrictions placed on them deprived them of their human rights. Dennis Brutus' writing therefore became the means through which he became the voice of the voiceless and liberator of his people since his poetry gained a wide international reading, thereby creating an awareness of the crimes committed against the black South Africans by the apartheid government.

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Daydreaming as a Political Prisoners' Coping Strategy; A Study on Prison Diaries of Ifthikhar Gilani and Anjum Zamarud Habib

Mohammed Junaidh

Triple oppression was a post-World War II phrase termed by American communists to call out the unique class, racial and gender oppression faced by the black women of America. In the 21st century Indian political scenario, a new social entity has emerged who can claim the term successfully to be added to their name, Kashmiri Muslim Prisoners in Indian jails. From the very post-partition time, Kashmir had been a matter of long unsolved dispute between India and Pakistan. The repercussions were visible more on the public than the concerned authorities. Mass killings, enforced disappearances, torture, rape and sexual abuse, political repression and suppression of freedom of speech had all become a new norm in the area. Highly militarized and always having a fear of getting captured and booked for forged cases, under a pretext of so called 'peace process', Kashmir has in itself become a virtual prison. Drastic events post article 370 abrogation, had only helped compounding the public being chocked under multiplied state monitoring.

In a fascist country the political prisoners are those who confront that double jeopardy, the jail being a restricted space adds to the suffering under an autocratic government. This article looks into the daydreams and fantasies utilized by the Kashmiri Muslim Prisoners in India who can equate their triply stratified suffering to that of the aforementioned black American women. The daydreams and fantasies consist a widely discussed topic when it comes to the ways of victims dealing with persecution. In the dialogues on violence, the term 'fantasy' comes mostly adjacent to the word 'escapism'. It being utilized in daydreams by the persecuted to push forward the inevitable duration between the

beginning of the violence and the long awaited emancipation, which can also be called 'time of the short term survival', is a field where much academic trampling is yet to show up. Picking up the two celebrated Kashmiri prison diaries-'My Days in Prison' by Iftikhar Gilani and 'Prisoner No. 100: An account of My Nights and Days in an Indian Prison' by Anjum Zamarud Habib- for solid examples, the ways that daydreams helped in prisoners' survival is hereby explored.

Iftikhar Gilani is a journalist who currently works at the Anadolu Agency, a wire-service based in Ankara. He was imprisoned on 9 June 2002 by Delhi Police under the draconian, colonial era controversial Official Secrets Act (OSA) for possessing information about Indian army deployment in Indian-held-Kashmir published by a Pakistani research Institute. By the time he was released on 13 January 2003, he had spent a miserable 7 months in Tihar Jail.

Anjum Zamarrud Habib, the political activist from Kashmir, the founder of the Muslim Khawateen Markaz, established in 1990 for the welfare of women, was arrested on 6 February 2003 in Delhi under the similarly controversial Prevention of Terrorism Act (POTA). Her book is a searing outcry of oppressive state policies and political practices, and a moving account of her extraordinary life in Tihar until she was released after 5 years.

Though no space is spared here on the details of the cases, the legal proceedings, the accused being innocent or not, both authors, being journalists and activists themselves had a haunting sense of being incarcerated for purely political motives and had strong feelings of facing injustice in each moment of their stay in Tihar. That largest south-Asian jail complex having the most dehumanizing living condition even for a simple layman is beyond debate. The writers in discussion, hailing from Kashmir, being Muslims, had their ordeals multiplied double or triple fold for their identities and the severity of crimes added to their names.

The dark, intimidating and suffocating atmosphere of Tihar consists a major part of the prison diaries. A shocking 90% of the inmates were under trials who wanted their long tiring court procedures to be somehow

ended. For even murderers and rapists, life in Tihar had always been a more than a nightmare. The staff who never kept their relation with prisoners lesser than that of masters and slaves, the stories of their inhuman medical negligence which so many a time led to deaths and their roguish behaviour dealing with underprivileged, had made the jail hellish. Most of the inmates were dishevelled and depressed. The longer they stayed, the more they had their hopes losing and frustration mounting. Long persecutions and tortures had made them lifeless creatures with constant traumatic events shattering their mental equilibrium. Added to those were highly degenerated jail premises; the stenchy toilets, stale food and deficit medical treatments.

Moreover, the tiring court process, with judges often being absent, the cases indefinitely postponed due to silly faults from concerned authorities and the frustration of not being released even after long undeserved suffering, especially for those who saw themselves innocent had all become great temptations for an all-ending suicide. It was no surprise that a large number of them had thought of it and many of them even made attempts which mostly ended in narrow escapes and sometimes in success.

Being a Muslim from Kashmir unimaginably aggravates every single part of this plight multi-fold. Both Gilani and Zamarud had to face slurs and bullying due to their religious and territorial identity from both the inmates and the staff throughout their jail term. High risk prisoners themselves, there were times when they weren't permitted inside the library and prison classes. Zamarud recounts the head matron calling her Ghaddar (traitor). Though Christian and Hindu religious organizations were allowed inside the jail to visit and organize prayers, anti-Muslim jail authorities never let any Islamic organization in. There was always a group of hostile inmates who never missed an opportunity to mock heror call her terrorist and Pakistani agent. Sometimes even brutish physical harms were attempted on them to which the jailors turned blind eyes.

Iftikhar Gilani has written about the convicts for far more atrocious crimes than himself, abusing him and commanding to clean filthy toilets

with his shirt and later forcing him wear the same shirt unwashed for some days followed. Rueful news of their families outside in Kashmir suffering state terror and the permissions for 'Mulaqat' denied after long weakening travel and legal procedures were some of those 'special treatments' administered on Kashmiri minds.

In such a harrowingly restricted space where life becomes so meaningless and not even slight rays of hopes are given any entry, where each passing second adds more to their agony, any trifle which might have even a single chance to push forward the inmates through the frustrating duration of the inevitable stay there, would be unthinkably important in their survival. For passing time which in itself is an arduous job, the inmates used to make themselves busy with some rehabilitative measures hardly provided there. Music and sewing classes, the courses provided by IGNOU, little celebrations of special days were some of them. Zamarud had watched the world outside through the transport vehicle from jail to court and imagined herself being a free being at least for moments.

To deal effortlessly with all the predicaments, prisoners often employed the metaphysical way of 'daydreaming'. The fantasies they engage in, to pass the boring tedium are sometimes called 'reveries' or 'mind wandering' as well. Defined as "an idle exercise of imagination during waking hours" (L. Smith, 465) in The American Journal of Psychology, daydreaming is a universal phenomenon which commonly fulfil the function of distracting from the 'painful memories', 'unpleasant current reality' or 'regulation of painful feelings' by taking the dreamers into an alternate illusionary world, out of their suffocating reality. New studies in the field resumes from where Sigmund Freud had paused stating: "Every single fantasy is fulfilment of a wish, a correlation of an unsatisfying reality" (Freud 423) where, the word 'fantasy' meant 'dreams' in wakefulness and sleep, to its other functions like 'planning for the future, enabling creative incubation, allowing dishabituation, and relieving tedium. When faced with a boring task or situation, our minds tend to wander, sometimes intentionally' (W. Mooneyham, W. Schooler,

15). In a study by Eli Somer, Hisham M. Abu-Rayya and Reut Brenner together they found that 'about 69% of the 'Maladaptive Daydreamers'[1] reported that their daydreaming fantasies distracted them from painful memories and 87% indicated that their fantasies helped regulate their painful emotions' (Somer, Abu Hayya, Brenner 8).

The more unbearable the suffering becomes, the more the mind is tempted to an unreal world in 'daydream' which is available seamlessly at the ready. For prisoners, deliberately taking the mind away from the hard external environment, dissociating it from the tortures of that completely restricted space to drift away to an imaginary free fanciful land, memories, a more ideal self or future goals, would be greatly helpful to survive and brace themselves for the long run to release. It continues to give them hope or keeps rekindling the sparkle of a renewed life ahead which had been extinguished time and again by everything in stark reality happening around them. It plays a vital role in their staggering journey of endurance filled with trivial mundane anguishes to those formidable suicide temptations.

Content of the daydreamers is also a widely researched topic. For Freud they are just the continuation of the childhood plays which humans, the older they grew, shied away from expressing and fulfilled them through invisible dreams. Theodate L. Smith in his 'The Psychology of Daydreams' explain the subject matter of daydreams from the sex differences in it to the dangers in 'Morbid Daydreaming'. His findings like people dreamt the imaginary conversation with their family and friends, they found pleasure even in the sadful dreams or their dreams about future consisted mainly the plans and the possibility of their accomplishment, are some relatable ones here. "The content of the daydream is chiefly determined by environment, though its forms, like those of night dreams, are influenced by age, health and degree of mental development" (L. Smith 487).

1. Maladaptive day dreaming describes a condition where a person regularly experiences daydreams that are intense and highly distracting, so distracting, in fact, that the person may stop engaging with the task or people in front of them.

What made the daydreams of prisoners more fruitful and effective is the magnitude of their suffering. The authors in discussion, as they were in triple jeopardy, had all the right to be occupied by fantasies which let them press ahead through an abominable time span between their arrest and release. The aims of their writings are different from just explaining their life in jail. The motives behind marking down their experiences as they mentioned in the prefaces, are greater and nobler; the call out of oppressive state terror and curbing of individual freedom. To this fact can be traced the reason for why the talks on the daydreams they usually had in prisons got so lesser a space in their writings than other issues, though a common man's 40% of daytime was-as found in studies- spent daydreaming.

Iftikhar Gilani, being a journalist, had obviously come to know about hundreds of under trial Kashmiris in Tihar languishing long jail terms. So, from the time he was arrested he grew more cynical fearing the same wrath falling on him. So having something to give him hope was so incumbent in the first few days in jail when he was inflicted the most of his tortures. In his book, in a chapter named 'Life in Tihar', Gilani describes a daydream he had in a state of complete hopelessness when he came to know that his wife Anisa was also arrested:

"Suddenly, the smiling face of my wife appeared in front of me. She had come to my barracks, breaking all barriers. I did not know what to say to her. She did not say anything either. But just a glimpse of her smiling face had an inexpressible effect on me. It did not matter that she was not with me. It did not matter where I was sitting and what I was thinking. The turbulence disappeared. A deep calm entered my being. I was able to forget about my own wretched condition for a while" (Gilani 57).

Not more than in very few instances like this, Gilani tried to talk on the fantasies he had in jail. Most of his pages were spared to elaborate the legal procedures, the ways the state used its apparatus to somehow keep him in, his friends' and colleagues' sincere perseverance to get him released and to establish his innocence. As these causes are in

many ways more important than just explaining his fantasies, Gilani didn't bother much about writing them.

But the case with Anjum Zamarudis different. According to L. Smith, due to dissimilarities in the environment and conventional training there exists some mental differences between man and women, which affects their daydreams as well. Comparing both the texts Zamarud's book can be found containing more elements of immersing the mind in fantasies to divert it from sufferings. She has given more priority for them than Gilani.

Gilani's lesser stay in jail might also have been a reason. He had more supporters, that too from mighty journalists, outside shouting for him and stampeding ministerial chambers, holding mass protests and throwing his case to media limelight. Meanwhile, Zamarud's story is also a call out against the patriarchal dominance in political Kashmir. She speaks up against those male leaders of Hurriyyatwho never dared playing more than the usual hoaxes for her release. She was never able to gather the huge backing Ifthikhar could avail. So, her stay in Tihar was way longer and she needed ample ante-depressants to survive all the hostile atmosphere of the cell, staff and inmates. The content of her daydreams was mostly the memory of a lovely past, the thoughts on 'Mulaqat' and letters and prayers in five daily Namazs.

'Mulaqat' is the opportunity for the inmates to physically meet their visiting family members or friends. Since the 'Mulaqat ka Parcha' (the list of prisoners to be visited) is released, a space for vivid daydreams and fantasies is opened. Thoughts about siblings and family flood their mind in the short pre and post Mulaqat times more often than others.

"There are only two things that keep a prisoner alive inside the jail: 'Mulaqat and Khat-o-kitabet" (Zamarud 534).

Those who were lucky to have their names listed for the much-desired meeting-though for a very short while- would indulge themselves in picturing various blissful things which could be shared with the visitors. They prepare questions to be asked, jokes to be shared and even list of things outside which they should never have missed knowing. After

'Mulaqat' there come some following days of ruminating each precious seconds they could spend with relatives. Zamarud has written about the smile those memories could bring on her lips amidst all those turbulences.

Khat-o-Kitabet also pave a beautiful way of fanciful thoughts. The letters they occasionally get from close relatives and friends would be subjected to multiple reads. They make them think about those who wrote them, and the mind gets submerged in nostalgia for the days spent with them for some hours, sometimes even for days, thus elating their mood and keeping them with animated hopes at least until the next depressive moment.

Namaz is another form of distracting engagement. No many mentions of it can be seen in Ifthikhar's text. But for Zamarud it was a strictly followed with no missing. She started her days in cell earlier than the most with the Faj'rNamaz and ended it with Isha'. Sternly believing that some supreme power above is listening to her queries, Namaz was a place for more hopeful thoughts to be drawn into mind:

> I kept thinking of my mother who looked so frail and anxious; she was suffering greatly at this old age because of me. What is written in my destiny, I wondered? I pray to God to open the doors of merct for me, my mother, my sisters and brothers, for Kashmir, and for the followers of Islam. Amen! (Zamarud 1050)

Dreams about those sincere prayers being accepted in a nearest future could always give her heart the much-needed invigoration to keep moving on and shoving patiently and hopefully through the long duration of incarceration, with not much trauma hitting her hard. It brought the peace and calmness to her mind which were some among those invaluable things other inmates could scarcely avail.

Combining Freud's bringing together of daydreams and night dreams in wish fulfilment, with L. Smith's words "The daydream shades by almost imperceptible gradations through hypnogogic states to the dream of sleep" (L. Smith 482) can result in digging up the thought process which

proceeded some dreams in sleep, recounted in both the books of Zamarud and Gilani.

In more than three parts in her text, Zamarrud had dreamt her friend Mahruq Javat, another time having a new mobile phone and giving it to her 'Kaka Didi', then being thrown to firing and shot in left arm and once, screaming at her sisters in law. Her family or friends were present in all of them. The thoughts about them in the hypnogogic state must have led her to continue seeing them in her dreams in sleep.

Though most of the dreams in the texts were drawn for the sake of distraction, some others really haunted them for a while. L. Smith called the practice 'Morbid Daydreaming'. The mind when allowed to wander uncontrolled, brings dreadful images of an aroused subject which take away the peace and calmness it then had. This can affect the dreamer's psyche and push him to more mental disorders. Unfortunately, as in every human's reverie, these were also a part of the prisoners' dreams and that just increased their plight thus making them need more positive daydreams.

Ifthikhar is a male and Zamarud a female, he stayed in Tihar for just seven months and she for more than five years, in the support gathered outside Ifthikhar was way much privileged and she underprivileged; all these differences in the circumstances can be seen conditioning their daydreams as well. But Kashmir, political suppression and the 'special treatment' in Tihar following those identities united them. Zamarud's diary had more reverie contents than Ifthikhar's which clearly indicates the magnitude of propellent to the survival she needed. Nevertheless, the fact that the mind-wandering helped their getting through the inexplicably difficult test remains undisputed.Though under the title of 'Violence and Memory Studies' topics related to Post Traumatic Stress Disorder (PTSD) are thoroughly discussed, throwing light to the positive effects of the victims' thoughts is not verily accomplished. As each single one of the ways of surviving persecution is subjected to rigorous analysis, finding a micro example of larger perpetrations in prisoners and the way they employed daydreams as a coping strategy, talks on

applying it in larger area can be initiated, not as a way of escapism which is already amply done, but as a significant practice which decisively push forward the victim through the unavoidable duration of suffering, and not on its own, but along with other ways of resistance.

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Light behind the *Purdah*: Two *Ranis* and their Extraordinary Endeavors

Kopal Vats and Alpna Rastogi

When twenty one years old Gayatri Devi stepped down her nuptial carriage at Jaipur's railway station as the new bride of Maharaja Sawai Man Singh II in the year 1940, she was little prepared for the responsibilities that awaited her, the part and parcel of a Queen's duties in the conservative confines of Rajputana Jaipur. The carefree princess from Cooch-Bihar, Ayesha (as her mother Princess Indira Raje fondly called Gayatri Devi), was brought up amidst western sensibilities (Devi, *Princess* 36). She had spent her childhood in London, had traveled the world and was fluent in English. She was adventurous, bold and as a teenager had spent her time hunting, riding and playing polo with her brothers in whose company she had acquired a taste for the apparently masculine hobbies. She was the third wife of her husband with whom she had fallen in love head over heels and thus relented to the tremendous transformation that was to be her new life in Jaipur behind the traditional *purdah*.

In her popular autobiography, *A Princess Remembers: The Memoirs of the Maharani of Jaipur,* Gayatri Devi recalls the tedious public ceremonies that followed for some months after her marriage. As the new bride, she was to remain veiled invariably except for when she was alone with her maids in the precincts of her apartment. The new bride was to remain in the *zenana* quarters away from the gaze of the male members of the family. In fact, Gayatri Devi recalls that she was never introduced to her father-in-law in person and only remembers seeing him once from a distance behind the curtain (167). She respected the traditions of her palace and so observed *purdah* as it was a centuries old practice and was well aware that her husband's family and the

people of Jaipur were sentimentally attached to this tradition of keeping their women veiled. However, Gayatri Devi had grown up with a modern mind-set that not only favored women's emancipation but sanctioned their participation in public life in a measure no less than that of men, advocating opportunities to them in all walks of life to establish a vivid identity. She was an example herself of such an empowered girl who had been treated at par with her brothers in her childhood and was allowed all the thrills and excursions that were suited to her age.

Gradually, Gayatri Devi took charge and assumed her role as the Queen consort. With the support and agreement of her progressive husband, she became the first *rani* to step out from the confines of *zenana* to embrace the responsibilities of public life. These were the times when acts such as driving a car, attending public parties and hosting events for foreign guests were unimagined for the royal rajputana women. She performed her role as the Queen consort to her husband so well that she soon earned the admiration of her people despite her defiance of the confines of *purdah.* It was soon after her success in public life that she identified the need of propagating progressive values among other women of her city. The Maharaja himself was a man of modern ideals and having traveled the world, wished to establish a society under his rule that allowed women their fair share of opportunities, dissuading them from a restrictive life of segregation wherein they were only fit for roles of being a mother and wife and were deprived of an individual identity (Devi, *Walk the Talk*). When he expressed his desire in this regard with his wife, she was quick to conclude that 'one way of beginning the long task of emancipation was to start a school for girls' (208). This is how Gayatri Devi initiated her efforts for girls' education.

In the year 1943, Maharani Gayatri Devi School for Girls was established in Jaipur. The school which has been successfully running ever since its inception was initially set up to to persuade more and more girls of rajputana royalty to seek education on a formal basis. Up until then, the girls of rich upper class households in Jaipur were not allowed to seek education in a formal set-up outside the premises of their homes. It wasn't even considered necessary to educate girls chiefly because their

fate was to be sealed into marriage by their parents' choice. The post-marriage responsibilities were only limited to being docile wives who remained behind the *purdah* and produce heirs to carry forward the legacy of the family. The affluent families married off their girls with a train of maid servants as dowry, to look after all chores such as cooking, cleaning, sewing etc. Thus, the need to educate girls was never given any priority, rather it was discouraged. However, Gayatri Devi's efforts were exemplary for the early success of the school since she had turned into an icon with a personality that perfectly blended modern values in the right amount with traditional responsibility.

Gayatri Devi was ingenious in her choice of attire and behaved very gracefully on all occasions. Despite her abandonment of rigid codes for royal women, she did not act as an impudent rebel to assert her modernity. She invariably wore sarees in her public life with modest blouses as an example of her love for Indian attire. She had discarded the *Ghoonghat,* but would often cover her head with the *pallu* of her saree to showcase her rajput values. Even though she was more comfortable with English, she made efforts to not only learn Hindi but also used her proficiency at it to connect with the people of her state. She went out among the people caring little for the soiling of her expensive chiffon sarees and conversed with them. This is what made her the beloved Queen of Jaipur. She soon gained great glory and love from her people. Her personality was a big reason for the success of her school. She mentions in her memoir that she had to convince the nobles to enroll their daughters and the school had begun with mere twenty four students at first (212). However, it has turned into one of the finest institutions in India today for girls' education. The school has numerous notable alumni who have earned a name for themselves in politics, cinema, sports etc. fulfilling the very mission with which the school was established. Both the Maharaja and his Maharani had envisioned a society that offered opportunities to women for personal growth and truly, the vision has been realised.

None of this could have taken place were it not for the grand vision of Gayatri Devi and her untiring efforts to eradicate the *purdah* system.

The school is only a tangible example of her devotion towards women's emancipation but her feats of success are not limited to this one institution alone; the fruits of her labor have compounded manifold today through the success of the women she inspired and influenced. Gayatri Devi's success as a politician especially the fact that she was thrice elected to the office of the city of Jaipur is a proof of her popularity among her people. She was a charismatic icon whose accomplishments are remembered to this day, long after her demise.

While MGD shall forever be remembered for her contribution to girls' education, a contemporary of hers, Princess Niloufer of Hyderabad, continues to be revered for her generous efforts towards women's health. Princess Niloufer was barely fifteen when she was wedded to the younger son of Mir Osman Ali Khan, the last Nizam of Hyderabad in India. She was born in Istanbul and was the niece of the last Caliph of the Ottoman Dynasty. Her early marriage to Moazzam Jah was brought about by destiny. The Nizam was in search of a bride for his elder son and desired to fix his match with Dürrü°ehvar Sultan, who was the only daughter of the Caliph, Abdulmejid II. However, the Caliph demanded a hefty dowry in return to accept this proposal and marry his daughter to the Nizam's son. The Nizam negotiated the matrimony by convincing the Caliph to marry off not one but two Ottoman princesses for the same dowry amount, thereby seeking the match of Princess Niloufer for his second son. Young Niloufer's world changed overnight as she was transported far away to Hyderabad, a place very different from Istanbul and Nice, where she had spent her childhood (*Wiki* Princess).

Although Niloufer's new home was alien to her at the beginning, she soon picked up the culture of Hyderabad and became a figure of repute among people. She was doted upon by her father -in law and although the custom of *purdah* existed in Hyderabad, she never practiced it. Princess Niloufer was very generous at heart and took great interest in the state of affairs with her father-in law. She was keenly interested in the condition of women in her state and endeavored towards their well being. During World War II, she trained as a nurse to be of some service

to the wounded. In addition to this, Princess Niloufer has been immortalized by her feat of establishing a women's hospital in Hyderabad that continues to serve the needs of women till date.

In the year 1949, Princess Niloufer was shattered to learn that her pregnant maid Rafat Begum lost her life to the complications of childbirth due to inadequate medical facilities relating to women's health (Sameer). She could not bear the atrocity that was a result of negligence towards women's health. To set things right and to ensure that no other woman has to bear this again, she vowed to establish a hospital dedicated especially to the cause of pregnant women and their infants. Thus, Niloufer Hospital was built and inaugurated in Hyderabad, in 1953 with a capacity of a hundred beds (*Wiki* Niloufer Hospital). It has advanced today to accommodate five hundred beds and remains one of the best hospitals for critical cases in childbirth.

The process of setting up the hospital was full of hurdles as the Nizam had been struggling to avoid the merger of his state with the Indian Union and the political scene was heavily laid with chaos. Ultimately, Nizam had surrendered but the days of opulence were past him and his family. It was not possible for the family to enjoy the same autonomy and influence anymore; Princess Niloufer, however, was consistently involved in turning her vision to reality. She held dialogues with the officials and looked over the gigantic tasks of acquiring land and funds for the hospital.

Princess Niloufer's dream project did become a reality eventually but she did not stay in Hyderabad long enough to inaugurate it as by then she had moved away to France to permanently live with her mother after her relations had severed irreparably with her husband. She could not conceive herself in her marriage and eventually separated from Moazzam Jah. Having moved away from Hyderabad, Princess Niloufer started afresh to seek stability and peace for herself and never looked back. Her absence was deeply felt for a long time after her departure but her legacy in the form of Niloufer Hospital bridged an unbreakable bond between the people of Hyderabad and their 'Kohinoor' princess.

Many a woman of Hyderabad have discovered the joy of motherhood due to Princess Niloufer.

Both Gayatri Devi and Princess Niloufer led exemplary lives. They were both modern, educated, bold, beautiful and sparkled as public figures but at the same they were also charmingly feminine and thoroughly compassionate. Marriage transformed their lives and set them adrift towards a new culture, strikingly in contrast to their own roots. They decided against being restrained by the periphery of *purdah* and embarked on the voyage against the wind. Their determination to accept challenges and pursuits of public welfare inspired undying love among people for them. The two royal ladies remain shining examples of women's power and resolve in the face of adversities.

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Teach Visualizing Prison of History, Culture, and Space to the Higher Secondary Level Learners

R. Brammathevan and V. Kalaiselvan

Old Prisons

Earlier to the 18th century, imprisonment or the captivity was only one and was by no means the vital form of punishment for the respective crime. The very old prison was a very strange place from the new prison structure and facilities and that was changed and replaced in the second half of the eighteenth century. Until then, whiplash was the very important punishment and shipping and sending people away to abroad be the most significant alternative, but whiplash was a normal punishment for minor and petty crimes. The characteristics of the very old prison are summarized as follows:

> At mid-century in England, petty offenders were hanged or transported for any simple larceny of more than twelve pence or for any robbery that put a person in fear. The typical residents of eighteenth-century prisons were debtors and people awaiting trial, often joined by their families . . . Most prisons were not built purposely for confinement, but all were domestically organized and the few specially constructed ones resembled grand houses in appearance (e.g. York Prison, c.1705).Prisons were temporary lodgings for all but a few, and the jailer collected fees for prisoners for room, board and services like a lord of the manor collecting rents from tenants.

Some points are highlighted here. Firstly, more than 200 crimes (from minor theft to major murder) were punished by the death penalty under the section "Blood Code" of the Death Penalty Act as the huge supporting order sought to sustain the power through the fear and threaten

of the scaffold. Secondly, prisons were frequently temporary structures, often just basements, gatehouses, rooms, and were barely ever in custody for very long periods of time. The main prison was in London, where new gate was vital, but the other prisons like the Fleet and Marshal sea were generally and entirely kept for debtors. Thirdly, prisons were planned as private services and conveniences and first and foremost for the benefit: prisoners had to pay the amount for their imprisonment. The prisoners had very less staff, so the prisoners have to be chained with iron rod for control so that they cannot move, but those who can have enough money it they can buy it all at single price, comparatively free and even relaxed.

Whatever the situation in the old prisons, we see them continually called evil and hell places. There, disrespectful joy, miserable cruel punishment, and number of infectious diseases are blended with the apparently grotesque modification of the outside world. Indeed, a lot of literary and many visual sources have drawn thought to the shortcomings of the formal legal structure and made full fun of punishment rituals. A best example of the irrationality of the execution and implementation is Jonathan Swift's (1726/7) poem "The Clinch Clinch to be Hanged.""He's hanging like a hero and never recoil," so in final it's useless revolt. Although a Tory, Swift was an important Anglo - Irish, vaguely captured between colonization's, and his satire work cruelly exposed the split that separates righteous ideals from unkind reality. The bad example is his *Modest Proposal* (1729), a pamphlet that coolly insists that very poor Irish people should eat their children to resolve Irish economic issues and troubles.

Early modern writers and poets relied on and now and then surpassed the existing literary forms. Daniel Defoe is the fine example. In fact, he was jailed several times, most of them for debt and after the publication of his work, *The Shortest Way with the Dissenters*, in 1702. Rarely imprisoned for his political and official writings, including five months in Newgate. The decision was harsh, but Defoe found that the three Pillory visits he endures as part of the decision were more humiliating and shameful. In the 1720s, he succeeded in writing false autobiographies

of Robinson Crusoe, Colonel Jack, Moll Flanders, Roxana and etc. It became known as one of the earliest British novels. The Moll Flanders is created like a gallows acknowledgment, accompanied by a spiritual lre birth in Newgate Prison at the depth of Mole's misery. In this book, the prison is portrayed as an eerie gate, but the mall does not lead to a gallows, but to a new life in the new world. Her crimes make her rich and her repentance allows her to lead a prosperous life in Virginia. It's this very ironic structure that enlivens the text, but behind every adventure hides the looming presence of Newgate, who inevitably returns to the woman who was born and sentenced to death by shoplifting. increase. Like other great picaresque novels of the 18th century, Tom Jones, "born to hang," has a gallows shadow over the central protagonist, and prisons occupy the center of the story. I am. The dramatic crisis leads to a ruthless but friendly hero at Gatehouse after a series of amorous encounters and comical adventures due to the betrayal of his half-brother Brifil (who arrested Tom for robbery and was sentenced to death). When it reaches. It was called as darkest time when everything seemed to be lost when Tom's true parent child relationship was exposed and the natural order that permitted him to marry his childhood lover was reinstated. Fielding's fiction is much tighter than Defoe's fiction, revealing the detachment between what things truly are and what they should be. One important suggestion is that Tom may have been hanged in the actual world and the hateful Brifil may have become prime minister.

Ironically, Fielding formerly investigated in Jonathan Wild The Great (1743), the infamous thief became the same with Walpole's parliamentary leadership, and the equipped to control of Wild's criminal connection and Walpole's government. A satirical contrast with. Significant between what is actually occurrence in the fielding's novels, which suggests that the world is a isolated place, and the proper structuring of these actions, which means pleasing symmetry and the poetry? Between what in actuality happens in the fielding novels, which suggests that the world is a abandoned place, and the formal structuring of the sections, which means pleasant symmetry, poetic justice, and a agreeable sounding solution. Has a stern tension. It's as if his early

career as a booming cartoon playwright, mutual with his afterward years as a tough London fairness of the peace, is obsessed with maintaining the straight form of authority, but banished. It seems that he is giving a work that is fascinated by the destructive energy of the person. Of the many issues that dominate the depiction of crime, justice, and penalty, the most pleasing work is the John Gay's (1728) winning musical drama, The Beggar's Opera. Using well liked English and Irish folk music and songs in its place of multi arias, and in the subversive world of crime instead of the majestic and grand palace, this work gladly parodys the normal practices of stylish Italian opera of the particular time. The hero became a mythical figure, but was based on a famous London criminal in the early 18th century. The character, Peacham, is copied after the dishonorable thief's catcher, Jonathan Wild, who has charged (ornotified) a scandalous employee for the rewards provided by the higher officials. The elegant robber Macheath (later immortalized by Brechtweil's three penny opera and the famous song "Mack the Knife") was based on Jack Sheppard, who gained name and fame for his ingenuity to escape prisons, including Newgate. The unique idea of the play is often credited to Jonathan Swift, who proposed that gay write "Newgate Idyllic between the prostitutes and thieves there," but made Newgate people a major political corruption. The trick to connect was already known. There was no doubt that the play was a rapid hit, and no one questioned that the Walpole government was the target of satire.

This work also shaped the entire visual arts of William Hogarth. One of his initial oil paintings shows the very climax scene of Begger Opera (1729). Particularly in this scene, all the protagonists are gathered on stage, mimicking the dynamics of the work of contemporary painting by a dignified family. The polite criminal juxtaposition that the work makes fine use of is developed in two of its well-known sequences, The Harlot's Progress and The Rake's Progress. The title is obviously ironic, as the sculpture shows the collapse of naive hero intent in a corrupt social system. The prison projected in Hogarth's (1729) Beggar's Opera painting is also imperative. This is because it is mostly lost to us today (long after it distorted), but rented from the Baroque custom of the ater

set design, which had a main impact on Gothic. A fantasy that happened in the latter half of the 18th century by creating inventive scenes for each Angolo (a way to see things from an angle), it seemed to get deeper the stage and make a rather luxurious viewpoint and illusion. Hogarth holds this lofty prison setting (a combination of palace and dungeon elements) in his paintings, but others must create a much more melodramatic image.

Conclusion

The description of prison writing and issues instantly recognizes that some of the literature was written by advantaged prisoners and writers. Not only are they educated and gained knowledge, they are often imprisoned for political, religious, or other impractical reasons, which sets them not jointly from other prisoners. There are three dissimilar spellings have been recognized. One was shaped by imprisoned Wise and includes Socrates, Banyan, Boethius, Dostoevsky and Gramsci. From spiritual recompense to political martyrdom, it shows odd range of writings created in captivity. The second group includes writers who spoke in prison culture and whose communication almost gone: lost or shattered by officials. Jean Genet and Marquis de Sade are two of the most famous writers in this custom. In addition to these dishonorable explanations of abnormal sexuality, this writing covers a variety of genres, from autobiographies, drama, memoirs, fiction, poetry, journalism, to Oscar Wilde in the late 19thcentury to Razor smith in the early 21stcentury. The third group goes back to the opening of history and includes part of the Old Testament, the story of Shtetl, the songs and stories of slaves in the United States (US) and the Caribbean, the clarification of the land of Gulag and Van Demens Part of the common memory of storytelling of the folk society. These very special stories talk about “real and the original” and “fantasy and imaginary” pain in vital way and unite with the essentially moral questions they raise. The meaning of the cultural terminology I have discussed is that they can make bigger our imagination and allow us to improved understand each other and the side of world in which we live. As Aristotle stated out in poetics in the 4th century BC,

literature shows "it can happen, not what occurred." Understanding this chance is an important resource for deepening our thoughtful of human existence and reminding us of how much of our cultural traditions were created in captivity.

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Am I alive?: Revisiting Ismat Chughtai

Prabha Panwar

Chughtai is widely regarded as one of the four pillars of modern Urdu writing, along with her contemporaries Saadat Hasan Manto, Krishan Chander, and Rajinder Singh Bedi. Chughtai defied society's meek, docile, and downtrodden stereotypes by empowering her female characters to be independent and autonomous individuals. She highlighted the bleakness and darkness that surrounded women in her society, as well as the hypocrisies and poison that dominated the cultural milieu of our subcontinent. She wrote about marriage in a very complicated way. It is a fundamental social institution in which a man and a woman have separate responsibilities. It emphasizes a man's role as a provider and decision-maker, while a woman's role as a mother and homemaker is stereotyped. These expectations also have an impact on how men and women are raised to fulfill their adult duties. Men are raised in different ways than women, with boys being trained to be powerful and girls being taught to be submissive and sensitive. Girls are socialised to act and be in a certain manner. Marriage is taught to girls from a young age because it is vital to maintain gender norms in society. Marriage, according to Ismat, is a major milestone in a woman's life. Unmarried women are viewed as a dark hole in a home, despised and pitied. In the same culture, unmarried males are considered as clever and career-oriented. This study will humbly attempt to discover the various causes of this therapy.

Limitations and Study Area

The selected works of Ismat Chugtai are the topic of this study. It incorporates the following short stories by Ismat Chughtai: *A Morsel, A Wedding Shroud*/Suit, *The Eternal Vin*e, and *The Rock* The paper chose her well-known works on purpose for the aim of writing this

paper. Other writers' works were not included in the study. The results of the analysis are presented in brief words, bearing in mind the study's limitations. In addition, in this light, this paper examines Ismat Chughtai's Short Stories, commenting on the avant-garde spirit in defining the transformation of female characters from objectified other to unique beings attaining existential knowledge outside the mandated bounds of social and gendered consciousness.

Primary Objectives

The fundamental goal of this study is to engage all of these viewpoints on marriage and female gender and investigate them in the works of Ismat Chughtai. Furthermore, it examines the extent to which these works reflect the function of a woman in the institution of marriage and brings to light how this societal standard has altered a woman's subjectivity. It also investigates the various explanations for the facts provided by Ismat Chugtai. It would propose a new paradigm for studying Ismat Chugtai's works.

Methodology

This paper is a humble attempt to discover Chughtai's endeavour to emphasise gender inequality in marriages, as well as the way her characters (women) fight to get existential self-knowledge of themselves.

Review of Literature

Although there isn't much published about Ismat Chugtai, Also, there is no English translation of Ismat Chughtai's texts that the examines but still it traces that Sabina Fatima mentions in her article "Resurrecting the Victimized Voices: A Study of Ismat Chughtai's *The Quilt*" that "all her characters are filled with reality" (78). According to scholar Kanika Batra, Ismat exemplified the "bleakness and gloom that encircled the women in her culture" (Feminist Review, 2010) Sabahat Raza and Naila Usman Siddiqui, on the other hand, remarked that Ismat exposed the globe (39). Tanvi Khanna (2014) examined *Lihaaaf* (The Quilt), Ismat Chughtai's most renowned and contentious narrative. Lihaaf was first

published in *Adb-e-latif*, a well-known literary publication, in 1941. There is, nevertheless, plenty of room to work on Ismat visions in the twenty-first century, as certain dimensions remain untraced.

The Paper's Importance and Limitations

The main point of contention is that Ismat Chugtai's works are not as popular today as they were fifty years ago because they lack a distinct voice, despite the fact that women are represented in several constituencies. This paper might reignite interest in Ismat Chugtai's ideas. During the inquiry for this research report, just a few works were scanned.

Premises of the Paper

The original idea of this essay is that marriage is not merely a backdrop, but one of the most prominent issues in Ismat Chugtai's work. It's also not an exaggeration to state that she shows men-favoring practices and traditions in such a way that readers become aware of patriarchal society's double standards and prejudices. This paper is a basic attempt to map out the unknown places. When I think about them, I'm reminded of Virginia Woolf's notion in *A Room of One's Own.*

Importance of this Paper

This study will be useful for anyone who wish to learn about feministic values in Ismat Chugtai's works. In a really imaginative approach, Ismat Chugtai portrays the notion that marriage is all about a woman's sacrifice, particularly of her needs. That is correct:

> *A woman must have money and a room of her own if she is to write fiction.*
> *One cannot think well, love well, sleep well, if one has not dined well.*
> *You cannot find peace by avoiding life.*
>
> *(Quotations by* Virginia Woolf 4)

Chughtai's main concern is how men treat women, as well as how women behave against one another and bring one another down. Males

take advantage of this since there is a lack of unity among women. In each of her pieces, women are obviously denied the freedom to choose. Instead, throughout the course of a storey, a man breaks a woman's heart and leaves a void in her life, leaving her to battle alone. Males are not punished in any way for scourging the lives of women, and the entire social structure remains a quiet spectator to the atrocities that women face. Many stories end with Chughtai hinting that man's enslavement and mistreatment of women continues even after the storey is completed. Chughtai rejects the freedom granted to males by society after they have coerced and abused their dominance over women. And there is no other option for women who strive to live their life according to their own set of values. Ismat's art calls attention to societal concerns, such as century-old norms that oppress women while satisfying males in every way. Her primary purpose in writing is to re-examine these historical behaviours in order to increase awareness and promote the concept of gender equality. She accuses patriarchy of restricting women's rights. Even when faced with misfortune, women prefer to stay within the four walls of their houses. Patriarchy forbids women from using their freedom to reject anything that does not treat them with love and respect. Society or patriarchy has placed the responsibility of family honour and pride on women's shoulders, and they are supposed to stay at home and protect that honour. Ismat Chughtai's collection of short stories depicts the dearth of alternatives open to women in their life. Individuals, whether single or married, are subject to patriarchy's coercive dominance. "Women's characters in Ismat's writings are disgruntled, abused, and considered as the 'gendered other,' with no emotional, financial, or social support, and no alternative," observed Umar Memon. (07) Furthermore, if a woman violates these socially sanctioned marital rules, she may risk communal hostility and perhaps banishment. As a result, Chughtai calls into question the notion that marriage represents the pinnacle of a woman's existence. Ismat's purpose was to reject the underlying standards that constrain and punish women. She has spent her entire life attempting to debunk such misconceptions.

Her questions criticise the hegemony that has kept males at the top of the food chain, as well as society's inconsistent attitude toward women. She discusses how patriarchy functions in society in order to keep women at bay. Through her unique writing approach, she brings forth the obstacles that surrounded women and kept them out of the mainstream. She dared to discuss such sensitive issues and worked to improve the standing of women in society. Even while thinkers in the West struggled to grasp the concept of Feminism in order to establish it as a movement, Chughtai began discussing it in India.

Asaduddin has mentioned "Chughtai's concerns about women, which he raised in the 1930s, subsequently found expression in feminist views in the 1960s, 1970s, and 1980s. Simone de Beauvoir's *The Second Sex* (1952); Mary Ellman's *Thinking About Women* (1968); Kate Millet's *Sexual Politics* (1969): Mary Anne Ferguson's *Images of Women in Literature* (1973), Ellen Moors' *Literary Women: The Great Writers* (1976) ; Joanna Russ' *How to Suppress Women's Writing* (1978); Elaine Showalter's *A Literature of Their Own* (1977) and in the same year published, Sandra Gilbert Susan Gubar's *The Madwoman in the Attic*"(65) which came with their theories and observations and contributed to providing a revolutionary perspective on women and the gendered objectification they have been subjected to; highlighting how women are described and portrayed in androcentric texts and how they are often misunderstood based on men's observations and not given a chance to speak for themselves. The way women were depicted changed when women like Chughtai began writing about their social experiences.

Ismat Chughtai's novel *The Veil* (Ghunghat) depicts the life of a woman who, without thinking about it, surrenders her life to a new chapter called marriage. Her mental peace is destroyed despite her adherence to the sanctity of marriage. A male-dominated culture determines and defines a woman's tasks and responsibilities. They evaluate the image of an ideal lady and her conduct using their criteria. These rules help to define a woman's identity. As she is constantly reminded of her tasks, she begins to doubt her original identity and objectives, and she becomes

an object carrying out patriarchal society's ideological rules. Goribi stays concealed under the veil, waiting for him to return. He has relationships with prostitutes and gays and goes about his business. The Veil (Ghunghat) is a storey about how early weddings create new problems and can be destructive or even fatal not only to the child bride, but also to the young man whose future is jeopardised for the sake of marriage, when he could be pursuing his career. The stigma that lone women experience is shown in another short storey by Ismat *A Morsel* (Niwala). In modern society, single women occupy an uncommon position. They elicit interest, sympathy, disappointment, juicy gossip, and hatred in equal measure. The stereotype that a single woman lives a life of solitude and sadness is untrue. Marriage and family are commonly thought to be the fulcrum of a meaningful life, and that their absence must have occurred as a result of a disaster. It looks at how society views unmarried women. It focuses on people's prejudices and prejudices towards unmarried women, even if they are independent and capable of providing for themselves. 'Niwala' is the storey of Sarlaben, a woman who works at a hospital and enjoys her profession. She is admired and respected by everybody.

Another Ismat Chughtai storey, *The Wedding Suit*, takes us into the streets and lives of Muslims in Uttar Pradesh. It is primarily concerned with the lives and interests of the local families. By marrying-off daughters at the right age, it emphasises a family's struggle to find a respectable spouse. Chughtai's other storey is *The Eternal Vine* (Amarbel). Chughtai demonstrates via such examples that marriages in which women have few options are less successful and tougher to sustain. The storyline of *The Rock* (Chattan) focuses on the premise that gender differences begin shortly after a child is born. What a girl wears, how she acts, and who she marries are all decisions made by her parents. She is never allowed the freedom to choose her own path. A patriarchal culture inhibits a woman from realising the freedom that comes with self-sufficiency. "Women are never seen as self-sufficient beings," says the author (Beauvoir 26). *The Rock* (Chattan) makes a similar point about how males who hold the hegemonic position in the

family hierarchy determine society's rules and behaviours, which women must accept.

Ismat Chughtai's Different Approach

Chughtai cleverly stresses a woman's impotence against societal laws through Sarlaben's character. Sarlaben used to dress plainly and modestly, as if he didn't want to draw anyone's attention to himself. When a strong lady like Sarlaben is depicted enticing a man on the bus with her beauty, the storey takes a completely different turn. Ismat Chughtai is perplexed as to why a perfectly content single person is coerced into marriage. She raises awareness of an age-old religious practise that enriches society's males while ignoring the women who are used for men's sexual gratification through her work. Ismat Chughtai has the ability to discover and criticise the evil in society while also presenting it in a thought-provoking manner. Her abrasive compositions provide a powerful message to the listener. She does an outstanding job of emphasising the immense social pressure on young unmarried women to marry-off. A woman who is not married is depicted in a pathetic light. A good career or financial independence do not outweigh the advantages of marriage for a woman. In a patriarchal society, marriage functions as a compass that guides a woman's life. Ismat Chughtai conveys the image and life of an unmarried woman in her writings, and she really raises worries for her readers. Furthermore, the stories she narrates are timeless and may be applied to any time period in which gender inequality is still present. Chughtai raises a vital point with this simple storey: why is marriage the sole option for a woman, rather than independence and acceptance? *The Morsel* depicts Ismat's transition from the traditional setting of her stories and novels to the stories and characters of working-class Bombay.

Conclusion

In stories like *The Rock* (Chattan) and *The Eternal Vine*, Ismat depicts men who abuse the power that society bestows on them to rule over the women in their life (Amarbel). The common thread that runs across

all of the stories is how men exploit women in their daily lives. They abuse women and exploit them for personal gain, disregarding their sentiments. A man steals something precious from a woman in every storey, whether it's her body, her emotions, her career, or something else different. The exploitation is carried out to such an extreme, according to Chughtai, that it continues after the storey is over. Chughtai reveals the weaknesses in the system that empowers men over women. Chughati argues that a woman's body is primarily utilised and abused by a male in stories like *The Rock* and *The Eternal Vine*. She also emphasises that society's conventions and rules are usually used to harm women and very rarely help a woman reclaim her dignity. The women in Chughtai's books range from fully domesticated ladies, who are regarded as the model of traditional womanhood to single working women. The heroines in Chughtai's work are the most realistic depictions of real-life women whose marriages and ambitions do not coincide and instead become a climax of their respective aims. Her sculptures have a dark tone to them, yet they also have a brilliant vein running through them. Finally, all of Ismat Chughtai's heroines share a desire to live life to the fullest and to realise their dreams and objectives through the age-old institution of marriage. Even if marriage fails to deliver the love and respect these women require, they remain hopeful and optimistic.

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Analysis of Prison as an Image of Freedom in Benyamin's Goat Days

Rince Raju

> like two defeated men, Hameed and I stood for a while in front of the small police station at Batha…….
>
> How many days did we walk through the vegetable market, the fish market and busy streets hoping to get arrested? Many a muthawwa went past us, not one stopped us. Many a policeman came across us, none checked us. What's more, we even loitered near mosques during prayer times without going in to pray. We tried it at several mosques and during different parts of the day. Still no one noticed us.
>
> One day, I even deliberately tripped on a policeman's foot. Instead of questioning me, he lifted me up, apologized profusely in the name of Allah and sent me away. Why is it that even misfortune hesitates to visit us when we need it desperately? (Goat Days 5)

The opening of the novel, Goat Days mentioned above shows how eagerly Najeeb and Hameed wants to get arrested and be in the prison. Here the image of prison diverts from its conventional connotation. Throughout in the life of Najeeb as a diaspora the outer society emerges as a prison because of the isolation, slave like treatment, inhuman attitude, mental torture, social degredation etc. Whereas the prison gives him a better realm to lay his head down and to have a free sleep. In comparison prison provides him freedom than the society outside. Goat days portrays the life events of Najeeb, a migrant from Kerala to Gulf. Rather than the success stories that we hear of Gulf malayalis the author Benny Behnan aka Beyamin portrays the life of marginalised migrants who are supposed to lead a hell like lives in the host society. As I have mentioned before the narrator, Najeeb Muhammad along with his

companion Hameed tries to enrol himself voluntarily into a large country prison called "Sumesi" prison. In Sumesi prison the blocks are divided on the basis of nationality. *One block for each nationality—Arabs, Pakistanis, Sudanese, Ethiopians, Bangladeshis, Filipinos, Moroccans, Sri Lankans and then, finally, Indians. Most of the Indians were surely Malayalis. Naturally we were taken to the Indian block* (11).

The 'identification parade' and 'day of embassy visit' in the prison was the day of despair and hope for the inmates. In this 'restricted space' the condition of migrant labourers from various nations are given voices by the through his novel. Most of them bear the scars of a traumatic past, and an unknown fear of a ghastly future that awaits them. Like many of his fellow Malayalis Najeeb also dreamt of travelling to Gulf to revise his economic condition, after getting married. There were countless employment opportunities in the "oil kingdoms" (35). The employment opportunities offered by his native country were limited and much below his expectation and like most of the others Najeeb was also forced to migrate. He thought, "Can one go hungry?" (35), and pledged to travel to Gulf to undertake better livelihood opportunities for his family. He mortgaged his house, his wife's jewellery, borrowed money and boarded the "JayantiJanata" (39), train from Kayamkulam to Bombay. Najeeb was accompanied by a young fellow Malayali boy named Hakeem. On landing in Riyadh Najeeb cheerfully exclaimed, "City of dreams, I have arrived. Kindly receive me. *Ahlanwasahlan*!"(43). But the story written by fate was another.

Najeeb and Hakeem are forcibly transported to a goat shed (masara) in an unfamiliar desert landscape by a stinking local Arab. It was not the reception he expected, it was not the city of his dreams. The arbab's torturous behaviour melted all the courage and strength of Najeeb gathered from his life before.

> "From that moment, like the maniyan fly, an unknown fear began to envelop my mind. An irrational doubt began to grip me, a feeling that this journey was not leading me to the Gulf life that I had been dreaming about and craving for." (52)

The in hospitable treatment that the narrator receives at the hands of the man who abducted him from the airport, locally known as 'arbab' was extremely annoying. In desperate agony Najeeb surrenders all hopeof any generosity from his *arbab*. The word *'arbab'* is a Persian word meaning "master" or "owner". In the prison the inmates used to get food at regular intervals but in the masara the arbab was very less concerned of the food and basic needs of Najeeb. He remembered all the stories about mighty Arabian hospitality received by his precusers.

> "Is this the legendary Arab hospitality that I have heard about? What kind ofarbab are you, my arbab? Don't deceive me. In you rests my future. In you rest my dreams. In you rest my hopes." (59)

The misery of Najeeb's life intensified day by day. He was introduced to the hostility of his *arbab* when he displayed his authority over Najeeb by means of his binoculars and double barrelled gun. He used his binoculars to captivate the labours who tried to flee from his vicinity, and the gun was used to kill them if they tried to raise their voice. Both these objects terrify Najeeb to such an extent that he succumbs before his *arbab's* brutal whims. In that "sterile wasteland" (74), his meals routinely comprise of *khubus*, an Arabian bread, milk and water. There were restrictions on sanitation due to dearth of water. He cleaned himself with stones after defecation. Najeeb angrily asserts that, "*I had never faced such a predicament in my life….The harshest for me was this ban on sanitation*" (78). He was being physically reproached by these regulations. It was in wake of these bitter circumstances that Najeeb pondered over the look of the camels living in the shed. He says, "*I would like to describe the camel as the personification of detachment*" (79). He realized that anxiety and worry would only endanger his life, and it was only his urge to survive that gave him the courage in face of adversity. From here on he devlopes an adjustment strategy to lead a life in the unusual living condition.

Najeeb lived isolated from other people in a 'masara' a place he understood to be a goat shed. He verbalizes his plight by saying that, "*I lived on an alien planet inhabited by some goats, my arbab and*

me" (125). To him all human company was forbidden, and he could only interact with the goats around him. He gradually develops a strong familial bond with the goats. He named the new born goat Nabeel, the name he had picked for his own unborn son. He identified the goats by assigning them the names of people whom he knew in his native land such as Indipokkar, Ammu, Kausu, Lalitha, Ragini and many more. He also assigned human characteristics to these goats who shared his loneliness. He scolded the goats, cuddled them and adored them like his family. In an incident in the novel Najeeb embraced the sheep to shield him from extreme cold and confessed that, "*I spent the winter as a sheep among the sheep*" (140).

Later when his *arbab* locks him in a *masara*, Arabic for goat shed as used by the narrator, he survives by consuming "unhusked wheat" that belonged to the goats. It was at this moment tha the realized that, "*By then I had indeed become a goat*" (150). He empathized with the goats and other animals around him to such an extent that when young goat Nabeel was castrated Najeebtoo lost his manliness. He surprisingly states that, "*I haven't yet figured out that mystery of how my virility vanished with that of a goat's!*" (115).

The protagonist is an alienated character amidst the harsh desert environment in the conventional a prison. He calls himself an "orphan's corpse", when he cannot withhold his anguish. Even the enticing serenity of the desert sunset cannot fetch him any solace, on the contrary it arouses in him extreme sorrow and longing. He vents his agony saying that, "One of the greatest sorrows in the world is to not have someone to share a beautiful sight" (159). He is a lonely man who has no control over his life. He surrendered all hopes of freeing himself and agreed to stay with animals as one of them. Najeeb had left home for making money in Gulf, but very soon he learned that his aspirations were nothing more than a mirage. His dreams were dismembered, and his life was ruined by the detrimental treatment he got in that forsaken Arabian desert. It is not very often that he craved for home, but whenever he did, it drained him of all his happiness. He says in a sort of confessional mood that, "*At such moments, I could truly comprehend the meaning*

of nostalgia. It is a craving. An acute craving that makes us hate our present condition. Then, that craving takes the form of a crazy urge to rush home . . .” (146). He reflects on the feeling of nostalgia as he experienced it. He gives it his own definition and his own meaning.

Najeeb fervently desires to survive. He believes in fighting for his survival. A different approach is introduced by Najeeb in the sphere of diaspora study, where the migrant does not long to return to his native land as is often the case. On the contrary the protagonist here tries to chalk out ways that would guarantee his survival. He maneuvered ways to survive and preserve his sanity. Najeeb was unable to communicate with his *arbab* or the “scary figure” (81), because they spoke languages he did not know. The “scary figure” was a weird looking man who like Najeeb served the arbab. This lack of communication fuelled Najeeb’s adversity. Though by means of non-verbal gestures he tried to communicate, yet he failed to fetch his master’s generosity. He learnt certain Arabic words, *arbab, masara, khubus, mayin*, and a few more.

Though later he admits that, *“If an Arabic expert among you asks whether the pronunciation and meaning of the words that I have tabled here are correct, I can only say I do not know”* (97). This makes it very clear that Najeeb learnt the words as he heard them without focusing on their linguistic authenticity or correct usage. He philosophizes on one occasion saying that, *After all, Compassion doesn’t require any language* (61). The novel ends on an optimistic note when Najeeb is selected for deportation to his Home land India.

The prison like experience experienced outside the prison is not the rarest in the globalised world. with the emergence of globalisation it is believed that the world order has changed and expansion or removal of borders happened. But in reality it actually restricts the space of migrants as happened in the life of Najeeb. And we won’t hear stories similar to Najeeb’s because the are silenced and numbed by the fear overwhelming the psychology of these people. And the resurrection of these life stories only occur through the authors like Benyamin. Otherwise these reality will remain in bars.

And also much and more attention is required towards the life migrant diaspora by the native country. They are vulnerable amidst the host culture and are directly exposed to torture. The law of the land may be entirely different for the migrant, the language could be different, the religious rituals may not be supported by the host society, similarly many challenges are there to face for a migrant beyond borders. Many writings in this area is required to bring out the harsh reality encountered by Indian Diaspora in other countries. For the purpose Benyamin has opened a way, and hope it may inspire many other authors to follow him on this endower.

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Brontë Sisters: Reservoirs of Humanism and Modernity

Salia Rax

The Brontë sisters deserve commendation for being a prodigious trio, who lived far ahead of their time and could carve their own niche as Victorian novelists of great renown during a period when women were denied personal freedom, education and adult franchise. The paper attempts to throw light on the strong humanistic and unconventional but refreshing voices of modernity raised by these writers who questioned the patriarchal norms of the Victorian society as young women writers of meager social exposure. The study highlights the emergence of the new woman who is free, enlightened, liberated and strong enough to voice her opinions and raise objections against the society which resists parity.

A re-reading of *Jane Eyre* by Charlotte Brontë, *Wuthering Heights* by Emily Brontë and *Agnes Grey* and *The Tenet of Wildfell Hall* by Anne Brontëin light of the twenty-first century social and literary climate will leave readers with newfound appreciation for the amazing narrative skills, style, diction, worldview and pro-active perspective that foreshadowed the rise of the feminist movement. The fact that these novels were written by three young women who lived a reclusive life under the care of their father and aunt in a parsonage makes the extent of their achievements all the more intriguing. It is interesting to find the ascendancy of two prominent strains in the novels of the Brontës: Humanism and modernity. Humanism is a belief in the value, freedom, and independence of human beings. In "The Origins and Future of Humanism" A.C. Grayling emphasizes the dignity of man and its perfectibility and stresses the adequacy of education for women as well as men, and holds that the goal of education is to mould a well-

balanced individual with all his capabilities fully developed .According to a humanist, opines Grayling, all human beings are born with moral values, and have a responsibility to help one another live better lives. Therefore Humanism emphasizes reason and science over scripture (religious texts) and tradition, and believes that human beings are flawed but capable of improvement.

An intensive reading of the novels of the Brontë sisters unveils the humanistic traits in the principal characters of the trio in abundance. The complex characters struggle against each other and against the cruelties of fate until their ultimate victory through suffering. In the end, the heroine of these humanistic plots always wins through a combination of determination, honor, and the help of friends.

The role of their father, Patrick Brontë (1777–1861), an Irish clergy man who held a number of curacies: Hartshead-cum-Clifton, Yorkshire, which was the birthplace of his elder daughters, Maria and Elizabeth (who died young), and nearby Thornton that of Emily and her siblings Charlotte, Patrick Branwell, and Anne is commendable. In 1820 their father became rector of Haworth, remaining there for the rest of his life. The life of the Brontës was greatly affected by the death of their mother in 1821, and the children were left very much to themselves in the bleak moorland rectory. The children were educated, during their early life, at home, except for a single year that Charlotte and Emily spent at the Clergy Daughters' School at Cowan Bridge in Lancashire. In 1835, when Charlotte secured a teaching position at Miss Wooler's school at Roe Head, Emily accompanied her as a pupil but suffered from homesickness and remained only three months. In 1838 Emily spent six exhausting months as a teacher in Miss Patchett's school at Law Hill, near Halifax, and then resigned.

An isolated, painfully shy woman, Emily Brontë wrote one of the most distinctive novels in literature and some of the greatest poetry. Her character and life are as singular as her book.She preferred the company of animals to people and rarely travelled, forever yearning for the freedom of Haworth and the moors. She had unconventional religious

beliefs, rarely attending church services and, unlike the other children, never teaching in the Sunday School.To keep the family together at home, Charlotte planned to start a school for girls at Haworth. In February 1842 she and Emily went to Brussels to learn foreign languages and school management at the Pension Héger. Although Emily pined for home and for the wild moorlands, it seems that in Brussels she was better appreciated than Charlotte. Her passionate nature was more easily understood than Charlotte's decorous temperament. In October, however, when her aunt died, Emily returned permanently to Haworth. In 1845 Charlotte came across some poems by Emily, and this led to the discovery that all three sisters—Charlotte, Emily, and Anne—had written verse. A year later they published jointly a volume of verse, *Poems by Currer, Ellis and Acton Bell*, the initials of these pseudonyms being those of the sisters; it contained 21 of Emily's poems, and a consensus of later criticism has accepted the fact that Emily's verse alone reveals true poetic genius. The venture cost the sisters about £50 in all, and only two copies were sold.Sharing her sisters' dry humour and Charlotte's violent imagination, Emily diverges from them in making no use of the events of her own life and showing no preoccupation with a spinster's state or a governess's position. Working, like them, within a confined scene and with a small group of characters, she constructs an action, based on profound and primitive energies of love and hate, which proceeds logically and economically, making no use of such coincidences as Charlotte relies on, requiring no rich romantic similes or rhetorical patterns, and confining the superb dialogue to what is immediately relevant to the subject. Unsurprisingly, the somber power of the book and the elements of brutality in the characters affronted some 19th-century opinion.

In *Feminism: A Paradigm Shift* Neeru Tandon claims that the word "Feminism" appeared first in France in the 1880s,Great Britain in the 1890s, and the United States in 1910prior to that time "Woman's Rights" was the term used most commonly (1).The prominent works advocating women's rights were *Her Protection for Women* by Jane Anger (1589)and *A Vindication of the Rights of Woman* by Mary

Wollstonecraft(1791).It is astonishing to know that even multiple decades since the publication of these revolutionary works, the Brontë sisters' bold and self-assertive women were unprecedented and unseen novelties for the readers of their time.

The first novel *Agnes Grey* reveals the thoughts and vagaries of a country girl who nurtures an ardent desire to be a self-reliant woman. Agnes is a foil to all other frivolous women characters such as Rosalie, Matilda, Mrs. Murray and Mrs. Bloomfield who, as products of their time, are diminutive and dainty in stature as well as nature in a gender-biased society. Agnes hails from a close-knit middle class family of strong value system and moralistic upbringing, but the financial crisis caused by her father's ailment leads the family into genteel poverty. The earnest desire of young Agnes to seek the job of a governess to support her family reveals the sensible and realistic nature of the young woman. The novel throws light on the rigid gender roles earmarked by the Victorian society and its vehement disapproval of those who surmount it. The novel *Agnes Grey* begins in a tone of reminiscence, as the protagonist ruminates over her happy childhood spent in the parsonage. The description is a valediction for the importance of a happy childhood in molding a sensible individual. The character of Agnes bears resemblance to the author herself with regard to the secluded life and private education offered to them:

> Mary and I were brought up in the strictest seclusion. My mother, being at once highly accomplished, well-informed, and fond of employment, took the whole charge of our education on herself, with the exception of Latin –which my father undertook to teach us. (4)

The moral strength and personal attributes of Agnes' mother and the affection and paternal care of her father have molded her in life. The novel depicts the conscious emergence of a young woman from her comfort zone to find her own destiny in her life. The elements that equip her for her assertive progression are the strong sense of ethics, moral principles and cultural undertones engraved in her by her parents. The undeterred will power and unflappable nature of Agnes indicate

the buoyant spirit of an enlightened woman who has recognized her inner strength. The novelist mirrors this spirit of hers in the character Agnes:

> I only wished papa, mamma and Mary, were all of the same mind as myself, and then, instead of lamenting past calamities, we might all cheerfully set to work to remedy them; and the greater the difficulties, the harder our present privations, the greater should be our cheerfulness to endure the latter, and our vigour to contend against the former. (6)

The precocious daughter Agnes pleads to her parents to permit her to be a governess to support the family. The resistance of her parents brought forth these words of self-assurance. The determination to prove herself and trust in her attributes makes Agnes an assertive young woman:

> But, mamma I am above eighteen, and quite able to take care of myself, and others too. You do not know half the wisdom and prudence I possess, because I have never been tried. (9)

The desire for liberation and to be self-reliant is reflected in her excited words:

> How delighted it would be to be a governess! To go out into the world, to enter upon a new life; to act for myself; to exercise my unused faculties; to try any unknown powers; to earn my own maintenance, and something to comfort and help my father, mother and sister, besides exonerating them from the provision of my food and clothing, to show papa what his little Agnes could do; to convince mamma and Mary that I was not quite the helpless, thoughtless being they supposed. (10)

The firmness of Agnes' inner conviction makes her a strong woman of integrity. Agnes is intuitive and self-reliant and does not fear or doubt her abilities:

> Whatever others said, I felt I was fully competent to the task: the clear remembrance of my own thoughts in early childhood would

> be a surer guide than the instructions of the most mature adviser. (10)

In chapter two, the conversation between governess Agnes and Tom brings out Agnes's concern for the well-being of the living beings. She reacts against the mole-traps, weasel-traps and bird-traps in the garden. Anne Brontë shows her love for all living beings irrespective of their physical strength and significance on Earth, when she makes Agnes chastise Tom for his unsympathetic expressions towards the diminutive creatures in the garden: "But don't you know it is extremely wicked to do such things. Remember, the birds can feel as well as you; and think, how you would like it yourself" (17). The boy valourized his actions to her, and mentioned how his uncle Robson, his papa and mamma have no resentment against his pranks against these tiny creatures as a wicked act. Agnes fearless and prompt response mirrors her as a spokeswoman for the mute creatures:

> "I still think it is, Tom; and perhaps your papa and mamma would think so too, if they thought much about it. However," I internally added, "they may say what they please, but I am determined you shall do nothing of the kind, as long as I have power to prevent it." (18)

The determination of the governess is reflected in her words "I longed to show my friends that, even now, I was competent to undertake the charge, and able to acquit myself honorably to the end; and if ever I felt it degrading to submit so quietly, or intolerable to toil so constantly, I would turn towards my home and say within myself- They may crush, but they shall not subdue me! 'Tis of thee that I think, not of them" (17).

In chapter six, Tom came running with a brood of callow nestlings in his hand. Agnes reacted and told "I shall not allow you to torment the birds. They must either be killed at once or carried back to the place you took them from, that the old birds may continue to feed them"(17). Mrs. Bloomfield's conviction was the creatures were all created for our convenience. "unshaken firmness, devoted diligence, unwearied perseverance, unceasing care ,were the very qualifications on which I

had secretly prided myself; and by which I had hoped in time to overcome all difficulties ,and obtain success at last"(40). Thus she was dismissed and she sought home. Agnes was in dismay since she couldn't keep her place for a single year, as governess to three small children, whose mother was asserted by her aunt, to be a very nice woman.

I was not yet weary of adventure, nor willing to relax my efforts, I knew that all parents were not like Mr. and Mrs. Bloomfield, and I were certain all children were not like theirs. The next family must be different, and any change must be for the better. I had been seasoned by adversity, and tutored by experience, and I longed to redeem my lost honour in the eyes of those whose pinion was more than that of all the world to me. (40)

Agnes practices the prudence she advocates in her life as a maiden. Chapter Nineteen reveals the willpower and integrity of her mother who boldly disowns her estranged father's fortune in order to vouchsafe the honour of her late husband and daughters. The brave response of her mother is a valediction for her self-respect and pride in womanhood:

> I shall say that he is mistaken in supposing that I can regret the birth of my daughters (who have been the pride of my life , and are likely to be the comfort of my old age),or the thirty years I have passed in the company of my best and dearest friend. (124)

The novel ends with the matrimony of Agnes and Mr. Weston with the consent of her mother in their new home. Agnes portrays a picture of a committed woman who is determined, assertive, intelligent, eloquent and virtuous and successful in her life through her perseverance and hard work.

The second novel *The Tenant of Wildfell Hall*, published in 1848has an equally strong and unique protagonist Helen Graham who steers her life according to her own principles of life. The novel is replete with axioms and thought provoking statements uttered by women characters who question the double standards and disparity they encounter in their domestic life. *The Tenant of Wildfell* attempts to present the truth in literature, and indeed, Anne's depiction of alcoholism and debauchery

disturbed the 19th-century sensibilities. Helen Graham, the tenant of the title, intrigues Gilbert Markham and gradually she reveals her past as an artist and wife of the dissipated Arthur Huntingdon. The book's brilliance lies in its revelation of the position of women at the time, and its multi-layered plot. Rose Markhelm, a clever and pretty girl of nineteen, questions the partiality shown towards the sons Gilbert and Fergus by their mother Mrs. Markham. Mrs. Graham shines as a woman of substance and charm as she leads her life as per the directions of her inner conscience. The questions asked by her and the actions taken by her are unprecedented novel lay bare the double standards and patriarchal norms of the then English society which prohibited a woman from owning material or land possessions on her own. Helen Graham makes a bold decision to forsake her husband and the comfort provided by him for ensuring the proper growth and progression of her son Arthur. She not only establishes her own residence but also means of livelihood through her labour. These are bold moves undertaken by a woman which were unheard of during the period. Helen is depicted as a woman of moral and spiritual integrity who does all she can to save her husband from degradation.

Therefore, the Brontë sisters were path breakers who paved the way for future women writers and writers who favoured gender parity, sustainable environment and well-being. A reading of their novels will bring to light their innate grit, talent and passion to be spokespersons who made the world a better place for co-existence.

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The Psychosocial Study of Xenophobia with Reference to Magona's *Mother to Mother*

Shashi Kant Acharya

The utopian imagination that led to negotiated transformation of South Africa in 1994 was nothing but an imaginative idea. The present South Africa is filled with uncertainties and issues like Xenophobia and HIV. The creative term 'Rainbow Nation' was coined by Nobel Peace Prize Winner Desmond Tutu who was also the chair the country's Truth and Reconciliation Commission. The term denoted the resolved racial issues of the country and stood for the racial diversity of the country. The country which had an oppressive past achieved only the political freedom and not the social or economical freedom. There were many who warned against the impending future of South Africa and Brandon Hamber warned that

It is true that South African society has changed. Power has been ushered correctly into the hands of the majority, overt racism has been outlawed, human rights policies entrenched, a constitutional system that can rival any liberal democracy in the world established and there has been limited socio-economic development. [. . .] Despite these successes, the long-term impact of the agreements made to ensure peace and reconciliation remain uncertain. A highly politicised popu-lation remains trapped in a society of staggering wealth differentials. Those brutally victimised by the security forces have witnessed ruth-less killers and their governmental accomplices walk free in exchange for often-meagre confessions. For some victims and survivors of apartheid, the price of peace has been high (1998: n.p.).

The Post Apartheid brought some inevitable repercussions which were not pondered over by many South Africans. Though the majority came into power but the socio-economic development was a far cry for South

African government. The present paper will try to interrogate the xenophobic environment which was nurtured by many power hungry politicians. Phrases like 'Kill the Boer' and 'One settler one bullet' became the popular utterances by the victims of Apartheid government. These slogans and songs were popularised by artists and politicians. The challenges that Post Apartheid South Africa faced were translated into literature by many writers of the country. Many writers of Post Apartheid society have written extensively about economic inequality, identity reconstruction and trauma.

The hate always straddled in South Africa from violence perpetuated by apartheid system to the murders of Post Apartheid state. The Afrikaner always wanted to be superior and considered themselves to be fit to rule the blacks..The prime example of hatred of the white towards the black can be seen by the symbolic head monument of Strijdom. Strijdom who was once the prime minister of South Africa and someone who supported Apartheid still finds a place as monument in the centre of Pretoria city. He believed that 'if the white man cannot be ruler he loses his identity'(Daphane, cited in Rosen, 1992, 4). The head of Strijdom, which is placed in the centre of Pretoria is nothing but an indication of the authority of Apartheid state and supremacy of whites over blacks. The monument is also remembered as the place where a right wing Barend Strydom killed eight blacks and maimed fourteen Black people on 15th October 1988 and attempted to start the third Boer war. The incident itself is a study of psychosocial theory that how a site of or a symbol of oppression can become a site of violence. As the monument of Strijdom becomes a space which inspired violence in the same way the slogan 'one settler one bullet' also inspired black people for perpetuating violence on whites in the New South Africa. Words and space are not away from political ideology of a country. As Soja quotes Lefebvre in his book:

> Space is not . . . removed from ideology and politics; it has always been political and strategic. . . . Space has been shaped and moulded from historical and natural elements, but this has always been a political process. Space is political and ideological. (Soja 89)

Space and Identity are inter-related and inter-dependent. Space constructs the identity of the citizens. 'Grounds of identity' (Dixon and Durrheim 32) makes citizens feel belongingness to the place and also a legitimacy to perform the social practices. Before legitimising this the above statement that it proves to be a risk if you give all the responsibility of actions to a monument or place. It gives a free hand to people whose actions are violent and so they can legitimise their actions by making a space responsible.

South Africa has always been a country which idealised its leaders. White people idealised the presidents of Apartheid time and Blacks idealised Nelson Mandela and ANC together. One could find progressive white people criticising Apartheid state and its leaders but It is very difficult and is almost considered a taboo to say anything against Nelson Mandela and ANC. Respecting Nelson Mandela's wisdom, patience and political acumen is a different thing and critically evaluating his stand and politics of ANC is a altogether a different thing. Present South Africa is inflicted with violence and economic inequality and one needs to question to policy and politics of the state. Violence is legitimised by the political slogans and songs. The slogan like 'one settler one bullet' which was a protest slogan to counter white supremacy becomes a slogan to inspire violence. The song 'Kill the Boer' which was sung by Julius Malema, African National Youth Congress Leader and president of South Africa, Jacob Zuma can be seen as a way to legitimise the violence perpetuated by blacks on white farmers.

The present paper will discuss xenophobia and its probable reasons in South Africa. The paper will also take references from Sindiwe Magona's Mother to Mother and other South African novels to come to conclusion about xenophobia as a psychosocial problem. Xenophobia, broadly a term used for hating the 'Other'. Sindiwe Magona, JM Coetzee, Nadine Gordimer and John Conyngham are some of the South African writers who worked on Xenophobia in their various novels.

Xenophobia is difined as a hatred towards foreigners or strangers.This strangeness can come from colour, habits, dressing, nationality and

culture. Xenophobia in South Africa is not limited to hatred of blacks towards white, it also included blacks hating black people who are from different country, from different culture and from different linguistic background.The novel Mother to Mother by Sindiwe Magona is an epistolary novel in which The mother(black) of the murderer writes letter to the mother(white) of the victim. The novel is a fictional account of reality. Amy Beihl was an American scholar who came to South Africa for anti-Apartheid movement but was brutally killed by young black boys in their township. The novel is filled with the horrifying application of Apartheid laws and how Apartheid changed the fate of black people. As the paper has already shown how a monument can be a symbol of claiming one's supremacy, the same applies to the place and space one lives in.The psychology of children depends on the space they live in and the environment they are brought up. The novel is centred around the place named 'Guguletu' which constructs the identity of the people who live in it. The novel describes the place as:

> ". . . a tin of sardines but the people who built it for us called it Guguletu, Our Pride. The people who live in 'our pride' call it Gugulabo- Their Pride. Who would have any gugu about a place like this." *(*Magona 27)

The place itself is not a suitable place to live. The psychology of the children who live in such places is constructed and moulded by the places. These children learn to hate from their childhood. Their place makes them remember that they are 'Other' in the country. The society in which one lives helps in defining one's perspective. The children who live in such societies are prone to become criminals and murderers. The children who deserved education became part of the student politics and could never study. Mxolisi who is charged with the murder of Amy Beihl became a part of a students' gang.

'These children went around the township screaming at the top of their voices: LIBERATION NOW, EDUCATION LATER! and ONE SETTLER, ONE BULLET! And the more involved in politics he got, the less we saw him here at home' (Magona 169).

The time when Amy Beihl was murdered was the time when African National Congress wanted to uproot the Apartheid and first democratic elections were about to be held in the country. Slogans and political speeches were dominant among the young children. The slogan 'One Settler, One Bullet' was one of such slogans which inspired black people to resist the power of Afrikeners. Every single slogan and monument inspire people take up the arms. The story revolves around the mother, Mandisa and her children. Mxolisi, her son who is held responsible for killing the white woman had a different breeding than the white boys. He was never given proper education. Even the hatred for the white people was inculcated into them. Parents of the children always cheered them for stoning the cars of the white people. The children grew up in the atmosphere where whites were called dogs because of their parents' experience. Children started burning white people houses and their parents always cheered them for that. This violence taught to them to hate. The experience of the past could never teach them love but spread hatred against white people and the apartheid government.

The paper can be concluded by accepting the effects of monuments and places in constructing citizens' identity.One has to accept also this fact that the actions of people cannot be responsibility of the monuments and places only. These monuments and places may only help people or inspire people to translate their hatred into actions. The term Xenophobia has psychological and social occurrences of the past behind itself. At the end one can say that South Africa after political indepedence and after blacks coming at the centre of national politics, racial and social problems of the country are still a matter of concern.

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Behrouz Boochani's *No Friend but the Mountains*: an Odyssey of Silence and Resistance

Snehlata Tailor

The spectacle of people without home and shelter without nationality and sense of rootedness makes headlines of the world news almost every day. Many of such people do not survive the struggle, and meet their end due to various causes. The writer, journalist, filmmaker, poet and novelist Behrouz Boochani's memoir *No Friend but the Mountains: Writing from the Manus Prison* provides a detailed and very vivid account of the journey of such people who have to leave their lands due to war ravages and launch on the Odyssey of extreme inhuman affliction in the Pacific Ocean.

Behrouz Boochani basically belonged to the Kurdish region in Iran. He calls himself a child of War the Kurdish community of Iran happens to be situated on Iraq and Iran borders. This region is not self ruled and the uncertainty remains regarding the safety of Kurdish community residing in the area. The region is all the time suffering war between the surrounding countries like Syria, Iraq, Iran and Turkey. Behrouz has given account of the situation of that region in following words:

> My earliest childhood memories are of warplanes ruthlessly raiding the skies. Warplanes splitting the sky over a village nestled within forests of chestnut oak trees; my earliest childhood memories are of the fear that ran deep within our bones. (Boochani 167)

During his stay in Kurdistan, he used writing as a form of resistance and wrote many articles on Middle-East politics, minority rights and the survival of Kurdish culture. (Wiki) He co-founded the Kurdish magazine *Werya* which he regarded as his most important work. This magazine

infuriated the Iranian authorities due to its political and social context. In February, 2013, the offices of the magazine were raided and 11 of Boochani's colleagues were arrested. He was not in the office that day and he went into hiding for three months. On 23 May 2013 he fled Iran and made his way to Indonesia via South East Asia. The memoir by Boochani provides an account of his journey from Indonesia to Australia. The opening chapter of the book is marked with the prevailing insidious situations that surround the lives of hundreds of asylum seekers including the writer himself. He left Jakarta's Kalibata city along with other passengers in two trucks. Boochani reflects how the news about the sinking boat carrying asylum-seekers mark the headlines almost daily and so how his destiny was hanging between life and death. With the hope of going to Australia, they risked their lives and stealthily got smuggled into the boat from Jakarta. The need to be silenced to avoid any risk of being caught by Indonesian police marked their entire journey. As Boochani describes:

> No-one utters a sound. The Sri Lankan baby silently clings to its mother's breast – gazing but not feeding. The slightest sound or cry could ruin everything. Three months of wandering displaced and hungry in Jakarta and Kendari. Everything depends on silence. (Boochani 25)

Boochani observes how silence becomes a survival strategy during his entire struggle from Indonesia to Manus prison. This not only helps in to face the extreme tortures of the guards and officials but also provides the spirit to reflect and observe and consequently to register his experience and resistance in form of writing. Boochani's entire odyssey on the Pacific ocean and his life in Manus prison reveals him as a silent being and a profound thinker with very observant eyes. He gives accounts of various instances of how silence works in the lives of the refugees like him. The instruments inflicting silence are "the cage, high walls, wire fencing, electronic doors, cctv cameras". The constant surveillance on their activities within the confines of wire fences dooms them to acute silence. The effect of silence is vividly conveyed in the description of a youth. As Boochani writes:

> A dark face – dark, almond-shaped eyes – thin arms, delicate arms of a youth who has just reached maturity. He looks like he could've been a Rohingya from Myanmar. They have separated him from his friends. His silence injects one with a heavy despair, the kind of despair associated with Diaspora, a despair associated with exile. (Boochani 68)

Before their final sojourn in Manus prison the officials very strategically induced fear and silence among the asylum seekers by forming a horrid image of Manus Island in the minds of the refugees. They were told that Manusian people are cannibals, and it can be life-threatening for them to have any interaction with them. The same strategy was adopted with the Manusians who were given the impressions regarding the refugee that they were violent criminals caged there due to the extremity of their crimes.

Their arrival on the airport from where they were to be taken off to Manus Island also evokes horrible images as Boochani narrated that the spectacle of the journalists with their cameras was created to incite fear for the people who intend to come to Australia seeking asylum. When Boochani was allotted a number that was MEG 45, this propelled him to think about the horrible happenings of the Holocaust which reduced the lives of people to just numbers. Here Boochani relates how the filthy political strategies perpetuate the Holocaust like situations in various guises. The situation of the refugees is no better than those of the victims of German Holocaust. He narrates:

> I have been made an example. They gaze at me, witnessing my appearance, witnessing the way I look right at this moment, witnessing the two officers dragging me like a dangerous criminal. However and whatever anyone understands Australia to be, they would despise Australia regardless. I have been degraded in no uncertain terms. The mood infused with sorrow . . . it is weighing down on me. I take a few deep breaths, trying to breathe some dignity back into my spirit. (Boochani 77)

Boochani uses the term "Kyriarchial system of governability" for the presence of rules and afflictions in the camp. He observes that this system instigates to create hatred among the people on the basis of their differences. He describes:

> The principle of the Kyriarchal System governing the prison is to turn the prisoners against each other and to ingrain even deeper hatred between people. Prison maintains its power over time; the power to keep people in line. Fenced enclosures dominate and can pacify even the most violent person – those imprisoned on Manus are themselves sacrificial subjects of violence. We are a bunch of ordinary humans locked up simply for seeking refuge. In this context, the prison's greatest achievement might be the manipulation of feelings of hatred between one another. (Boochani 91)

People are not allowed to play games or to spend some time that may give some solace to their oppressed minds. The Kyriarchial system imposes prohibition on any such activity so that the victims may be driven to insanity. The effect of the loneliness is evident in the following poetic lines:

> I am alone /
> Surrounded by human traffic passing in all directions /
> Arriving . . . departing . . . and over again /
> A cycle of absurdity and bewilderment /
> Totally lost /
> I am like a wolf that has forgotten it is a wolf /
> I retain only a perspective /
> That tender sense, that tranquil intuition /
> That flame within my being /
> When someone violates my solitude, I carry the hatred in my veins. (Boochani 93)

In such condition of despair, for Boochani, writing becomes a survival technique to overcome the suffering. It was very difficult to find moments of Solitude among the traffic of people in such closely confined spaces. He reflects how the refugees are captive of their past life. In the moments

of solitude, they revisit their past memories which have caused him to be silent. This silence originating from their past pervades through their presence and seems to block any chance of light in the future engulfing everything within its periphery of the existence. The prisoners could feel the sense of domination everywhere. This domination causes horror and stifles any chance of hope. As he narrates how a "heavy and all-encompassing silence lingers at the ends of the prison; this is the only sanctuary for an emaciated prisoner". (Boochani 103)

The very architecture of the building is designed to disappoint any chance of escape from the insidious insanity caused by the camp. Moreover, the presence of tropical insects, especially mosquitoes, becomes another form of torment to their existence. The officials on the other hand use the fear of Malaria to bring the people under their control. They force them to line up for taking pills. This is also a form of surrender to the dominance of the system. The filthy and suffocating atmosphere of the camp is described by Boochani in following lines:

> The atmosphere is suffocating. It's better for one to live among the rubbish than to live in a place that smells like this. At least on a mountain of rubbish it's always possible for a fresh breeze to blow. Or for new rubbish to bring different smells. But in a pig pen the smell is rotten. It decays. It's intoxicating. Dizziness and insanity settle into the mind. (Boochani 112)

The fear and silence the inflicted by the Kyriarchial system is very strategic. The whole construct of their policy regarding the distribution of food, scheme of the rooms, the toilet rooms, the medical room, the telephone facility is aimed to induce hatred and animosity among the people and to defile any chance of their togetherness to resist the Kyriarchial forces. Boochani recounts how the entire system conspires with one objective "returning the refugee prisoners to the land from which they have come". By instilling perverse and sordid habits in the Prisoners they conspire to gain the support of the mainland citizens of Australia.

Prisoners are forced to starve and this starvation serves the purpose of controlling the people psychologically. Boochani gives a very accurate observation of this strategically way of the authorities. He opines that people are expected to behave like cows, to not ask any question, to not show any resistance, to completely submit to the rules and regulations in order to get food. The distribution of cigarette among the prisoners also serves a specific purpose of controlling the mind and forcing them into submission. As Boochani narrates:

> The system is so intelligent and experienced that it uses cigarettes as a tool when it wants to resolve a crisis. It can always use this tool against the prisoners. Or it uses it to drive recalcitrant prisoners to surrender their cause, give up their resistance to the rules and regulations. (Boochani 142)

Boochani cites some incidents when a person whom would he has named as "the Father of the Months Old Child" wants to use telephone to talk to his own father who is on the death bed. But he is not allowed even after an outburst of his anger and request. He is left with no choice but submission before the cruel forces. Even his friend called "the Man with a Thick Moustache" who had initially showed anger and strength in registering resistance against the authorities had to submit. There are some other instances when people from all compounds of prison join the rebel against the jail authorities. Many violent happenings take place but the result is nothing but more suppression of prisoners and also deaths of some. A very ironical situation is created in the lives of these refugees who had fled their original places due to the war like situation but now in the detention camp the same war like situation looms over their existence. As the following lines reveal:

> The prison again swallows up hundreds of men, contains their heavy steps as they walk, and constrains their sunken shoulders. The place is like a land of ghosts, an abandoned territory, a former battlefield. Once upon a time a war took place here. (Boochani 218)

After a burst of futile resistance they are again doomed to be silent and submissive.

Boochani's memoir proves to be a powerful medium to show resistance against cruel government policies and systems which dictate lives of millions of asylum seekers. His writing from the Manus prison did not only bring forth the realistic account of the tortures which the refugee prisoners face but also draw attention to International agencies to take necessary action. Consequently, The Manus Island Regional Processing Centre was declared illegal by Papua New Guinea in 2016 and closed in October 2017.

Boochani has brought it to the surface, the filthy strategies employed by Australian government to defy the efforts of anyone entering in Australian territorial space. His book reveals the guised ways of governing powers to instill fear and silence by intimidation. Through a vivid account of the happenings at the Manus prison, Boochani could reveal how democratic States which claim to be the parties of Geneva Refugee Convention 1951, are evading the responsibility to protect the refugees who are in their territory in accordance with the terms. Boochani was also successful to project the image of asylum seekers in a new light. It is a general trick of the governments to cast the image of asylum seekers in a horrible manner so that the political leaders may gain support for their policies. In this context, Boochani's writing plays a significant role by revealing the humanistic concern, by appealing sympathy and compassion for these people.

The text also acquires a sort of therapeutic value for the writer who was surrounded by the environment that bred insanity. It was a form of escapism for him to avoid the suffering to which his existence was doomed. As he has explained:

> I learned there were practices of escape. Necessary practices of escape, signifying practices. Practices of escape that reform real-life encounters into fantastic scenes and incidents, reformulate reality in the most brilliant of ways. (Boochani 168)

Imprisoned in a system from which no escape is possible, writing becomes a tool for momentary emancipation. It helps him to retain the dignity of being a human amid humiliating forces, working constantly to

dehumanize him both physically and mentally. In the context of contemporary scenario of refugee problem around the world, Boochani's work appeared as an invaluable piece of writing. With his effect in narrative technique Boochani is able to offer an unprecedented glimpse into the struggles of refugees and the risks involved into transnational human movements. These asylum seekers are often susceptible to be viewed with negativity. But Boochani's writing evokes powerful images and provides a deeper understanding about the motivations and frustrations attached to search email in immigration. In his article on Boochani's memoir Patrick Kaiku has reflected:

> *No Friend But the Mountains* is informative not only in its appreciation of the plight of traumatized people seeking opportunities outside their home countries but also in its damning condemnation of the reactionary immigration policies of the countries in the region. (Kaiku 463)

Boochani's writing from the restricted of Manus Prison helped him to write his pwn freedom. It was only through the text messages that he could convey the material of the book to Moones Mansoubi, a refugee advocate who arranged the text into PDFs. In his forward, the translator Richardson reflects how "Behrouz Boochani's revolt took a different form. For the one thing that his jailers could not destroy in Behrouz Boochani was his belief in words: their beauty, their necessity, their possibility, their liberating power". (Boochani 6)

Through this powerful instrument Boochani was able to defy the authorities which according to Richardson went to extreme cruelty. Thus Boochani became a mouthpiece for voicing this to the world. Beyond the reach of any media, the Manus Detention Camp finally got its journalist in Boochani who justified his role with much success in attracting the world towards "Australia's crime". Patrick Kaiku rightly says:

> A daring feat in and of itself, the publication of No Friends but the Mountains was an act of defiance against the security measures

aimed at silencing any form of narrative about detainees' experiences in the Manus Detention Camp." (Kaiku 465)

Boochani also recounts the story of War torn Kurdish region in Iran. He narrates how people seek refuge in the mountains surrounding to their area. These mountains help them escape the brutalities of War and embrace them like friends. This narration reveals the level of the degeneration of human beings when people find friendship in the wilderness while the so-called civilized authorities perpetuate the filthy politics of War and destruction.

Boochani's effort to voice his concerns through writing presents him as a very optimistic person who remained unmoved by the unsettling anxiety around him. And this proves to be a successful instrument for Boochani to cope up the instigating forces. Thus he was successful in achieving freedom. On 24th July, 2020 the New Zealand government granted a Refugee status to Behrouz Boochani, allowing him to stay in the country indefinitely and to apply for residency visa. On that day it was also announced that Boochani had been appointed a senior Adjunct Research Fellow of the University of Canterbury.

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Normalization of Surveillance Culture through Contemporary Film and Web Series: A Study of *Mardaani* and *The Family Man 2*

Meenal Choudhary and Devendra Rankawat

"BIG BROTHER IS WATCHING YOU" (Orwell 3). This quote is enough to introduce the surveillance culture prevalent in the society. Derived from the French, surveillance means to watch over. This watching over is done on another individual or group of individuals or institutions simply to ensure their safety or to keep a check if they meet a certain standard of behavior. Generally, it is used both to protect and control; the most common methods are monitoring physically or electronically. Also, what people know about the ways of surveillance is largely determined and directed by mass media representations. Mass media for the general public also becomes a window into new surveillance strategies. People are more likely to receive information about different surveillance practices from imaginary depictions of life than from academics. Perhaps, mass media have a significant role in getting people familiarized with various developments.

Moreover, surveillance-themed narratives have become quite a trend in recent years where narratives are constructed around surveillance technologies in films and serials. Events involving different kinds of surveillance have been utilized by monitoring through mobile phone tracking and security cameras in films based on crime and nationalist themes. "We are monitored aerially and internally; from satellites to smart watches. In addition, technologies such as pixel trackers and spyware are embedded in the virtualized (but not immaterial) spaces and practices of information and communication media." (Flynn and Mackay 233)

In many cases, the camera surveillance images are used to create plot twists such as when a culprit is captured with the help of an image accessed with the help of camera surveillance; it also simultaneously normalizes camera surveillance in society. And one gets acquainted with the current monitoring dynamic through these films. The aesthetics and technologies of surveillance are regularly used as spectacle in the popular cinema while everyday devices like the mobile phone and online social networks that can be used for a variety of surveillance purposes are now utilized in virtually every contemporary-set film as a matter of course.

The societal attraction with monitoring is also reflected in the huge number of popular representations of surveillance-related themes in contemporary films and serials. Cinema across the world repeatedly uses the theme of surveillance to spark thrillers, dramas, and crime stories. In fact, Indian spy thriller films use this trope in the most efficient and convincing way. Various films magnify the fact that camera surveillance is very common in private or semi-private areas such as malls, airports, academic institutions, companies, and also in cabs through the visuals. "The debate seems lost: we are being watched. Our culture is a surveillance culture, for better and worse". (Flynn and Mackay 137) As public camera surveillance system is rapidly gaining momentum in and around the world, the embedment of scenes with camera surveillance images appears to be increasing in the cinema culture.

How is Surveillance Normalized?

Right from a sweeping acceptance of men looking at women on the street, to neighbors who think nothing of socially monitoring each other, privacy breaches are normalized or socially sanctioned in the name of protecting culture, morals, or the honor of a community. Just as people accept seemingly harmless surveillance from family members and communities, the idea of the government surveying its people too doesn't bother most of them. Certainly, societal acceptance of physical surveillance leads to an acceptance of privacy digitally. It seems

surveillance may have been part of the fabric of our culture for ages. Collectively, surveillance becomes normalized on many levels.

"Those under the gaze of camera surveillance are expected to continue daily life as if no one is watching, to essentially ignore the camera surveillance, but to behave in a manner appropriate to society. Citizens are expected to repeat these behaviors on a daily basis, and the repetition of these behaviors helps create the acceptance of this norm". (Scalia 8) People believe surveillance is acceptable and possibly desirable because widespread use makes it appear normal. In fact, many of us provide some of this data willingly because doing so makes our lives more convenient. No matter where a person goes 'some check occurs, some record is made or some image is captured'. People accept all this monitoring considering it as a feature of modernity. Also, security cameras are such a pervasive part of contemporary culture that one cannot escape from being in the face of surveillance.

Another reason has to do with the effectiveness of camera surveillance for crime fighting as it can be a useful tool to keep a watchful eye on unfolding events. And surveillance contributes to better prevention and management of coming danger. Serials like *Crime Patrol* endorse the use of CCTV surveillance for crime prevention as camera surveillance helps identify, locate and follow suspects or persons of interest in many of the episodes. Admittedly, associating camera surveillance with safety and security makes it acceptable in society.

It has long been recognized that many citizens across the globe live under the gaze of institutional surveillance and that governments, corporations and the police can track our actions, habits, and opinions. A typical argument by governments in justifying spying activities is "If you haven't done anything wrong, you have nothing to fear." Upon consideration, it seems to make sense as most people are law-abiding citizens. Films based on such narratives wield the rhetoric of national security like a sword. Additionally, the argument "I have nothing to hide" normalizes any form of surveillance by making a moral judgment about what people hide, insisting that no harm will be caused to people if privacy is breached.

However, surveillance doesn't just target specific information; it usually captures much more information than was originally sought. If watched long enough, any person may be caught in some form of illegal or immoral activity that can be used against him or her. Crimes in the films like *The Italian Job* and *Ocean's Eleven* portray several occasions' where camera surveillance made it possible for the crime or say heist to occur. An overwhelming majority of these images do not lead to conventional justice for the criminals involved, namely an arrest or conviction but that side is less focused in comparison to the times when CCTV cameras lead to the arrest of culprits. Moreover, there are certain T.V. crime shows which display the police tapping phones or keeping a tab on an individual or families, where the police believe that the concerned person is a terrorist or a criminal. Essentially, reality TV has also helped citizens become accustomed to the fact that surveillance is experienced in everyday life, and to take enjoyment from it; it has "trained our eyes and minds for surveillance" (Wood and Webster 264).

Normalization of Surveillance in Contemporary Indian Films and Shows

The ability of governments and various institutions to keep people's activities under surveillance has never been greater. Cinema must play a more effective role in raising and probing such issues, however, somehow ends up helping to normalize such practices. Today's technological capabilities take surveillance to new levels; no longer are traditional ways necessary to observe individuals. The government can and does utilize methods to observe all the behavior and actions of people without the need for a spy to be physically present. Documentaries like *The Social Dilemma* highlight the dark side of surveillance culture exploring its devastating consequences and how it is getting normalized. Similarly, films like *Snowden* focus on the very reality of the times and also make a strong case for how surveillance is not a way forward as surveillance practices are becoming more prevalent.

In the Indian context, films like *Ludo* showcase how camera surveillance in hotel rooms violates privacy. While it is implicit that the characters'

privacy was being violated since they did not overtly consent to the surveillance and since the surveillance occurred in a location where there is a strong expectation of privacy it was impossible to tell if those in the images were actually consciously aware of this violation prior to their sex videos being leaked. Since surveillance has many invisible dimensions, some of its resulting harms might never be uncovered and shed light on abuse as it happens in films like *Ludo*.

In *Mardaani*, how simply through phone cameras, girls in public places are photographed. The crime branch in the film tracks Sunny Katyal, a lead to capture the kingpin of a huge child trafficking racket. This is done by tracking his every message and call, cameras are planted in the office; in a hotel room; in AC; in a café; capturing his every activity from hideouts. The crime branch uses every means of surveillance and keeps a watch on him everywhere. This surveillance shows how unaware the general population is of such activities and how easy it is to track someone if one has proper resources. In retaliation, the kingpin of all these rackets starts keeping surveillance on Shivani Shivaji Roy, a Mumbai Crime cop who is heading the surveillance of Sunny Katyal. Hence, the way girls are kidnapped through the means of surveillance, the same route is taken by the crime branch. In *Mardaani*, the surveillance itself is a spectacle that emits a wow factor or a mesmerizing element over the ability of surveillance which by doing so mitigates these technologies to not be very problematic. The aesthetics of surveillance and the watching and monitoring of others has now become such a recognizable, 'normal' part of our lives through cinema and reality television that many of us have now come to accept the presence of CCTV cameras on our streets and in our workplaces.

However, *The Family Man 2* focused on terrorist attacks and typically ignores ethical issues of the potential privacy invasion through such practices and engages in a justification for their monitoring. Apart from this, the camera surveillance helps Srikant Tiwari, a former intelligence officer of TASC track his daughter with the help of cameras placed in the mall and the metro stations. With a narrative of espionage thriller, it shows events where he tracks his daughter when she mysteriously

disappears. Camera surveillance gives clue and helps in tracking the location of the kidnapper, at least in narrowing down the area. Also, in many instances, the agency monitors people and easily tracks them with the help of agents. These agents keep tabs on where wanted people like Bhaskaran and Sajid are; threats to national security.

Both in *Mardaani* and *The Family Man 2*, surveillance is justified as it is done to solve crimes or protect someone but also does not shy away from showing us the other side of the coin where surveillance helps criminals in the execution of their plans. Somehow, the positive side of surveillance is more highlighted in these depictions as the big issues are dealt with and the story is closed with a happy ending. In *Mardaani*, a huge child and drug trafficking syndicate is busted with the help of monitoring and tracking the drug and child trafficking kingpin. In *The Family Man*, insurmountable attacks on national security and the protagonist's home front are dealt with help of surveillance tools. However, Srikant Tiwari and Shivani Shivaji Roy's use of monitoring is justified as there is a strong emphasis on unseen, powerful enemies. These popular cultural representations have reflected and exaggerated monitoring technologies and practices and influenced how citizens have come to understand surveillance in society. Additionally, it would appear that both *Mardaani* and *The Family Man 2* do not portray extreme measures the camera surveillance to be intrusive to one's privacy, which also helps to normalize its use.

Looking at all these examples, it appears that films and web series have increasingly involved camera surveillance within their plots, providing major and minor plot changes within. For instance, Hollywood's extensive use of camera surveillance technology for this purpose helps to normalize the use of camera surveillance as the audience becomes more accustomed to its inclusion. As well, the fact that a majority of scenes with camera surveillance images provide a minor plot change rather than a major plot change expresses that the normalization of camera surveillance is a subtle phenomenon. Although several privacy violations were depicted, privacy was not an issue in these films. In fact, when

privacy was violated it was simply ignored by other characters in the film and by the audience alike.

There is no question that camera surveillance has become a norm in society, so much so that is it found in all spheres of entertainment. In cinema, this can be exemplified by the fact that many films have incorporated camera surveillance somehow into their plot, and it is increasingly being used to provide different layers to a film's storyline. Of course, cinema is just one avenue that helps to normalize the use of camera surveillance. It is by no means the only route to which camera surveillance has become normalized. However, it is quite an influential one that has really only begun to be understood as with the help of camera surveillance, many murders, kidnappings, and mysterious missing cases are solved. Normalization of surveillance in films is the main aspect of this paper but through surveillance, many other aspects of life are brought out in open.

Conclusion

Surveillance is not something new but as our digital footprints increase, one gets to see the unsettling developments in the dynamics of surveillance and monitoring. Films and web series through the inclusion of elements like police monitoring, CCTV cameras, a detective on the tail of serial killer trope, GPS trackers, and phone tracing in the storyline highlight the various ways of surveillance. Films like *Baby*, *Ek Tha Tiger*, *Madras Café*, *Raazi*, *Force*, *Mardaani*, *Spyder*, *Special 26*, *Holiday*, and web series like *The Family Man*, *Delhi Crime*, and *Breathe* released in the last decade give a clear insight into how surveillance activities are practiced and data is collected. Surveillance represented in these films and shows makes one aware of how modern world has made watching over common. Apart from informing audiences about surveillance culture, these screen representations also make it more acceptable when a happy ending is achieved with the help of surveillance tools. Surveillance is at the epicenter of both *Mardaani* and *The Family Man 2* series giving us a sneak peek into the normalization of such culture.

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Anguish of an Intellectual: A Study of *Fractured Freedom*

Himankshi Kumari Gaur

Introduction

As a "top Maoist" leader apprehended by the Delhi police, Kobad Ghandy first gained widespread attention in 2009. The now-acquitted Ghandy authored an immensely fascinating memoir titled *Fractured Freedom: A Prison Memoir* after spending a decade in Indian prisons.

Rarely do we hear the cry for freedom in India described so eloquently and passionately as in the lives of two people joined together by marriage and dedicated to the liberation of the nation's long-marginalized citizens. Here, an icon of the socialist-communist (Marxist Leninism) movement who was detained and imprisoned for ten years without any hard proof giving a passionate account of what happened. This is a jail memoir as seen through a man's eyes who, together with his wife Anuradha and many other people, rose to prominence in the 1970s student movement.

Fractured Freedom, a prison memoir by Kobad Ghandy, tells the story of two individuals who were accused of being Naxalites because they belonged to the Maoist branch of the Indian Communist Party (Marxist Leninist). The liberation of workers, tribal people, and the impoverished who were oppressed by the capitalist system was the party's doctrine. It was a movement that Charu Mazumdar began in Bengal, in a place named Naxalbari, almost 50 years ago. The movement was at its peak in 1970s Mumbai, which attracted the most brilliant and ingenious students.

The memoir offers a glimpse into what happens to persons who finds themselves in a legal tangle after being accused of endangering "national

security". The "Gavel of Damocles" hangs over every undertrial in India, torturing the defendants the entire time they are imprisoned. While reading the author's tale of his almost ten years in six prisons spread over seven states of the nation until being released after being found guilty of a minor offence under section 420 of the IPC, the phrase "the procedure is the punishment" echoes in your head nonstop.

The book raises some fundamental questions about the constitutional provisions, the legal institutions and the role of the state. It also recalls the dictum that an individual is innocent before law until and unless proved guilty. If the system apprehends an individual only on the basis of suspicion or ideological position without having any evidence to prove his crime it is an example of political prejudice and the inability of the state and the judiciary to safeguard the rights of a citizen provided by the Constitution of India, Human Rights Charter and also the conventions of a democratic state.

The book can be separated into three sections: Ghandy's personal life, his childhood experiences and what motivated him to lead the life he did; his time spent in various jails across India; his opinion on why the communist movement in India failed; and his vision for a future where everyone is treated equally.

Beginning of Ghandy's Activism

In typical Gandhian form, Gandhi's dabbling in action began abroad. When he was in the UK, he was significantly affected by witnessing systemic racism. "it was only the communists", he says, "who were opposing racism in the UK". He went to jail for his involvement in the anti-racism movement there.

He admits that many young people have socialist impulses, but as they get older, they turn away from the ideology. However, it was the only way of living for him and Anuradha. He quotes Oscar Wilde on this, "To live is the rarest thing in the world. Most people exist, that is all. All most people do is exist."

When he returned to India, he chose not to work for a corporation. Surprisingly, his familyapproved of his decision. At Ruia College, he became active in the "Alternative University", where classes were taught using a Marxist perspective. He would also witness the application of his ideas, such as slum residents coming together to demand pucca houses. He met Anuradha, a student leader at the time, while working on the movement. She then became a professor, but due to her political activism, she was asked to leave.

One of their key issues with the nature of the movement was the disregard shown by Marxist parties towards casteism. His wife, Anuradha, had written a great deal on it. The couple relocated to Nagpur because it was the centre of Dalit struggles in order to carry out more significant activities. Anuradha inspired Surendra Gadling, one of the defendants in the Bhima Koregaon case, to raise the subject of caste.

Kobad and Anuradha sacrificed a lot of "worldly pleasures", such as having a family, raising kids, etc., in addition to their bodily comfort. In those days, it was customary for a young couple who were both active revolutionaries to forego having children in order to avoid having to devote more time to raising them and becoming distracted from their work. Following this standard after getting married, Anu and Ghandy resolved to devote all of their time to helping the underprivileged.

Another aspect of this book is a love story. Anuradha is the only person mentioned in the book, from the dedication page to the last page.When he was first arrested, he recalls thinking that this was no big problem compared to the anguish of her death.

Life in Prison

When Kobad Ghandy visited Delhi in 2009, the Andhra Pradesh Police detained him. He was held in jail for two days, but no official action was taken. He was brought before a magistrate when people started searching for him. He was instructed by the police to inform the magistrate that he was only detained the day prior, not three days prior. Due to this, he spent the first few years of his life behind bars, serving time in prisons

around India, including Surat Jail in Gujarat, Andhra Pradesh, and Telangana, as well as Tihar Jail in Delhi. In the memoir, he walks us through every facet of a jail stay, including the police, the healthcare system, and the people he encountered there.

Reading through the memoir, one would reveal how much the prison system taught Ghandyabout other people. The reader is meticulously taken through every aspect of jail life in Ghandy's book, including how inmates are treated differently and how they gain knowledge of their nation and its citizens that they otherwise would not have acquired. He was shocked to learn from a guard, for instance, that in a village near Madurai, no wedding is complete without a photograph of Subhas Bose.

He narrates how people are frequently treated unfairly in jails based on their social class. While a person like"Sahara Shree" Subrata Roy paid Rs. 1.23 crore to access special amenities so he could run his office from Tihar and live as comfortably as possible, on the other hand, you have Stan Swamy who could only obtain an ordinary sipper after a month of putting up a fight against prison administration.

While some people can successfully run for office while incarcerated, the undertrial is entirely disenfranchised, according to Ghandy. The regional features of the nation are also visible in prisons. A prison is a microcosm that reflects the status of the legal system, the condition of people, and many other things.

The South, where he spent around two years, had conditions, that were more humanitarian, according to him. "Living conditions differed drastically from jail to jail", he says. "After witnessing the law-based structures of jails in Andhra Pradesh/Telangana, Jharkhand seemed to resemble a Congo-type country, where no rules applied,"Ghandy adds.

According to him, the North has attitudes and a culture that are much more feudal than the South or even Maharashtra. Tihar, a prison that is "structured to crush you," is the worst location. It is comparatively more challenging for people housed in Tihar to set up a meeting through the Mulaqaat system, which allows convicts and those awaiting trial to schedule one with someone outside the prison system. Even getting a

pen and paper requires authorization from the jail superintendent. Document access is not always free, which frequently results in insufficient legal representation. Tihar is a vegetarian prison, on top of all that.

Ghandy interacted with the prisoner Afzal Guru while he was in Tihar. The sheer volume of interviews and articles on their interactions shows that discussion of his execution had been ongoing, maybe in an effort to assuage public conscience. Former Tihar law enforcement official Sunil Gupta describes in his book Black Warrant how, following Guru's passing, he went home for the first time and opened up to his wife about the nature of his work, breaking down.

Fault Lines of India's Criminal Justice System

It is simple to claim that the criminal justice system is ineffective or riddled with flaws. Due to its extreme detail, reading a book like this puts everything into perspective. The prosecution's case against Ghandy, for instance, frequently hinged on a "confession statement" that had been allegedly signed by him. Though Ghandy claims he didn't sign any such statement.

"*When I demanded that my lawyers be produced as the court had mandated so, they immediately disappeared. Next day in the court a 'confession' statement was produced in Telugu (a language I do not know). . . . I immediately denied in the court having made any statement and also put it in the court records*," he claims.

The phrase "and others" is typically used in charge sheets, and the police are free to add any name to the list of offenders. The police in Ghandy's charge sheet stated that he had "confessed" to participating in Maoist activities in front of Delhi Special Cell while he was in police custody in 2009. This is surprising considering Ghandy was acquitted of all Maoist charges in the Delhi case that was primarily based on his alleged confession statement.

The FIR against him in the Surat case was lodged while he had been in Tihar for about five months. He couldn't comprehend how he could

commit a crime while incarcerated. The case's absurdity became more obvious as a result of the fact that he hadnever visited Gujarat in his life.

Power to Detain in Prison

French Philosopher Michel Foucault in his seminal work *Discipline and Punish: The Birth of the Prison* tries to explore the relationship between power and the inclination to regimentalize the minds of the people. It is the use and subjugation of power that influences an institutions use of punishment. He rejects any notion that the development of this system had been motivated by any humanitarian ideals, or that this philosophy of punishment was initially intended as a form of rehabilitation.

The series of arrests that occurred one after another is one resonant aspect of the narrative. Most people assume that when a person is released from jail, they are at least temporarily out of reach of the authorities. However, Ghandy recalls that when all his court proceedings had been concluded and as he started to leave the court grounds, in classic movie fashion, his car was stopped by another car and a man in civil dress stepped out and stated he was from Jharkhand police and that they had a warrant for his arrest. According to Gupta in Black Warrant, such warrants can be made to vanish from jails, although at a cost, for petty crime offenders. But this was impossible for well-known convicts like Ghandy.

One of the instruments that allows state governments to restrict a prisoner to a specific prison in cases of "public interest" is Section 268 of the Criminal Procedure Code. When a person has cases in other states, this hinders the investigation and causes lengthy delays. He writes

"I complained to the NHRC [National Human Rights Commission] about this stage-managed reason to clamp 268 on me, thereby denying my basic right to a speedy trial, but there was no response" (196).

Pursuit of Freedom

The book provides insights into a guy who has dedicated his life to thinking about topics like racism, colonialism, and financial inequality. He remembers what initially drew him to left-leaning politics: "First was the issue of racism and the history of the colonial loot of our country that destroyed one of the wealthiest nations in the world and devastated a rich civilization" (17).

"The second was to seek the cause for such an occurrence- the reasons why colonialism arose- and the search for the lack of growth in the two decades since independence- both answers to which I found in Marxism, historical materialism and the very nature of capitalism/ imperialism" (17).

He does not, however, ignore the issues of the present. He argues,"Unfortunately, we communists use ideology as dividing line between good and bad, not the nature of the person" (94).

Having had time to reflect on his life, he also creates a case for what has to be done to ensure that people are free and equal. The pursuit of personal happiness and freedom, which must be instilled in people from a very young age, is at the centre of much of it. Fighting inequality needs to be replaced with bringing happiness as the ultimate goal.

"As I have said repeatedly throughout the book, it is not the individuals who are to blame but the system," he writes. In all interactions ". . . activities, relationships and organisations, the three aspects of happiness, freedom and good values need to be interwoven" (233). Inner feelings have to be in tune with outward reactions. "Only if happiness is the goal, all evils like ego, domination, servility, manipulations, etc. that arise in the course of organisational work and social interaction can be countered" (234). This happiness first needs to be individual and then social.

People need to be trained for the quest for happiness right from childhood. "Often, the main reason for our lack of freedom is the gap between our new consciousness/ideology and the programming we received in

childhood which is deeply embedded in our subconscious and reflected in our emotions," he feels (237-38).

These concepts appear challenging to put into practise, and the author does not provide a clear framework for doing so. In order for one's thoughts to be properly formed, one might need to look at his next works.

"Fractured Freedom" is an essential reading.

The pursuit of freedom is something that even people who disagree with the author's political and economic ideas may agree on. The fact that Ghandy narrates his narrative without projecting a sense of superiority or showing any contempt for people who have not chosen a life similar to his is one of the book's best qualities. Ghandy notes that each life is unique and that one might act in a variety of ways without necessarily doing something revolutionary. After all, "*drops fill the ocean of dissent*."

Conclusion

Michel Foucault in his book Discipline and Punish: The Birth of the Prison writes, "The punishment must proceed from the crime; the law must appear to be a necessity of things, and power must act while concealing itself beneath the gentle force of nature" (106). Michel Foucault in his book *Discipline and Punish: The Birth of the Prison.*

Prisons are a significant part of criminal administration system. They function as correctional institutions for individuals who deviate from the established rule of law. However, it has been noted that they fail to provide adequate infrastructure for facilitating reform of detained persons. There are many challenges to make prisons reformative institutions than custodial homes of torture. The allocation of resources, the deterrent effects of punishment, and the rehabilitation strategy are the key obstacles to progress. Prisons across the nation must work to reform inmates and help them reintegrate into society by providing them with the necessary correctional care. Even though there have been ideas and recommendations from various committees, actual enforcement remains India's top worry.

An intriguing comparison can be drawn between Ghandy's life and the global communist movement. Nearly half the world was ruled by communists when he began his life as a revolutionary. In spite of the fact that the worldwide communist movement is nearing its end, he looks back on his life and the communist mission. The book reflects that it is not that everything in the current establishment is problematic; the anti-establishment forces are also equally troubled. He freely acknowledges this, and the unflinching honesty of his reflections is admirable. At times, especially when Ghandy writes about his wife, it is also really poignant.

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Purdah: Where Sobbing Life Covered in the Name of Modesty

Chitra Dadheech

The word Purdah has its origin in the Persian word Pardah meaning "veil"or "curtain". The word 'par' has come from the Persian pari which means "around, over" and 'da' means "to place." In some communities "Purdah" refers to religious and social norms for female modesty. According to Oxford English Dictionary purdah is screening of women from strangers by a veil or a curtain in some Hindu and Muslim societies. It is used as the seclusion of women from public observation by means of masking of high-walled enclosures, screens, and curtains within the home. The name "Purdah" pronounced with different names in different societies e.g. "Ghunghat" in Hindus, "Burqah" in Muslims etc. The image appeared in front of eyes with the word "Purdah" is of a woman covered her face with a long "ghunghat" or clad in "burqah". Purdah is a symbol of conservative and oppressive outlook. A large number of people treat the women who are in purdah in a sympathetic manner by thinking that they are in a pathetic and wretched condition.

Though great number of literature has been written on purdah but still it is difficult to say that from where this practice had actually initiated. With the study of history it is found that this practice has originated in Persian culture which later adopted by Muslims in the 7th Century A.D. during Arab Conquest of Iraq. In India during Mughal empire it also affect the Hindu culture and in upper classes e.g. 'Raja', 'Samant', 'Jamidar' also adopted this practice of purdah and slowly it spread over to every class. There are various reasons of the uses and misuses of purdah practice; ironically the most important is to bring a change in the inferior status of women i.e. to uplift their status. It was necessary in

the beginning of Islam in order to save and uplift the status of women which was very low. Across cultures the veil has been used to save woman from the man's lascivious gaze and protect them. It symbolizes social standing and respectability and status, which lifts those wearing veils above the rest.

The status of women in every era was not evolved at all even it was so ignoble to the level that women were deprived of basic human dignity. In every Civilization women were dishonoured and were left without all civil rights. Women were tormented to the highest degree. Women were having no rights and were regarded as inferior to men. All the time the chastity and purity of women was demanded. Male dominated society was cruel. The girl child birth was a stigma to the family that they were buried that child alive.

In the world of purdah women have become sufferer of patriarchal society. Her existence is limited with her role as daughter, sister, wife, daughter-in law and mother only. Male dominated society made it essential for women to wear purdah. In Islamic culture, it is necessary to wear purdah, as it becomes the symbol of their culture. Women have no freedom and liberty at all. In name of religion they made purdah/ hijab mandatory for women. They try to support it in name of protection and security of women. The motive is cited in the following verses of Saruh Al-Ahzab of Quran that why hijab is imposed for women:

> O Prophet! Tell thy wives and daughters, and the believing women that they should cast their outer garments over their persons (when abroad); that is most convenient, that they should be known (as such) and not molested. And Allah is oft-forgiving, most merciful. (Naik 19)

Purdah is proposed to avert infidelity and rape. But now it became a device used by patriarchy to exploit women. On one hand the world is ready to throw the purdah which snatched the identity of a woman but on the other hand people in the name of religion consider it their identity. In Islamic religion men and women both are expected to garb with much dignity but deceptively this term hijab is used in the milieu of

women only. So now the question aroused in front of us that how the word hijab is used both for the men and women, for that we must understand the actual meaning of hijab. Hijab's origin is from hajaba which means in words of Jafri Shabistan, "(hajb) to veil, cover, screen, shelter, seclude (from), to hide, obscure (from sight), make imperceptible, invisible, to conceal, make or form a separation, to disguise, vanish, hide, to flee from sight, withdraw, to elude perception."

In the holy Quran, hijab is referred for men before women. But in reality people changed the root of it. Surah Noor of Quran says:

> Say to the believing men that they should lower their gaze and guard their modesty: That will make for greater purity for them: and Allah is well acquainted with all that they do. (Naik 17)

As per Quran there are certain criteria for *hijab*. The first criterion is the part of the body that must be covered. This is different for men and a woman .The part of body needs to be covered by the male is from the navel to the knees. In Muslims for women, the extent of covering obligatory is different. Except the face and the hands up to the wrist women are supposed to cover the complete body. Covering of face and hands is one's own wish. If women wish to, they can cover even these parts of the body. Some scholars of Islam insist that face and the hands are part of the obligatory extent of *hijab*. The clothes worn should be loose and should not reveal the figure of the woman or girl wearing it. They should not be transparent such that one can see through them and the one wearing it draws the attention of the opposite sex. The clothes worn should not be so glamorous as to attract the opposite sex. Rather than the above criteria of clothing, complete *hijab* also includes the moral conduct, behaviour, attitude and intention of the individual. A person only fulfilling the criteria of *hijab* of the clothes is observing it in a limited sense:

> *Hijab* of the clothes should be accompanied by *hijab* of the eyes, *hijab* of thought and *hijab* of intention. It also includes the way a person walks, the way a person talks, the way he behaves, etc. (Naik 18-19)

Although, *purdah* is generally attached with Islam but the fact is that not only Islam but also other religions promotes *purdah* too by considering *purdah* as a symbol of modesty. Unlike Islam, Christianity doesn't force strict dress code. But if we read Bible, the holy book of Christians about clothing, we can say that Christianity also promotes *purdah*. Bible says that it has always been God's code to cover our nakedness. Clothes were not designed to reveal one's body shape or draw attention to body parts but instead take attention away. More importantly, passages from the Bible suggest that women should dress modestly, with decency and propriety and that inner beauty is more important than outer beauty:

> Your beauty should not come from outward adornment, such as braided hair and the wearing of gold jewellery and fine clothes. Instead, it should be that of your inner self, the unfading beauty of a gentle and quiet spirit, which is of great worth in God's sight.

The above verse tells about the inner beauty of women to outer beauty. Normally Christian wear fashionable, modern dresses on regular days but while visiting the worship places on Sunday or Easter they follow a proper dress code. Christian nuns wear dresses that cover their bodies completely. They also wear head dresses. Fathers and brothers too wear decent covered dresses. Christianity force to wear proper headwear during worship. In his letters to the church at Corinth, Paul responded to a number of questions the Corinthian Christians had asked him (1Corinthians 7:1). One of these questions involved proper headwear during worship. Paul gave his reply:

> Any man who prays or prophesies with something on his head disgraces his head, but any woman who prays or prophesies with her head unveiled disgraces her head – it is one and the same thing as having her head shaved. For if a woman will not veil herself, then she should cut off her hair; but if it is disgraceful for a woman to have her hair cut off or to be shaved, she should wear a veil. For a man ought not to have his head veiled since he is the image and reflection of God; but woman is the reflection of man.

Generally Jewish women do not wear veils, but reputable Greek and Roman women did. A woman's veil was a symbol of her modesty and respect for her husband. Hindus have special requirements based on their tradition, scriptures, culture and belief system. In Hindus, facial veil or Purdah known as *ghoonghat* is for married women. *Ghoonghat* which includes covering of head and face is considered as a symbol of modestyin conservative societies. The end of the *saree*known as *aanchal*or *pallu* is used bywomen to remain in *ghoonghat*. Sometimes married women also use *dupataa* as *ghoonghat*. The *ghoonghat*c an be a partial covering of face or a complete covering. It depends on what type of society is. Many times in spite of living in modern societies people of conservative outlook follow the customs and married women of such families remain in *ghoonghat.*

Purdah is also used by some people to take advantage. The example of Shaikh Ismail vs. Amir Biwi case throws light on the fact that attempts are made at times by some people to misuse veils for selfish gains. A woman sought to take the plea of *pardanashin* woman. The court relied on the ratio that firstly mere seclusion is not enough to prove the woman is *pardanashin*, but it should be as such that make her incapable of properly transacting commerce and dealings with the outside world. The woman in question had appeared before a registrar for registering documents. She had been a witness in a case, and had successfully managed arrangements of tenancy she could not be considered *pardanashin* woman for the purposes of contracts.

Various Forms of Purdah and their Impact on Women

There are different forms of *Purdah* such as Physical Purdah, *Purdah* of mind and emotions, and behavioural *purdah*. Physical forms of *purdah* are dress, curtains and confinement. In the sense of attire *purdah* can denote the practice of completely covering a woman's body. Muslim women wear a loose, body coveringrobe. This rob covers the whole body and known as *Jilbab,burqa or naqab.* It is an outer sheet covers the body from above the forehead and made to cover the nose, (eyes are to show) and the chest and most of the face.

Christian bride wears a head dress that contains a net veil covering her face. In Hindus, the *sari* called the *palla*is used to cover all or part of the head. The extension of *palla* is over the face called *ghunghat.* The *ghunghat* can be partial covering the face from head to nose or complete i.e. covering the whole face.

Besides clothes to cover body, physical *purdah* also includes curtains and living arrangements and these are used to hide the women. She may be put behind curtains or her movements may be restricted to a limited area. These restricted area has known by different names e.g. 'Haram', 'Antahpura' etc. This confinement can be limited to a room, house or an area. This isolation form of *Purdah* is a characteristic feature of upper class status, but later on it also adopted in lower class too.

Purdah's another form known as behavioral *purdah* which includes modest feminine behavior. Behavioral *purdah* refers to downcast eyes, the bowing of the head, and the complete silence of a woman in the presence of a man or veiling her head with a corner of a sari or *dupatta* by a girl or a woman if she is caught unaware. The other form is *purdah* of the mind. It refers not allowing women to get education. It means narrowing down of women's horizons. It includes wash out of women's mind in such a way that they feel that their bodies are superior to their minds.

History tells us that body has been associated with women and mind with men and body has been associated with women whereas mind with men. Modern feminist philosopher Susan Bordo has in detail written about this binary. The distinguishing binaries such as body/mind, spirit/ matter and male activity/ female passivity are found in the philosophies of the famous philosophers Aristotle, Descartes, and Hegel. This distinction brings to the light gender discrimination pushing women to an inferior position.

Purdah of emotions restricts the women to represent their emotions. These emotions may be their hopes, wishes, desires and fears. If a woman wants to say to something it means she needs more attention,

doesn't matter how important it is. Since thousands of years there is a scheme to stopping her and warning her. Telling her with a scream that she will be kicked out of the cave, will be alone and will be eaten up by the wolves, "Because there are a lot of other women where you came from to replace you." Women opinions have never been taken. If women ever express their disagreement on something they get to hear a huge lecture. When this kind of behavior continues their psychology is turned in to such a way that they will never think to do so in future and it becomes practice and tradition.

And in the last but not the least the different forms of *purdah* indicates that in the name of *purdah* there are various discriminations, penalties imposed on women on the basis of gender.In the past where the social and cultural system always privilege the man in all subjects, presently the political system also overpower the men. The practice of giving complete power to the men need to be controlled by the aim of defining, establishing a creating a system for equal rights of women. This system is known as feminism. This system protects the social, economical, political rights of women. The factors are the individual's culture, the place that individual belongs to and how far has that individual been able to put in practice personal ideals related to feminism. On the basis of different factors the idea of women empowerment and feminism continuously change. As the time pass the thought about the women will change like before independence the feminism is radical feminism which is converts in to the liberal feminism in current scenario.

The adoption of feminist thought by a particular group of people also depends a lot on their background and the kind of oppression they are facing. For example a group that is regionally and socially backward will be putting up the issues of basic rights of women. In fact the group will work toward curbing the dehumanization of women. On the other hand a group belonging to a progressive regional and social background will put up issues pertaining to the higher level such as right to continue lesbianism etc. But there is no denying the fact that the long history of feminism reveals the rebellion against patriarchal oppressions inflicted through the dark forms of *purdah*.

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Cinema of Resistance: A Voice against Violence and Injustice

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Cinema of Resistance (COR) is a grass root film screening initiative which focuses on bringing alternative films or a new cinema to the people. The key word 'resistance' in Cinema of Resistance can be explained as the act or voice of resistance, opposition or to stand against an established ideology, concept and practice. As such, resistance is an oppositional form of nonconformity that can commence drawn-out episodes of conflict, which often span a succession of interactions. This conflict has the potential to change the normative pattern of interaction in the society. Cinema of Resistance is not a cinema of entertainment but it is the kind of cinema that invokes and provokes against the violation of basic human rights, constitutional rights and all types of discrimination, oppression, violence, injustice and marginalization. Film or cinema is a composite art form which incorporates features of many fine art forms, performance art traditions, conventions of literature and technological devices, ranging from the camera to the computer. Cinema is the story telling form, or the narrative form of the twentieth century. At present, India is a major player in International film business. Indian Cinema, which produces more than 2000 films annually in different languages, is unique in its visual idiom and for its general thrust on the melodramatic style centred around the current political, economical, environmental and social issues.

Basically, Cinema of Resistance (COR) took its birth way back in the era of Emergency (1975) which inspired Anand Patwardhan, a young film maker, to make a documentary called Waves of Revolution in 1976. Emergency, generally, considered as the blackest period of censorship

of the media in Indian history; and Patwardhan's film captured some of the massive student protests and popular resistance preceding the Emergency. *In 2006, a group of cultural activists got together and collected contributions from the people of Gorakhpur to hold a film festival. It was quite different from regular film festivals as it refused corporate or government support or screen only those films which were politically correct. Soon, the initiative, called* ***Cinema of Resistance (CoR)****, grew roots in more than 15 cities across the country. The festival, which has now become an annual affair, has entered in its 11th year in 2016.*

Over the years, this film festival grew its roots in more than eleven states of India, and the 2nd Kolkatta People's Film Festival (2015) was the 43rd in the series of Cinema of Resistance Film Festival held across India, on a people funded non-sponsorship model. Professor Ratnakar Bhelkar, speaking in the film festival (2017), termed the Cinema of Resistance a carnival of voices. He said, "Post-colonialism, the literature of resistance has been made more conspicuous voices that are silenced are heard through art and media. This is one of the unique features of this festival," says Kasturi, one of the main organisers, currently a research scholar at the JU. She adds that like last year, they have brought out a wonderful souvenir with insightful articles, some of them translated from the original English, and it is called 'Protirodh Cinema' – Bengali for Cinema of Resistance. This year's theme for the festival is 'resisting fascism and gender violence'. Besides not cowing down or compromising on sponsorship, any outside funding and any other pressures that might bring about compromise in choice of films, in selecting speakers, etc, anyone can walk into the screenings because screening is free and ticketing is absent. This year saw serpentine queues for some of the more heard about films. But a hat was passed around for voluntary contributions. This has been the practice at every Cinema of Resistance Festival across the country.

It is a welcome change of the Cinema of Resistance to have the positive stories of the development that have grown from the grassroots by the local people themselves. The Cinema of Resistance witnessed it in the

two short films named 'The First Cry' *(*2014) and 'Gulabi Gang' (2014). 'The First Cry' (Pehli Awaaz), directed by T.G. Ajay, is a 52-minute film document and it is the story of Shaheed Hospital in Dalli-Rajhara, a small town near Bhilai Steel Plant in Chhattisgarh, where a number of iron ore mines are located. The hospital, built in 1983, is a unique institution built by the contract workers in the mines. It caters to these workers and is also run by them. Ajay tells the story without frills, with a steady camera following doctors on their rounds and recording the testimony of patients, nurses, mine workers and others. There is no music, just the ambient sound of cars passing, horns blaring and children crying. The documentary, 'Gulabi Gang', is a record of an extra- ordinary movement or revolution against gender violence started in 2006 by Sampat Pal Devi, the leader of the poor women of Bundelkhand (UP).

Among some of the classics of the cinema of resistance were Anand Patwardhan's 'Jai Bhim Comrade' (2011) which is a brilliant portrayal of how music performed as a crusading, powerful weapon of resistance, raised consciousness and protest against the Establishment, the ruling party and the police by the Dalits. Patwardhan worked on it for 14 long years and the trigger was the random firing by the police on 11 July 1997 on a crowd of Dalits in Mumbai, felling 10 young activists forever. The violence was spurred on when a statue of Dr. Ambedkar in a Dalit colony in Mumbai was desecrated with footwear. As angry residents gathered, police opened fire, killing ten peolpe. Vilas Ghogre, a leftist poet, hung himself in protest. Ghoghre featured in Patwardhan's earlier film 'Bombay, Our City' (1985) in which he sang his own songs of rebellion. Patwardhan was shattered by his death and Jai Bhim Comrade was born. Among the other feature films which come under the category of the best examples Cinema of Resistance are M.S. Sathyu's debut film 'Garm Hawa' (1974), 'Muzaffarnagar Baaki Hai' (Muzaffarnagar Remains) by Nakul Singh Sawhney, 'Naam Poribortito' (Identity Undisclosed) by Mitali Biswas and 'Ei Mrityu Upatyaka Jar Desh Na' (Poet from Death Valley) by Pavel.

The history of Cinema of Resistance goes back to 1985 when the Jan Sanskriti Manch (JSM) was formed under the leadership of

radical Hindi poet Gorakh Pandey. JSM was not to be a collective of poets and writers alone, but a united platform that could accommodate diverse art forms like poetry, prose, theatre, cinema and music. Though efforts were made in the initial years, the culture of film screening never became popular. It was only after two decades that a major qualitative step was taken when cultural activists from the UP unit of JSM started formulating a new plan of taking cinema to the masses. **Documentary filmmaker Sanjay Joshi** *got involved in this process and took central responsibility. And in 2006, Cinema of Resistance came into existence.*

'Cinema of Resistance' indicates cinema of deep social relevance, high aesthetic value, made in Hindi or provincial languages- documentation which breaks the formula of 'successful cinema' and the limits of imagination. Jean-Luc Godard once declared that it was no longer enough to make political films. "One must make films politically," he said. These Films include a series of fiction and documentary films that have responded to urgent circumstances and burning issues of society in precisely this spirit: radical in both content and form, ever mindful of the relationship between politics and aesthetics. Ranging from the Vietnam War to Occupy Wall Street, addressing conflicts in Algeria, Ireland, and Afghanistan, these films offer an essential view of cinema's historical and continuing role in revolutionary culture. The main emphasis remains on short films by visionary filmmakers who dare to walk the offbeat road.

'Dear Zindagi' (2016) was one of the first Bollywood films that dealt with the themes of therapeutic alliance and healing. The film isn't centered around sexual violence, but still focuses on repressed feelings that might take years to resurface. The film's protagonist, Kaira is someone who is shown to follow her heart when it comes to her professional and personal life. However, by doing so, she attracts the judgement of society and the snarky comments of a few of her relatives (most Indian relatives won't let you live if you don't do what's socially acceptable). Her journey of acceptance, admittance, and forgiveness leads her to be able to express her emotions fully. This is something that

a lot of women struggle with because their anger is usually considered unnatural. By the end of the film, Kaira gains faith in her own caliber and potential despite people constantly telling her that she needs a man for a successful career and a happy life. This film taught us how important it is to do what is right for oneself without listening to what others have to say. *Whether it is raising one's voice against injustice or starting therapy, nothing can be achieved if we allow the world to impact our decisions.*

The film 'Guilty' (2020) is an example of drama of resistance against the issue of gender violence and sexual harassment; and it depicts of the Me-Too movement in India. It certainly does a great job at challenging the various gendered stereotypes that exist in Indian society. The film is about a popular and privileged south Delhi boy being accused of rape by a girl who is known to have had romantic and sexual feelings for him. As the film progresses, the viewers are made to question their personal opinions about what actually happened between the two of them. This film explains the true meaning of consent to the Indian audience – something that needs to be taken at every stage of a sexual encounter. Another thing that this film does successfully is that it presents both sides of the alleged event in a clear manner without trying to influence the thoughts of the audience in any way. *However, by the end, one realises that they must never judge a book by its cover – things aren't as simple as they appear to be in cases of sexual violence.*

The another latest example of the drama of resistance is Anuhav Sinha's 'Thappad' (2020) that highlighted the issue of domestic violence and this is not the first time that Bollywood has piched up the issue and its voice against it. Here is a low down on Hindi films that tachled the sensitive issue of the domestic violence. "Just one slap, lekin nahi maar saktaa!" (meaning: Just one slap, but he can not hit me). Is a slap a good enough reason to end a relationship? Is the protagonist, Amrita over reacting by not forgiving her husband after he slapped her? These are a few questions that the audience might constantly ask themselves while watching 'Thappad'. This film is not

about patterns of domestic violence or an abusive marital relationship but it is about a woman who gets slapped by her husband just once and decides to take a stand for herself. Amrita, despite being a happily married homemaker, does not dismiss her discomfort by treating it as a one-time event.

The film 'Thappad' beautifully takes the viewers through its female protagonist's life choices and introduces them to the other women around her (her neighbor, lawyer, mother-in-law, and sisters-in-law). By doing so, *the film brings out the subtle ways in which women are patronised by men on a daily basis I.e. Amrita's husband looks at his successful female neighbor and asks in a scornful tone, "What exactly does she do?"* That why this film exhorts each of us to realise how important is it to raise one's voice the moment things get uncomfortable. Misogyny is so deeply internalised in all of our subconscious minds that we constantly overlook problematic behavioral patterns, justify the actions of men and silence our own selves. It is time for us to stand up – for ourselves and for the entire female race.

One such film, Subrat Kumar Sahu's '*The Mountains Agonized'* (Ho gayi hai pir parbat si) was recently released at a three day film festival and workshop held at the Sambhaavnaa Institute for Public Policy and Politics at Kandbari, Kangra, and Himachal Pradesh. The film explores the impacts of hydro power development in the Satluj valley. It captures visuals and resident testimonies of the deleterious effects of the many ongoing hydro power projects on the local farm-based economies, and on their precious water sources, causing deforestation, health hazards, landslides, flash floods, leading to desperate situations for the communities and threatening to drive them into dispossession and perpetual deprivation. According to Joshi, the objective of 'Pratirodh ka Cinema' is "to work as an interactive and non-profiting agency of communication between people and cinema by representing the real issues of people, as opposed to the contemporary mainstream media and cinemas."

Cinema of Resistance: An Alternative Culture of Creative Cinema

With the emergence of post 1960s critical thoughts, new way of understanding history, culture and texts have been sought and been made a part of the larger academic curricula. Realizing that one's identity depends on his/ her consumption of cultural artefacts, the elements of popular culture like cinema, music video, advertisement demand serious critical attention. Keeping in mind the growing consumption of films in the post-globalized world, it is now time to consider cinema a way of protest and resistance. Now it is not only the cultural artefact provided by the ruling class to interpellate its subjects into obedient citizenship, rather it has become a way to subvert the ideologies of the ruling class. Cinema of resistance is a way of this. Suffocated by the trash dished out ritualistically by the monopoly of film and television industry, solely driven by commercial money power and TRP ratings, serious efforts are being made across the country to produce and exhibit alternative, sensitive, realistic and meaningful cinema. One such promising and successful movement is the 'Cinema of Resistance' which started in Gorakhpur, a remote, dusty township in Uttar Pradesh (UP) bordering Nepal outside the glamour map of metropolitan India.

Thus, Cinema of Resistance is different from mainstream cinema, especially Bollywood cinema in its object and goal. According to Sanjay Kak, unlike mainstream cinema, Cinema of Resistance makes the audience think as well as to speculate on current social, economical, political and gender issues. Mainstream cinema aims at money-making and, therefore, it can not take any risk. In Sanjay Kak's words, "*agar hum is tarah filme banayenge to usme pratirodh ka who nazariya nehi rehega*." While talking about parallel Cinema Kak said that parallel cinema has more or less ended. He adds, "*ab jise bollywood me kuchh hat ke banayi gayi filme kaha jata hai, wo bhi Bollywood ke byabastha ka hissa hai. Iske biparit baikalpik rajnitik cinema ki byabastha kafi behetar lagta hai.*"

Art, through creative impulse, builds bridges of expression and resonance of our shared truths. Politics provides the will to fight for these truths. The two share their roots and goals, striving toward them in their own ways. In its excess, however, art gets reduced to creation for fame, entertainment and commerce, and politics is limited to resistance, conflict or a fight for popularity and power. These excesses threaten the balance that art and politics bring each other. The work of exploring, understanding and strengthening this relationship is crucial, now more than ever. Movies in Bollywood are not only confined to having fictitious story plots, romances, and happy endings but are also about the harsh realities of life. From highlighting the problems of open defecation to female sanitation to the importance of consent in a relationship, filmmakers have tried their best to pick up issues that affect us directly or indirectly.

Cinema and Activism

Indian People's Theatre Association (IPTA), the cultural wing of the then undivided Communist Party of India, spearheaded people's theatre movement, and travelled the subcontinent with anti-fascist, anti-communal and anti-imperialist performances. Groups such as Jana Natya Manch followed in these traditions post-Emergency, with street-plays on communalism, economic policy, trade union rights, globalisation, women's rights, and education system. The communists viewed theatre as a vehicle for propaganda and raising class-consciousness. Chronicling the history of Anti-Caste performances, Yogesh Maitreya, the founder of Panther's Paw Publication, writes: "The first turning point came in 1873 with the advent of Jyotirao Phule's Satyashodhak Jalsas, which added a reformist edge to the traditional form of street theatre, featuring poet-composer Shahirs. The next watershed was the inception of Ambedkar's anti-caste movement in 1927. It was at this time that Ambedkari jalsa was born, and shahiri… acquired a truly rebellious form in which the world otherwise hidden from society was made visible." Annabhau Sathe, a powerful figure in Marathi theatre, was a Lok-Shahir who started out as a Marxist-Communist, a member of Lal

Bawta Kalapathak (Red Flag Cultural Squad) and IPTA, but later became an Ambedkarite and became known as the founding father of Dalit Literature.

The Performing Resistance

The 'Performing Resistance' project, dedicated to investigating the crucial role played by performers and artists in preserving and magnifying urban histories in Mumbai today, was produced out of Columbia University's Dalit Bombay Initiative, and a close reading of Ramachandra Babaji More's words. R.B. More's words were a window into this Dalit Bombay, and an archive of broader processes of community transformation and the politicization of Dalits as urban workers in the early twentieth century. His writings made visible the physical organization of space around labor and caste, and the presence of subaltern histories at every turn. More occupied a unique subject-position as the bridge between the Communist left, and the anti-caste movement. More's autobiography, and his biography as relayed by his son, Satyendra More, provides a firsthand window into the politics of urban space in 20th century Bombay.

"We are not here to entertain you. We are here to disturb you!" With, this ringing proclamation of purpose inspired by the stalwart lokshahir Sambhaji Bhagat, the Ambedkari *jalsa* launched into song in the small hall of the Nityanand Marg Municipal School of the suburban district of Andheri in Mumbai. The performance often lasts hours into the night, with the skeleton of well-known compositions forming but the base of the performance and improvisation, musical dialogue, comedy and fiery speeches interspersing the familiar verses, thereby keeping the audience of regulars as engaged as the newcomers. While these songs are familiar to a close community of *jalsa* regulars, these are not songs that one can regularly hear on the radio. These are the songs of the Dalit resistance, a reminder to listeners of an untold history of oppression with a legacy that endures today across India. This *jalsa* became the starting point for the "Performing Resistance" project, which celebrated the history of Dalit performance as a mode of historical documentation

and political agitation. The Godrej India Culture Lab hosted an evening of discussion and performance, entitled "**Performing Resistance**" on July 14th 2017. The event was attended by over 500 audience members and widely reported on in mainstream newspapers

Traditions of performance and protest such as *lokshahiri,* or the Ambedkari jalsa arose in response to Upper Caste violence and the systematic erasure of history and culture, which has in turn resulted in a cultural resistance movement within Dalit communities in an effort to build cultural capital. A concept with roots in Marxist social theory and developed by French sociologist Pierre Bourdieu is evidently at work in the vast body of *lokshahiri,* much of which was written specifically for the movement with the rise of Ambedkar and his momentous conversion from Hinduism to Buddhism in 1956.These archives of verses are full of devotional lyrics dedicated to Ambedkar and Buddha, delineating a Dalit Buddhist culture and self-hood as separate from the Hindu community within which there existed limited social mobility within caste hierarchy.Thus,The power of performance as a tool of social mobilization emerged within the Maharashtrian urban anti-caste political context with Jyotirao Phule's work in creating the 'Satyashodhak Samaj' in 1873. This was an organization created specifically with the aim of spreading awareness and empowerment amongst lower caste communities, however the composition of the organization was diverse, and included 'untouchables' as well as Brahmins and Muslims.

Thus, Cinema of Resistance is an important tool for addressing the circumstantial and burning social, political and economical issues such violence, *oppression,* injustice, *patriarchy and feudal system* and in the society, as well as in fighting against the forces of fascism, regressions *and impact of neoliberal policies, among others* that have expanded their base across India. This has been proved very effectively by film activist Sanjay Joshi and his associates, who have been taking meaningful cinema to corners of the country under their initiative 'Cinema of Resistance' or 'Pratirodh ka Cinema' for more than over a decade.

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