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Editor's Note

Time haunts. It is, they say, is the fourth dimension of Universe. The zeitgeist of human existence, the denominator of the incidence and categories of being, it interacts with the relative aspects of space and supply thoughts on present, history and prospect. Engaged in the discourses of ephemeral and eternal, static and dynamic and immediate and distant, time weaves the textile of the countable and immeasurable alike. Domains and disciplines like physics, mathematics, anthropology, astronomy, history, politics, religion etc. are intertwined with time references to tackle with the epistemological concerns of authenticity, perspective, beliefs and opinions. The fundamental principles of existence find philosophical and semantic interpretations of time which sometimes pose problematic questions due to the peculiarities of truth(s) proliferated through the discourses on time. Manifested through language and numerals, verbalized through material and metaphysical, the ever pervasive nature of time unravels its immense magnitude for explorations. This made time a vital subject matter for literature and life narratives. Not only does it sustain the possible realms of imaginary, the factual perspective on life is also reinterpreted by means of the connotations that time offers. Ranging from Plato to Foucault, Darwin to Newton, the theorists questioned the coherent and independent nature of time. Time invents reality; it alters, demolishes and rebuilds scenarios. Its stride across humanity, body, power, land, science, centuries and cultures affirms the indispensability of discussions on the confluence and the signatures of time. The Singularities International Conference, anchoring on the theme of Time, jointly organized by Singularities, a Transdisciplinary Biannual Research Journal and Department of English, DGMMES Mampad College provides a platform for dynamic deliberations on the concepts associated with Time in an interdisciplinary approach. This is an extension of the academic culture that the journal set, to make the scholars intellectually engaged, not simply through publishing papers, but by means of the dialogues and interactions the Singularities Conferences initiate. By presenting Singularities Time Conference Issue, we offer a reading platform that voices variant nuances of Time.

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

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Chiangmong Khiamniungan, M.Phil

Ethics and the Present: Marcus Aurelius' Stoic Ethics

Abstract

The present is the proper domain of ethics, for the past no longer is and the future is yet to be; because "the present is the only point at which [men] are truly themselves and free". Pierre Hadot describes thus Marcus Aurelius' Stoic ethics and his attitude towards the present.

I hope to perform two things with this paper. First, explain Hadot's reading of Marcus Aurelius' unique attitude to and conception of the present which is inextricably integrated with the fundamental Stoic dogma that good and evil only pertains to moral good and evil: "moral" understood as a description that which is up to us.

Second, examine ways in which this attitude might inform attitudes to the contemporary, our present. Of course, for Marcus Aurelius, the present meant the current instant, his now. Does the ethics of his private instant have resources with which we could better think about the politics of our common present?

For the first, I will rely on Hadot's magisterial work on Marcus Aurelius' Meditations titled The Inner Citadel: The Meditations of Marcus Aurelius. I will then argue positively for the second by appealing to the Stoic attitude of vigilance (prosoche) towards the present instant complemented by the injunction to always act in the service of the human community.

Key Words: *Present, Marcus Aurelius, Pierre Hadot, Stoicism, ethos*

What is The Present?

> The following are enough for you:-
>
> - your present value-judgment [*hupolēpsis*], as long as it is objective [*katalēptikē*];
>
> - your present action [*praxis*], as long as it is accomplished in the service of the human community [*koinōnikē*];
>
> - your present inner disposition [*diathesis*], as long as it finds it's joy in every conjunction of events brought about by the external cause [*ektos aitias*]. (*Meditations*, 9.6)[1]
>
> At this moment, I have what common Nature [*koinē phusis*] wants me to have in this moment, and I'm doing what my own nature [*emē phusis*] wants me to be doing at this moment. (5.25)
>
> What evil can there be for you, if you do that which, in this present moment [*nun*], is appropriate to your nature [*tē phusei*]; and if you accept that which, in this present moment, comes at the moment which is opportune for the Nature of the All [*olōn phusei*]. (11.13)

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[1]Subsequent quotations from Marcus Aurelius' Meditations will be cited intext. Also, all translations, unless indicated otherwise, are those by Pierre Hadot. Hadot the philologist (and translator) cannot be separated from Hadot the philosopher.

I shall come to the jargon, indicated in square brackets, presently. But to start with, let's note Marcus Aurelius' (hereafter, Marcus) omnipresent concern with the "present" and ask what this "present" is. Without going into the complex notion of time developed by the Stoics[2], we can say that the Stoics thought of the present in two ways.

> [Chrysippus] states very clearly that, in general, time is never present, for since that which is continuous is divisible *ad infinitum*, then in accordance with this division all of time is also divisible *ad infinitum*. Therefore, there is no present time, in the proper sense of the term; rather, it is spoken of in an extended sense (*kata platos*)[3].

Taking this report of the view of Chrysippus of Soli, the third head of the Stoa, Pierre Hadot discerns two senses of the "present" as the Stoics understood it: first, as a limit between the past and the future; and second, in relation with human consciousness which perceives and thinks and acts. The former is a mathematical and infinitesimal instant, a pure abstraction. In this sense, "time is never present"; "there is no present time". But the latter has a certain thickness and duration corresponding to the lived present. Here, we can think of the present in "in an extended sense"[4]. We can understand this "extendedness" of the present by thinking of it as "as containing a part of itself already past and another one still to come"[5].

What's important for us is that it is this durative or "extended" present that Marcus is talking of. It is in this present whose durative thickness cannot be specified that we think, desire, and act; in other words, it is in this present that we get on with our lives. "Clearly, it is within this present that I situate the representation which I am having at this moment, the desire I am feeling at this moment, and the action which, at this moment, I am performing"[6]. In the next section, I will have to first go over the basics of Stoic doctrine, including the jargon that I highlighted before. This by way of explicating the triad of representation, desire, and action alluded to in the passage just quoted. In providing this account, I shall be following Hadot.

The Basics of Stoic Doctrine

A representation (*phantasia*) is the image that an external object that imposes or impresses (and for this reason, the word is often translated as "impression") itself forcefully upon us, or as the Stoics would put it, on the soul (*psuche*). The analogy used was that of the impression made by a signet (the representation) on a wax tablet (the soul)[7]. When there is a loud thunderclap, we are constricted and terrified, the colour of our faces altered. Even the Stoic sage is affected thus![8] Of course, "affected" implies passivity. This representation or affection — in the sense of being influenced by something external — is *pathos*, a

[3]Pierre Hadot, *The Inner Citadel: The Meditations of Marcus Aurelius,* trans. Michael Chase (Cambridge, Mass.: Harvard University Press, 1998), 135.fragment is from Johannes Stobaeus' (approx. 5th century CE) collection of extracts of earlier Greek writers. [For a different translation and commentary, see A. A. Long and D. N. Sedley, *The Hellenistic Philosophers, Vol 1: Translations of the Principal Sources with Philosophical Commentary,* vol. 1 (Cambridge: Cambridge University Press, 1987), 304–308 (frag. 51B).]

[4]Hadot, *Inner Citadel,* 135–37; Pierre Hadot, *Philosophy as a Way of Life: Spiritual Exercises from Socrates to Foucault,* ed. Arnold I. Davidson, trans. Michael Chase (Oxford: Blackwell Publishers Ltd, 1995), 227; Pierre Hadot, *What Is Ancient Philosophy?*, trans. Michael Chase, Paperback (Cambridge, Mass.: Harvard University Press, 2004), 192.

[5]Jacques Brunschwig, "Stoic Metaphysics," in *The Cambridge Companion to the Stoics,* ed. Brad Inwood (Cambridge: Cambridge University Press, 2003), 206–32.

[6]Hadot, *Inner Citadel,* 137.

[7]Diogenes Laertius, 7.45.

[8]Ibid., 102 (quoting Aulus Gellius, *Attic Nights*, 19.1.17).

modification of the soul.[9] This modification is followed "by an inner discourse; that is to say, a phrase, proposition, or series of phrases and propositions which enunciate the nature, quality, and value of the object which has given rise to the *phantasia* in question". This enunciation of the nature, content, and value of the representation is the value-judgment (*hupolepsis*). To this value-judgment, we may provide or withhold assent (*sunkatathesis*). This is the stage of activity, as opposed to the passivity of the previous stage. Assent will be provided only to judgments which are objective or adequate (*katalēptike*) - " a pure description of reality"[10]: " Thunder is a loud rumbling or crashing noise heard after a lightning flash due to the expansion of rapidly heated air"[11]. To give an example of such description from the *Meditations*: "[Sexual union] is the rubbing together of abdomens, accompanied by the spasmodic ejaculation of a sticky liquid" (4.13). And it, assent, will be with judgments which are conventional or subjective: "The thunder is loud and terrifying".

The second element is desire (*orexis*). Desire, in so far as we have desires at all, is passive and affective, provoked as it is by external events, which are themselves the result of an *external cause* (*ektos aitias*)[12]. This external cause is common Nature (*koinē phusis*). What is important for the Stoics is the object of desire which is the formation of a proper attitude or disposition (*diathesis*) towards common Nature, the "immense, inexorable, and imperturbable course of Nature, with its ceaseless flux of events … that is, in the last analysis, the unique, universal, and common Cause of all things"[13]. And this attitude or disposition is one in which we accept all that is; or as Marcus puts it, it is one in which we "find joy in every conjunction of events brought about by the external cause".

It might be worth clarifying what is meant by "common Nature" or simply "Nature". The Greek term for nature, of course, is *phusis*. Hadot has traced the shift from a use that designates phusis as "a *process* of growth" to a use in which it signifies "a kind of *personified* ideal" (emphasis added), from *phusis* as process of growth to *phusis* as a power that produces growth. In the *Metaphysics* (1070a7), Aristotle distinguishes between nature (*phusis*) and art (*techne*): the former is a principle of motion *inside* each thing whereas the latter is a principle of motion in *something other* than the thing moved. For him, nature moves a thing from within, but art from without.

The Stoics partly follow him in viewing nature as a principle of motion but add, and this has great implications, that this principle is not merely inside each thing, but *within the totality of things*. By adding that the principle of motion is located within the totality of things, the Stoics efface the Aristotelian opposition between nature and art so that nature becomes that which — and they call this the artistic fire (*pur technikon*) — proceeds "systematically and methodically to engender all things" (Diogenes Laertius, 7.156 [Hadot's translation]). This "artistic fire" which is immanent within the totality of things also produces and organises the totality of things, for it is Reason (*logos*) itself[14]. Being the supreme god, Zeus becomes identified with this principle. *Phusis* becomes thus equivalent with what we

[9] *Pathos* is usually translated as "emotion" or "passion". The way Hadot translates it here, as a "modification of the soul", serves to indicate the passivity of the process. Hadot renders this "narrow" sense of *pathos*, i.e., that of "modification", with the phrase "involuntary emotion" (ibid., 115–117). But pathos as "emotion" is more than just this. For which, see Margaret A. Graver, *Stoicism and Emotion* (Chicago: University of Chicago Press, 2007), 2–4, 84–88.

[10] Hadot, Inner Citadel, 104.

[11] *Oxford Dictionary of English* (2013), s.v. "thunder."

[12] Hadot Inner Citadel, 128.

[13] Ibid., 129.

[14] Hadot, Inner Citadel, 130.

could call God, Providence, Reason, or Nature. "What is Nature other than God himself and the divine reason that is immanent in the world, as a whole and in all its parts?" (Hadot translating and quoting Seneca, *On Benefits*, 4.7.) This is the culmination of the shift indicated at that start of this note. And it is this notion of nature that Marcus has in mind when he talks of common Nature[15].

Finally, action (*praxis*, sometimes *ergon*). In opposition to desire, action is driven by an impulse (*hormē*) which is active and effective. It is "the effect of that cause which is *within us*"[16]. This is where the question of ethics, which is a personal one — Marcus' *Meditations* were meant only for him, as a device to imbibe and assimilate Stoic doctrines into his very being — becomes a political one in as much as it is impossible for us, human beings, not to enter into relations with our fellow beings. How must one act? According to one's own nature (*emē phusis*). This nature is of course not one's individual character but one's nature as a human being, as a being with reason, which one has in common with all human beings as we are all part of Nature which is immanent in all things. To act true to one's nature, to adopt a contemporary expression but not its sense, is thus to act such that all that we do is "accomplished in the service of the human community [*koinōnikē*]".

We find all these elements expressed in many places in the *Meditations*. To give one example:

> Reasonable nature is indeed following its proper path
>
> — if, with regard to its representations [*phantasiais*], it gives its assent [*sunkatatithe menē*] neither to what is false, nor to what is obscure;
>
> — if it directs its impulses [*hormas*] only toward those actions [*erga*] which serve the human community [*koinōnika*];
>
> — if it has desire [*orexeis*] and aversion only for that which depends on us; while it joyfully greets all that which is granted to it by universal Nature [*koinēs phuseōs*]. (8.7)

Why The Present?

What has all these got to do with the present? The Stoics make a fundamental distinction between things within our control and things that are not[17]. With the things that are in our control, we assume an active role. And with the things that are not, we assume a passive, or indifferent (the Greek term is *adiaphoros*), role. We have noticed this distinction already within the discussion of representations. It is also the distinction between desire and action.

The fundamental point, the reason why Marcus' insists on the present, is that only the present is in our control. The past is no longer, and the future is yet to be. They are thus outside our control.

> [R]emember, furthermore, that each of us lives only in the present, this fleeting moment of time, and that the rest of one's life has either already been lived or lies in an unknowable future. (3.10, trans. Robin)

Only in the present are we, to use a dangerous word, free. Only the present is real. The

[15]For Hadot's discussion of the shift from phusis to Nature, see his The Veil of Isis: An Essay on the History of the Idea of Nature, trans. Michael Chase (Cambridge, Mass.: The Belknap Press of Harvard University Press, 2006), 17–28.

[16]Hadot, Inner Citadel, 128.

[17]This distinction in the form Marcus uses it belongs to Epictetus. See Susanne Bobzien, Determinism and Freedom in Stoic Philosophy (Oxford: Clarendon Press, 1998), 331–38.

present is pregnant with significance and value. "The longest-lived and the earliest to die suffer an equal loss; for it is solely of the present moment that each will be deprived" (2.14, trans. Robin). To realise this value, the Stoics recommend the exercise of attention (*prosoche*): that we constantly watch over the present; that we concentrate on, maintain vigilance over, give full attention to, the present.

What is at stake in this insistence? What is at stake is, Hadot argues, nothing less than the "transform[ation] of our way of seeing things, and our relationship to time"[18]. Transformation is the goal of all philosophy, the Stoics included. Hadot has defined philosophy as that which "makes us 'be' in a different way"[19]. The exercise of attention should lead to — and I import here a phrase from a slightly different context — "a transformation of our vision of the world, and to a metamorphosis of our personality"[20]. In Marcus, the delimitation of the present and the intensification of the attention directed towards it serves the purpose of changing the way we look at the things and events of the world.

"If you apply yourself to living only that which you are living — in other words, the present — then you can live the rest of your life until your death in peace, benevolence, and serenity" (12.3). There is a note of urgency as well. Perform each action, Marcus says, as if it were the last (2.5). We catch here a glimpse of that exercise of thought which has had a storied career in philosophy: the meditation of death[21]. It is the thought of death, that it might happen at any moment, which confers "seriousness, infinite value, and splendor to every present instant of life"[22]. To not live in the present, to be constantly occupied by what has been and what has not yet been, is as good as being dead. Such people "are always outside of themselves, alienated, and dragged backwards and forwards by the past and by the present"[23]. "Don't trouble yourself by representing to yourself the totality of life in advance. Don't try to go over in your mind all the painful hardships, in all their varying intensity and number, which might possibly happen. … [R]emind yourself that it is not the future, nor the past, which weighs upon you, but always the present" (8.36). Such is the Stoic counsel we find in the Meditations.

Substance And Spirit

A couple of things to note. First, and as hinted before, the present for Marcus is a personal one. It pertains to him alone. No doubt the formulas in the *Meditations* have appealed to all sorts of readers across continents and centuries, but they are strictly speaking personal and intended for the Emperor alone. And second, the formulas themselves and their injunctions are integrally woven into or rather out of Stoic philosophical doctrines. In the light of these two observations, and to the extent that we are neither the Emperor himself nor strict adherents of Stoicism, what use can we if at all make use of Marcus' ethics? It is not merely scholarly curiosity that is at stake in this paper. And this being so, the question is how we might find relevance in or make use of the material we find articulated in a time and place long gone.

An initial response could be — and has been, especially from those that hold certain

[18]Hadot, *Inner Citadel,* 132.

[19]Hadot, *Philosophy,* 265.

[20]Ibid., 82.

[21]Ibid., 93–101; Hadot, *Ancient Philosophy,* 190–98.

[22]Hadot, I*nner Citadel*, 135.

[23]Ibid.

"scientific" methods and ideas in high esteem — that this cannot be done. Let's look at the second observation. The Stoic philosophical doctrines upon which Marcus' bases his counsels to himself is no longer accepted. Or to put it strongly, they is false. For example, it is their view, articulated by Chrysippus, that breath (*pneuma*) — and for our purposes breath is equivalent to divine reason (*logos*) — as a mixture of fire and air, i.e. of hot and cold, pervades, is immanent in, and is thus the binding agent that unifies Nature. Not only does it give stability or cohesion to matter, but also gives life to human beings — it is thus soul (*psuche*)[24]. Other examples of Stoic doctrine could be provided but let's stick to this one. The point is that we no longer accept this to be true. And because we no longer accept *pneuma* or *logos* as organising principles of the universe, the Stoic insistence on the rationality, coherence, or unity of Nature no longer has any basis. This being so, Marcus' counsel that we find joy and happiness in the conjunction of events brought about by the external cause which is Nature is without foundation.

But this need not be our attitude, argues Hadot. We need to separate philosophical discourse from philosophical practice[25]. We need to separate, that is to say, all this talk about *pneuma* and *logos* from the counsel about which things to do and how to do them that Marcus is giving. We need to separate the substance of philosophical discourse from the spirit of philosophical practice. And we *can* make this separation because philosophical practice is not irretrievably tied to particular philosophical doctrines or theories. For instance, the counsel to develop an attitude that finds joy and value in the present is not unique to the Stoics. This attitude is central to the Epicureans as well[26].

> In Epicureanism, for example, there is an attitude of welcoming the present that remains valuable without taking into account the theories about the minimum and maximum of pleasure — very technical theories that Epicurus had in any case apparently borrowed from Aristotle[27].

And this despite the fact that philosophical discourse of the Stoics is in complete opposition to that of the Epicureans. Hadot concludes from this that the details of philosophical theories are not essential or indispensable. And that therefore, we need not dismiss the philosophies of antiquity simply because we no longer subscribe to the details of their philosophical discourse. We can get rid of them without harming the attitudes they teach. What is essential is the concrete attitudes that the ancient philosophies followed and recommended, and the spirit in which their practitioners adhered to and sought to cultivate and practice these attitudes[28].

This implication is that we, Hadot realises, "reduce these philosophies [i.e. the various philosophical schools of antiquity] to their spirit and essence, detaching them from their outmoded cosmological or mythical elements, and disengaging from them the fundamental propositions that they themselves considered essential"[29]. This realisation becomes an injunction elsewhere: "One must therefore distinguish from the ideology that justified the

[24]Josiah B Gould, *The Philosophy of Chrysippus, Philosophia Antiqua* (Leiden: E. J. Brill, 1970), 99–101.

[25]Hadot, *Ancient Philosophy*, 172–79.

[26]Hadot, *Philosophy,* 217–237.

[27]Pierre Hadot, *The Present Alone Is Our Happiness: Conversations with Jeannie Carlier and Arnold I. Davidson*, trans. Marc Djaballah (Stanford, CA: Stanford University Press, 2009), 69.

[28]The cultivation and actualisation of these attitudes required painstaking application and long periods of concentration, both mental and physical. One of Hadot's greatest achievements has been the description of such "exercises". His views, articulated in all the works referred in this paper, about the nature of philosophy in antiquity as essentially concerned with such exercises has become orthodoxy.

[29]Hadot, *Philosophy*, 273.

attitude in the past, the concrete attitude that can be actualized. In order to actualize a message from antiquity, one must draw from it everything that marks its time. One must demythologize it, as Bultmann said about the gospel. One must attempt to isolate the inner reasoning, the concrete attitude it implies."[30]

Marcus' Present And Our Present

What are the Stoic attitudes that we can reactivate and retrieve? What resources does his writings about the absolute value of *his* present have with which to think different about *our* present, by which I mean the contemporary present in which we find ourselves. In making this move from *his* present to *our* present, I already claiming implicitly that this move can be made. And it is this move that I wish to concentrate on.

The notion of *kathēkonta* is a significant part of Stoic ethics. It is variously translated: Hadot renders it as "appropriate actions". Appropriate actions insert themselves as it were between ourselves — our thoughts, judgments, desires, and impulses which are in our control — and the rest of the world over which we have no control, and which are therefore, indifferent. This notion takes care of the problem of how to act towards or what relationship to have with things that are beyond our control. The point is that *kathēkonta* are actions and that in so far as they are actions, they involve something that depends on us, our impulses. At this level thus, these actions can hardly be indifferent. Of course, these actions relate to things beyond our control, things that are in the realm of Nature, of Fate. "This indifferent subject matter can, however, reasonably and with some probability be judged to be in conformity with the will of Nature, and thereby to acquire a certain value, either by virtue of its content, or by virtue of its circumstances."[31]

So that, as instinctive beings, it is perfectly appropriate for us to want to preserve our lives, and to reject what threatens our lives. And that, as reflective beings, it is perfectly appropriate to recognise that the value of certain things, that "it is 'natural' for us to love life, for parents to love their children, and that human beings, like ants and bees, should have an instinct of sociability: that is, that they should be prepared by nature to form groups, assemblies, and cities. Getting married, engaging in a political activity, serving one's country, are all "appropriate" to human nature and therefore have a 'value'."[32]

Marcus repeatedly enjoins himself to act in the service of or for the well-being of the human community (4.33; 9.6; 12.20). He insists on conducting oneself with justice (4.22;7.54). As Emperor, Marcus was known for being industrious in duties as judge. We have a worried Fronto, his teacher of rhetoric, asking him — sometime in 162 CE — to limit his exertions in adjudicating cases brought to him. "Keep the boundaries of day and night distinct," he says. "If you have declared war on play, relaxation, good living, and pleasure, yet do sleep as a freeman should."[33] The Stoic ethic is, contrary to popular imagination, not an ethic of withdrawal. It is an ethic that, unlike the Epicurean ethic, in which the political and social obligations linked to life in the city, the *polis*, are prominent; it is an ethics that demands immersion in the life of the *polis*. The Stoics followed Diogenes of Sinope, the

[30]Hadot, Present Alone, 68–69.

[31]Hadot, Inner Citadel, 204.

[32]Ibid., 203.

[33]Marcus Cornelius Fronto, The of Marcus Cornelius Fronto, trans. C. R. Haines, vol. 2, Loeb Classical Library 113 (London: William Hsseinemann, 1920), 11–13.

Cynic, who when asked where he was from declared that he was "a citizen of world", a *kosmopolitēs*, literally someone whose city is the cosmos or universe[34]. The injunction to give attention to present actions contains within it the injunction to give attention to one obligations and duties to the city inasmuch as the appropriate actions are those performed in the service of the human community. Marcus' own *personal* present cannot thus be isolated from the common *political*, in its literal sense, present.

Now to *our* present. In thinking of situation that we find ourselves in today, I am thinking of a number of political, ethical, and environmental issues that cry out for attention. These are not separate issues. There are pressing questions about migration, identity, and citizenship. There are of course important political issues associated with them. But there are also profound ethical questions about the bases on which citizenship, and the rights and privileges that come along with it, is granted or withheld. Also, in the light of the Intergovernmental Panel on Climate Change's warning about an increase in "likelihood of severe, pervasive and irreversible impacts for people and ecosystems"[35], the problem of climate change and the fate of our planet as a home for human beings has become utterly critical. It is an existential matter. And to the extent climate change drives migration creating "climate refugees", the environmental question becomes irretrievably tied to questions of identity and citizenship. In any case, it is climate change that I wish to briefly discuss.

The question is: how do we respond to this climate crisis? The discussion on climate change has been preoccupied with the questions of distributive justice —how to distribute the share of some currency of climate change, say greenhouse emissions — and corrective justice — of how to compensate for the harm, that's to say, how can the west which historically has a large share in emissions compensate to the rest of the world for the harms of climate change.[36] These are important issues to which Stoic ideas cannot contribute.

However, Melissa Lane has indicated the presence of the demand for "a new ethos suitable to sustainability and to the challenge of climate change in varied vocabularies", which would have to involve the cultivation of an ethos which reconsiders and reconceives the relationship of humans to nature[37]. This is tied to a prior concern with questions of agency and motivation: the question of what, how, and why with respect to the things that can be and/or need to be done; with respect, that's to say in Stoic jargon, to the question of appropriate actions. And if we take these questions — the question of a new ethos, and that of agency and motivation — as a starting point, Stoic ideas can be useful.

We have already seen the coherence and unity of the Stoic view of reality — of "common nature" as Marcus calls it. This is something very valuable. Because Nature includes everything that is — from God to human beings to stones — and because everything is nature, there is an attitude of respect and concern for Nature, by which is meant of course everything else that surrounds us. In a crisis of the sort we are facing concerning our very existence on the planet, a classic problem has been that of free-riding which disincentivises individual action. In adopting any measure to offset, reduce, the effects of climate change,

[34]Diogenes Laertius, 6.63.

[35]IPCC, Climate Change 2014: Synthesis Report. Contribution of Working Groups I, II and III to the Fifth Assessment Report of the Intergovernmental Panel on Climate Change, ed. Core Writing Team, R. K. Pachauri, and L. A. Meyer (Geneva: IPCC, 2014), 8.

[36]For a review of literature, see Melissa Lane, "Political Theory on Climate Change," Annual Review of Political Science 19, no. 1 (December 15, 2016): 107–23. For an example of an attempt at outlining a global framework of distributive justice for climate change, see Marco Grasso, "A Normative Ethical Framework in Climate Change," Climate Change 81, no. 3–4 (2007): 223–246.

[37]Lane, 'Political Theory on Climate Change', 114–15.

the costs to me individually, and this could be whole countries, is much greater than the potential benefit that could accrue (and this would benefit everyone) out of an improvement of the climate. A solution to this has been the drafting and voluntary imposition of legally binding international agreements, which let us say have largely failed.

A Stoic incentive would appeal to something else. It would draw our attention to the unity of Nature, and to the fact that human beings are as equally a part of it as anything else. It would seek to cultivate an attitude that takes account of this unity: an attitude of respect, an attitude that treats nature as an extension of humanity. The incentive would not be of past harms or future benefits, or of what others are doing, have done or will be doing. For the Stoic, these are indifferents over which she has no control. The only thing over which the Stoic has control is her actions. And she will perform them, to use Marcus' phrase, in the service of the human community.

These might sound incredibly naive. But let us remember that what is at stake is the cultivation of an *ethos*. That we find this incredibly naive is because we have internalised a certain we might say "scientific" *ethos* which whose picture of nature and whose vocabulary for discussing incentives is completely at odds with the Stoic view. The crisis in which we find ourselves today, we could say, is due to this *ethos*. It is not being suggested that a challenge to this *ethos* will be easy, nor that its replacement is possible, although it might well be desirable. What is being suggested is that such a challenge is necessary. And that Stoics ideas can be mobilised to mount such a challenge.

Conclusion

I will end with a few words about the word "ethics". Of course, the word "ethics" is rooted in the Greek word *ethos* which refers to "custom, habit"[38]. I have refused to use the word "moral" in this article because of the way in which that word, in modern philosophy, has come to be inseparable from the doctrines of consequentialist and deontological views. The ethical question is not merely — and this is what consequentialists and deontologists ask — what ought I to do nor not to do in a particular situation. Rather, it is a matter of how one, and this could be anyone, lives a whole life. It is a matter of custom or habit. "For the argument is not about just any question, but about the way one should live."[39] This Socratic question, the question of how one should live — and here I am following Bernard Williams — is *the* question that any serious reflection on ethics should grapple with. And this because the question is marked by the generality of "one", for the question is addressed to anyone; the ambivalence of "should" as opposed to the restrictive "ought"; and the insistence on a manner of life — it's about how one should *live*[40] .To insist on these features, to insist on this question, is to argue albeit by implication against the general trajectory of much of modern ethical thought, from Bentham and Kant till Singer and Rawls, which has tended to ask what is "right" or what "ought" to be done. But it is not just an argument against this tradition, it is absolutely critical that we realise that this is the ethical question if we are to make any sense, let alone appreciate, the ethical views of the ancients, one of whom I have discussed.

[38]Liddell & Scott, s.v. "ἔ???".

[39]Plato, Republic, 352d. I am quoting from Allan Bloom's literal translation. Other translations gloss the phrase "one should live" in unhelpful ways, even using "ought".

[40]Bernard Williams, Ethics and the Limits of Philosophy (London: Fontana Press, 1993).

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Pink Floyd's Time: an aural Narrative that Explores Aspects of Time through Lyrics and the Disruption of Music Memory.

Abstract

Reading progressive English band Pink Floyd's song Time as an aural narrative is an immersive exercise that draws the listener into a direct confrontation and encounter with calibrations, notions and the impact of time. From concept to form, Time defines, displays and involves one with the idea of Time. Released in the US in 1974, Time is a fascinating intersection of concept, performance and lyrical / musical composition. The track is one among the pioneering ones, in many senses in recording and broadcasting history having redefined radio broadcast time beyond the standard 3 minutes afforded to popular music tracks which was the commercially and preferred listener span. The album version extends to 6.52 minutes.

Pink Floyd, formed in 1965, is a band venerable for its exploration of atypical themes through their lyrics and aural elements. They were especially noted for a wide range of experimentation with sound as a narrative element in their songs. They are credited for playing a key role in the evolution of 'Progressive Rock' as a genre. They ascribed several characteristics of a progressive rock piece by successfully engaging with music as a means to create texts, breaking standard song structures and extended compositions. Their compositions included the creation of a sense of space through atmospheric elements of meticulous guitar tones, keyboard and vocal arrangements, and strategically constructed rhythm sections. Their lyrics explored philosophical themes in a careful manner. Pink Floyd is also credited for popularizing the idea of a concept album. A concept album is a collection of tracks that contribute to a larger, single narrative. In concept albums, each consecutive song acts as a supplementary narrative, musically and thematically to form a complete story. This paper focuses on Pink Floyd's song, 'Time', which forms the third track of their renowned concept album, Dark Side of The Moon.

The song uses performance and composition to capture the many aspects and by products of time: from scientific concepts of time, to antiquity and impatience as effects of time as well as movement and calibration as time's imprints . The lyrics capture the dimensional aspect of Time ;first the sun is central to movement (Chronos) and then man is given centrality (Kairos) thus engaging with the relativity of time and movement .

Musically the band experiments with unusual time signatures, rhythmic structures and elaborate compositions normalising them in such a way that the listener readjusts one's conventional understanding of time and time frames. Time is shortened and expanded , thus experimenting with the listeners' aural perceptions.

The song, Time then performs as a metanarrative that through lyric, sound and performance is self reflexive and explores various ideas and manifestations of time.

Key Terms: Aurality, aural narrative, metanarrative, self-reflexivity, aspects of Time

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Composition and Recording : Time-bound Techniques that create a timeless piece

Pink Floyd's song, 'Time' is a composition of several strands of the story, aural and verbal,that complement and conflate the narrative. The song negotiates the concept of time and time itself as it progresses. Towards the end of the song, David Gilmour sings "the time is gone, the song is over, thought I'd something more to say", immediately establishing a constraint of time for a song that talks of the nature of time. In this context there is a compositional duality at play where time controls the song and the song exerts control over the concept of time.

Composers have noticed that a general thought that arises in musicians while writing is how an audience or an imaginary audience would respond to a particular creation, however Pink Floyd's songwriting was not always constrained by such considerations and this allowed them the scope to break the 3 minute barrier imposed by the conventions of broadcast time on radio. Pink Floyd's Time stands at 6 minutes and 52 seconds and its album (Dark Side of The Moon) remained on the charts for a record breaking 741 weeks. People continue to think about it even when there's nothing more for the creator to say, moving beyond textual time.

Reading Sonic Indices and Sonic Scenes in the composition of Time

The song begins with the muffled ticking of a clock, panned from the right ear to the left. This muffled ticking sounds akin to running footsteps; when it reaches the extreme end of the left ear, the ticking settles down, before it halts. Immediately, a higher pitched ticking begins to fade in. When this becomes clearer, one notices that two clocks are working in syncopation to produce a satisfying rhythm. Just when the listener is tricked into a sense of calm by this rhythm, a loud alarm ring immediately follows.Each of these sound bytes are man made sonic indices which are indicators of the notion of the passage of time . These sonic indices combine sequentially to form the sonic scene that follows thereby creating ultimately an auditory episode . The song is made up of three such auditory episodes : the overture of clock and pulse sonic indices ,leading into a lyric supported narrative and ending on a note of reverie .

Soon, several alarm clocks and gongs ring and chime in all directions, creating a sense of chaos. However, this sense of chaos follows a recurring polyrhythm which is resolved by the first alarm clock fading out with two bells ringing in complementary notes to each other. This section fiddles with music memory as one is inevitably lost in the chaos of clashing sounds, with no sense of temporal fixity to latch onto for order, and there is no sense of time, in effect. The only way one can acquire a sense of cohesion is if they fixate on any particular sound in the recurring rhythm; the total effect that the section has is doubtless creating a jarring atmosphere, forcing the listener to consciously experience and confront the only tangible representation of calibrated time known to humans - clocks or timepieces. The listener thus immediately comes face to face with time as a calibrated yet chaotic experience, one that creates an illusory sense of order for man, and yet is in its essence is grounded in fluid, unbound play.

The alarm clock, having served its purpose of interpellating the listener into a conscious confrontation of time soon fades away, and gives way to a metronomic percussive pulse, insistently plugging away at 120 BPM. This is accompanied by a constant bass drum pattern, beating at halftime of the ticking. This is quite obviously reminiscent of the most organic and primitive experience of time for man, the heartbeat and the human pulse. The slow, tolling

bell, which was serving a similar purpose in the initial section stays for longer than the alarm clock, and exists simultaneously with the pulse for a few seconds. This particular section can be seen as a representation of the passage of time; with the frantic, insistent pulse being the direct indicator of the same, and the bell that exists in simultaneity for a few seconds being the symbol of doom and mortality, and of the inevitable nature of one's temporal and temporary existence.

The instruments then kick in - a keyboard, a bass and the rototoms. This section has the same two chords being played after every four bars, with Richard Wright's keys andNick Mason's rototoms gradually covering more and more space with their fills. The section feels almost monotonous in its repetition thanks to its continuous alternating between the same chords for more than a minute at extensively spaced out intervals; and as a result seems to go on forever. It creates the temporal experience of impatience and keeps the listener waiting expectantly for a change or a resolution. This effect of impatience it creates due to the insistent repetition makes time as experienced in this entire section feels much longer than it actually is in the empirical sense.

Once the repetitive element is broken by a change in the chord progression, it immediately creates a sense of expectation, and at the end of the progression's cycle, the expected release is encountered; a short drum-fill leads into the verse of the song.

The entire introduction section creates in aural form what the lyrics will convey over the course of the song; that one tends to normalize the experience of time, finds it to be monotonous enough to repress its experience into the subconscious, and only consciously experiences it in hoping for it to pass by faster in order to kill the monotony. However, when the monotony does pass, one realizes that the very monotony is what the experience of time itself is.

Similar thoughts were opined by the lyricist, Roger Waters in a 1982 interview when asked about the song:

> "I spent an awful lot of my life — until I was about twenty-eight — waiting for my life to start. I thought that at some point I would turn from a chrysalis into a butterfly, that my real life would begin. So if I had that bit of my life to live again, I would rather live the years between eighteen and twenty-eight knowing that that was it, that nothing was suddenly going to happen — that it was happening all the time. Time passes, and you are what you are, you do what you do."
>
> - Roger Waters to Rolling Stone, (Waters, 1982)

A lot of the sonic indices at the introduction of the song capture these very thoughts of Waters.

> The ticking that sounds like footsteps in the beginning immediately establishes that time is in effect, “running away”, and denotes its inevitable passage.
>
> The rhythmic, calm ticking before the chaos portrays how one experiences time primarily as a wait for the future. Perception of time is frequently beyond the present and often there is a wait' for something great to come along. It is hard to focus on the moment , the here and now, as Waters explains in the interview

> The chaos comes about as multiple alarm clocks ring simultaneously, breaking the conventional chronological linear perception of time. Clocks are a calibration of time and this part aims to portray that time is like a landscape where every point of time occurs, has occurred and will occur when it does.

This section of the clock sounds was a quadraphonic sound experiment by Pink Floyd's record engineer, Alan Parsons. Quadraphonic sound is that which enters from four directions - left, right, back, front. Parsons recorded each clock individually in an antiques store. The fact that mechanical clocks are perceived as antique is also fascinating, because something as timeless as time is assigned an aesthetic value as well, through clocks.

This experiment by Alan Parsons took place in a time that was devoid of the vast assemblage of digital samples that are used frequently in recording in the current era. This meant that each aural element had to be recorded separately. Further, the lack of digital recording equipment meant that, Pink Floyd recorded their songs on tape. This rigidified their process. These facts cohesively ascertain the anachronistic value of the song. This is owing to the fact that the aesthetic value would be largely belittled because of the convenience of the sample library. However, samples have a disadvantage of their own. Artists are required to compromise by using a sound that is closest to their requirements. Bands like Pink Floyd had the opportunity to match exactly what they were looking for. Moreover, in times when quadraphonic sound was unevolved, the use of the limited technology elevated the impact of the song. This technique of recording itself by virtue of being outmoded imbues an anachronistic value to the piece by making it the preferred mode of recording of only a few artists in a digital world .

As the song progresses, the band still plays with time - in this case musical time. The verse of the song is gestaltic as the rhythmic patterns of the two guitars, the bass, and the drums are all separate from each other, yet complementary to create a greater, unified whole. The drums are the only element which keep a constant backbeat while Waters' bass lines constantly jump in and around the upbeats and downbeats of the bars. The panned rhythm guitar does much of the same, playing around with the conventional upbeat/downbeat strum pattern. Another guitar constantly fills in other pockets of time that are created by the song, with constantly changing guitar fills.

The final section of the song reprises into an earlier song on the album - Breathe. The song noticeably slows down by 8 bpm on the way to the reprise. The slowing down of the tempo, and the sonic and spatial shift from a harmonic and rhythmic fullness to a calm, serene Shambala- like nothingness creates a fascinating aural experience of slow, almost non-existent time. The end of the song is representative of the end of time as experienced by man - a blissful, timeless limbo. What began as the rude confrontation of the listener with calibrated time in the form of chaotic, jarring clock sounds, ends with a serene lulling experience of timelessness.

The song lilts in the A major scale, following the Dorian mode. The use of the Dorian mode colours the song with a mystifying progression, apt to describe the nature of time. The guitars and bass share several sections where they complete each other to form exciting chords. For example, in the bridge begins with an F#m chord on the guitars, while the bass holds down a D, forming the D major seventh. In the first bridge, the backing vocals that sing the “oohs” and “aahs” are processed to sound fluid. This aural choice grasps the listener's

attention, and forms a perplexing, yet balanced experience. This seems to represent the lyrics of this bridge where it strikes a sense of realisation about the passage of time. The harmonies lull the listener's senses by producing a calming and tensed effect simultaneously.

Lyrics as Verbal Scaffolding

Time in the tradition of fine poetry reads like a seamless, smooth narrative,reflective and lacking in any kind of histrionics. The apparent simplicity belies the complexity of verbal structure that employ aural, musical and lyrical devices and arrangements much like the seeming simplicity of a clock face that covers the complex underlying clockwork mechanism of interlocking ,whirring gears and cogwheels that are often referred to, simply, as movement.

This brings one to the interesting aspect of the 'movement' or calibration of Time.

Time is measured through movement, of shadows, of sound, of material objects. The calibration is often shaped by the impact and imprint this passage.

The lyric reinforces the aurality by using words like ticking, kicking, fritter, words which are entirely or partially onomatopoeic, in that they embody the sound of the action. The words by phonetic structure and syllabic arrangement recall the sound of the clock.

'Fritter' itself captures the slowing down of the unwinding of the tightly wound clock spring.

While the initial sound-bytes of clocks and alarms, chiming and ticking are mechanical and extraneous, the heartbeats and implied footsteps channel the sound into the body …heartbeats and footsteps being time's measurement located on and by the body.

'Waste', 'waiting' and 'tired' are notions that are connotative of the passage of time, mostly unproductive and therefore lacking in commercial and worldly value, though in terms of composition, these are spaces of reflection and offset the frenzy of socialized, functional living. These words are indicative of the performativity of time.

Gilmour delivers hard hitting truths about the nature of time:

“And then one day you find ten years have got behind you / No one told you when to run, you missed the starting gun.”

While this is an ominous reminder of the irreversible finality of the passage of time the fascinating aspect of these lines is the implicit cyclic movement of time.

"So you run and you run to catch up with the sun but it's sinking

Racing around to come up behind you again.

The sun is the same in a relative way but you're older,

Shorter of breath and one day closer to death."

Every year is getting shorter never seem to find the time.(Waters, 1974)

The lines cited above invoke the cosmic passage of time that is understood in the rotation and revolution of the earth that mark time in human life as days and years . Running to catch up with the sun evokes the breathless circadian rhythms. This control that time exerts over behaviour is set against the larger, ponderous revolution that presides over the years inevitably ushering us 'one day closer to death' and that the body therefore responds to this in

the 'shortness of breath'.

The mechanical clock face, designed in a circular shape, tells time through the steady, rhythmic ticking of the movement of the hands that are fixed at the circle's centre. The movement is repetitive and accurate, much like the fixed point that the heliocentric structure of the universe supports. Harmony in the universe is achieved through the 'music of the spheres' or the rhythmic, steady movement of the planets on their own axis and around the sun. All this majesty of motion and cosmic choreography is captured in the lines:

So, you run and you run to catch up with the sun but it's sinking

Racing around to come up behind you again.

The sun is the same in a relative way but you're older (Waters,1974).

These lines also evoke the mythic presence of Chronos and Kairos (Tempus), cosmic and personal manifestations of time in pre-Socratic memory. The image of running, an act of speed, indicates agency and the seizing of the moment (yes, carpe diem) are in keeping with representations of personal time or Kairos. The sun remains fixed, controlling through centripetal force the circular orbit of the planets. If the sun appears to change over the course of the day it is a mere sleight of relative positionality, that is, one's point of view defines the image of the sun over different times of the day. The earlier line indicating that you are young and life is long is relative too.

Plans that either come to naught or half a page of scribbled lines

Hanging on in quiet desperation is the English way

The time is gone, the song is over,

Thought I'd something more to say.(Waters, 1974)

The final reverie that constructs the open spaces of the English countryside is again measured out through the tolling of the iron bell calling the faithful to the time defined rituals of worship as opposed to faith and spirituality which are beyond time's constraints.

It's good to warm my bones

Beside the fire

Far away

Across the field

Tolling on the iron bell

Calls the faithful to their knees

To hear the softly spoken magic spell…(Waters,1974)

The visual pans out to the open spaces and then swings into the close focus of the cottage fireside thus establishing a chronotope (intersection of time and space in a narrative) that is at once momentary and timeless as the song ends on a note of hushed sibilance 'To hear the softly spoken magic spell…'

Thus, by using time and markers of time the song becomes an exercise in exploring the aesthetics of time.

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Theorizing Magic: an Analysis of the Nature of Time-travel in Select *Harry Potter* Novels

Abstract

Scientists and philosophers, over the century, have diverse opinions regarding time. While some argue that time is constant, others hold the view that time is an illusion and is relative. The B-theory of time, derived from the analysis of time by the British philosopher J. M. E. McTaggart, holds that there is no essential difference between the past, present and future, all of which are equally real. McTaggart opines that the passage of time is merely an illusion of the human consciousness. In contrast, the A-theory of time denies the reality of the past, present and future. It holds that the future is not fixed, unlike the past.

Discussions on the concept of time are almost always followed by the question of possibility of time-travelling. Fantasy literatures have taken up this idea quite seriously. The third book of the Harry Potter series, The Prisoner of Azkaban (2003), is particularly noted for its use of time-turner (the equipment used by the main characters to time-travel into the past). J. K. Rowling, the author of the series, later, admitted in the website Pottermore that she had to destroy all existing time-turners in the fifth book of the series, The Order of the Phoenix (2005), due to the controversial nature of time-turners and time-travelling. However, the idea of time-turner was again taken up in the eighth book of the series, Harry Potter and the Cursed Child (2016) by Jack Thorne. Interestingly, the way the time-turner was used in this later book was quite different from the way it was used in The Prisoner of Azkaban. This contradiction has also been a subject of discussion and debate after the release of The Cursed Child.

Objectives

This paper aims to analyse how Rowling has treated the concept of time in The Prisoner of Azkaban and in Jack Thorne's The Cursed Child. It looks at whether the events of time-travel are in accordance with the theories of time. The paper attempts a comparative study of the time-travelling in both the Harry Potter books in order to find out how far they agree with and how far do they deviate from the theories of time.

Methodology

In order to apprehend the nature of time in the fantasy novels, I have selected Harry Potter and the Prisoner of Azkaban and Jack Thorne's Harry Potter and the Cursed Child. Time-turner, the machine used for time-travelling, is common in all the selected works. The theories related to time and time-travelling are applied to the events in the selected novels, so as to analyse how far these fantasy novels agree with the theories.

Conclusion

This paper concludes that the time-travelling events in both the books agree with the theories of time to a great extend. The time-travel in Harry Potter and the Prisoner of Azkaban agrees with the B-theory of time; whereas, the time-travels in Harry Potter and the Cursed Child agree with the A-theory if time.

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Time-travelling is a dream for almost every reader of fantasy literature. When J. K. Rowling's Harry Potter and the Prisoner of Azkaban (2003), the third book in the Harry Potter series, was released, one of the most discussed topics was the time-travel adventure of the main characters, Harry Potter and Hermione Granger. They use a device called the time-turner to travel back in time to save two innocent characters, Buckbeak and Sirius Black, both of whom were about to be executed by the orders of the Ministry of Magic. However, Rowling herself later admitted that the use of such a device in her story made things very much complicated that she decided to destroy it altogether. In a Pottermore post, Rowling admits that "it opened up a vast number of problems for me, because after all, if wizards could go back and undo problems, where were my future plots?". So, the time-turners in the series were all smashed during the battle in the Department of Mysteries of the Ministry of Magic, in the Harry Potter and the Order of the Phoenix (2005).

The idea of time-travelling comes back again in Jack Thorne's play Harry Potter and the Cursed Child (2016). It so happened that one time-turner was left un-smashed with a character and the novel, and the plot of Thorne's play revolves around this particular time-turner and the time-travelling adventures of Albus Potter and Scorpius Malfoy. Since the release of this play in 2016, time-travel and the use of time-turners has become a controversial subject among critics and other fans of the Harry Potter series, some even denouncing Thorne's play as a fan-fiction and not as the eighth part of the series.

Time has been an important subject matter for literature, philosophy as well as other disciplines. Various scholars of ancient and modern times have developed different theories of time. Each theory of time is either an agreement or a contrast to the earlier theory. This proves how far the discussions on time have travelled and how complicated it has become. Along with the discussions of time comes the question of whether there is a possibility of travelling backward or forward in time. This has interested many, the result of which is evident in the popular novels on time-machines and time-travelling. Although scientific researches are said to be still on the go regarding this, fantasy literatures have explored the possibility of time-travelling in myriad ways.

A-theory and B-theory of Time

How do we locate an event, via language? The obvious answer is by using past, present and future tenses. In other words, events can be ordered according to whether they are in the past, in the present, or in the future. Understanding the nature of events in this way is what J. M. E. McTaggart, the British philosopher, called the A-series. An alternative way of locating an event is by relating it to other events. This means that, rather than using the tenses in our natural languages, we can locate and understand an event as occurring either earlier than, simultaneously with, or later than other events. Here, every event is relative to the other event, and we are not using the concepts of pastness, presentness and futurity to conceive an event. This is what McTaggart called the B-series.

It is from these ideas of McTaggart that the nature of time is attempted to understood. As said above, A-theory of time assumes that there is a clear distinction between the past, present and future, and events continuously change with respect to their past, present and future. The past, present and future are not equal, and do not exist in parity. Hence, the A-theory of time is said to be a dynamic theory. The origin of this dynamic theory can be traced to the philosophies of the ancient Greek philosopher, Heraclitus, who said that reality is dynamic

and ephemeral and the world is a process of ceaseless change or flux. That is why, he said, that one cannot step into the same river twice. Parmenides, on the other hand, held the view that reality is timeless and unchanging, which leads us to the B-theory of time.

In our normal languages, we use tenses. But when we use them, we do so from a particular temporal point of view. Let us assume that I am describing an event as something that is happening in the present. What I describe becomes true only if the events described happen simultaneously with my description of it. Likewise, if the event is described as happening in the future or as happened in the past, then it becomes true only if the event is temporally located later than or earlier than the time at which I describe the event. Here, it is not necessary to use tensed facts to understand or locate an event, since the events stand to each other in a tenseless temporal relation. Hence, the B-theory of time is also called the tenseless theory of time, because according to it, time is essentially tenseless. The B-theory does not distinguish time into past, present and future. B-theorists like D. H. Mellor and J. J. C. Smart believes that the past, present and future are all equal, implying that time is not dynamic but static. This means that if an event, say E1, occurs earlier than another event, say E2, then the relation between E1 and E2 is the same forever. E1 is the past of E2, and it will never be the present or the future of E2. In short, the temporal relation between E1 and E2 does not change. Their temporal location is static. B-theorists further go on to argue that, since time is static and tenseless, the flow of time is an illusion. The future, for the B-theorist, is no less than the past. We just know less about it.

The Nature Of Time Travel In The Prisoner Of Azkaban

A major turn of events in the third book of the Harry Potter series, The Prisoner of Azkaban, occurs when Hermione Granger reveals her time-turner. Harry Potter and Hermione use this time turner to go back in time and save Buckbeak, the Hippogriff, and Sirius Black, Harry's godfather. Rowling, here, blends the past events with the present events (which is the future events for the past events). We will now analyse the nature of this time travel.

When Harry, Ron and Hermione ends up in the Hospital Wing of Hogwarts, they have already realized that Sirius Black is not a murderer but innocent of any crime, Buckbeak is executed, and Harry was already attacked by hundreds of Dementors before being saved by someone Harry thought to be his father. Albus Dumbledore, the headmaster, tells Harry and Hermione to use the time-turner in order to save Buckbeak and Sirius Black. Hermione and Harry go “three hours back” in time to bring about a change in the events that have already happened. While hiding inside a cupboard, Hermione explains about the time-turner to Harry:

'We've gone back in time,' Hermione whispered, lifting the chain off Harry's neck in the darkness. 'Three hours back...'

Harry found his own leg and gave it a very hard pinch. It hurt a lot, which seemed to rule out the possibility that he was having a bizarre dream.

'But-“

“Shh! Listen! Someone's coming! I think- I think it might be us!'

. . . 'Are you telling me,' Harry whispered, “that we are here in this cupboard and we're out there too?'

(The Prisoner of Azkaban 419-20)

It is the Harry, Ron and Hermione from the past that are walking outside the cupboard, inside which the present Harry and Hermione are waiting. The characters outside the cupboard and inside the cupboard are, we can say, in a tenseless temporal relation. Looking at this particular scene from an above position, we can see a blending of a past event, a present event and a future event. As far as the Harry and Hermione walking outside the cupboard are concerned, the Harry and Hermione inside the cupboard are their future and they themselves are their present. And as far as the Harry and Hermione inside the cupboard are concerned, those outside the cupboard are their past and they themselves their present. This goes in accordance with the B-theory of time, which denies the distinction between the past, present and future. All are equal. All times (the past, the present and the future) exist in parity.

While describing this scene from an outside position, we can only say that one event, where the characters walk outside the cupboard, is happening simultaneously to the other, where the characters hide inside the cupboard; the event outside the cupboard is occurring earlier to the event inside the cupboard, and vice-versa. This is what B-theorists like Mellore and Smart said about a tenseless ordering of events, believing the past, present and future to be equally real.

The scene where Harry fights of the Dementors near the lake to save Sirius Black is also a blending of the past, present and future events. Harry tries to save Sirius from the attacking Dementors by casting a Patronus Charm (the only magical spell that can drive away the Dementors). However, the Patronus charms proves to be a weak one, and Harry and Sirius are about to be killed by the Dementors, when someone from across the lake casts an extremely powerful Patronus which eventually drives away all the Dementors. Harry, lying almost unconscious along Sirius, believes it to be his dead father, somehow, across the lake. When Harry and Hermione go back in time using Hermione's time-turner, Harry realizes the truth:

'Come on!' he muttered, staring about. 'Where are you? Dad, come on-'

But no one came. Harry raised his head to look at the circle of Dementors across the lake. One of them was lowering its hood, it was time for the rescuer to appear- but no one was coming to help this time-

And then it hit him- he understood. He hadn't seen his father- he had seen himself-

(The Prisoner of Azkaban 436)

Although Harry did not realize it initially, the future Harry had always been on the other side of the lake. The past, present and future in this scene were all real, and all existed simultaneously. B-theorists hold the view that the statements about the future always contain a truth value. We may or may not know what they are. In this scene, there was never a time when the future Harry was not there. Only, the earlier Harry did not then realize that it was his future. This goes with the B-theorist view about the future. The future and its existence are true, though we may not be able to understand it completely.

However, the future, in this novel, is not changed, despite the adventure with the time-turner. Harry and Hermione could only convince Albus Dumbledore of Sirius Black's innocence. The rest of the world still believes him to be a mass murderer. When the novel ends, Black is still on the run from being captured by the Ministry of Magic. With time-travelling, the only change they could bring about was saving Buckbeak and Sirius Black

from being captured and dead. Harry tells Dumbledore, later, that "It didn't make any difference." (The Prisoner of Azkaban 452). What was destined to happen has happened. This also goes along with the arguments of B-theorists of time that the future can be changed even if the events have changed in their temporal positions. The future is not open, but already determined.

The Nature Of Time Travel In The Cursed Child

The plot of Harry Potter and the Cursed Child revolves around a time-turner and various time-travelling adventures by Albus Potter and Scorpius Malfoy. However, unlike Harry Potter and Hermione Granger in the earlier book, Albus and Scorpius travel back in time multiple times, and thereby, change the past and future in diverse ways. Each time they use the time-turner to time-travel. The past and the future differ drastically. This was not the case in The Prisoner of Azkaban. Thus, the nature of time travel in this book can be assumed to be different to that in the earlier book.

When the children use the time-turner first, aiming to sabotage Cedric Diggory in the first task of the Triwizard Tournament, both the past and the future change. When Albus returns from his time-travel adventure, he finds a world different from what he had earlier lived:

ALBUS	:	Well, I can't talk, so-
SCORPIUS	:	You have to. You think you can just ignore everything that's happened? The world has gone crazy, have you noticed?
ALBUS	:	I know, okay? Ron's gone strange. Hermione's a professor, it's all wrong but-
SCORPIUS	:	And Rose doesn't exist.
ALBUS	:	I know. Look, I don't understand everything, but you can't be here.
SCORPIUS	:	Because of what we did, Rose wasn't even born...
		(The Cursed Child 149-150)

Here, Albus and Scorpius travelled years back in time and changed a few events there. When they returned, their past, present and future have changed in quality. Now, Ron is married to Padma Patil (not Hermione Granger), Hermione is their Defence Against the Dark Arts teacher at Hogwarts School (not the Minister of Magic) and Albus is now in Gryffindor House (not Slytherin House). Eventually, Albus and Scorpius decide to go back in time again to put things right. However, this time, after the adventure, they return to a world where Harry Potter is dead, Cedric Diggory is alive but a Death-Eater, Voldemort has won the Battle of Hogwarts and is now ruling the world.

The time-travel in The Prisoner of Azkaban did not change the past or future. But, in this case, they do not exist in parity. This goes in accordance with the argument of the A-theorists of time, which says that the past, present and future are not equal. Also, each time they use the time-turner, the future proves to be changing. In other words, the future is not fixed. This is another strong argument for claiming that the nature of time-travelling in The Cursed Child is closer to the A-theory of Time.

Throughout the play, time-travel changes the past and future, and the Albus and Scorpius in the present goes through an extremely confused and frustrated situation, desperate to set things right. Each time they meddle with time, matters become worse for them and they end

up in a world where evil triumphs. One must notice that the past and future after the first use of time-turner is different from the past and future after the second use of the time-turner. In other words, events come into existence and simply pop out of existence with each use of the time-turner. The progress of the plot is occurring through the present events. This, again, goes in accordance with the argument of the A-theory of time. Past and future events do not exist since both are indeterminate. Only the present is accepted as true. Every time the time-turner is used to change the past events, the future changes. And the next time the time-turner is used, the earlier past and future events does not matter at all. They simply do not exist anymore. Only the present is real and, here, the past and future meet. Only after they return from their time-travel adventure, do Albus and Scorpius realize how their past and future has changed. Characters like Headmistress Umbridge, who informs Scorpius that Harry Potter died in the past and it is now the reign of Voldemort, and Hermione Granger, who informs Albus that Ron never married her, are actually like the meeting point of the past and future with the present events.

Conclusion

Studies on time travel show that only the tenseless view of time makes sense. The A-theory, which denies the existence of past and future, would not provide scope for a travelling back or forth in time. Whereas, B-theory, which accepts the past, present and future in parity, provides all scope for a time-travel.

Interestingly, the plot of The Cursed Child keeps changing the past and future events, as well as denies the existence of past and future. The only real things in the plot are the events that are occurring in the present. Despite this, time-travelling occurs. Thus, we can conclude that the nature of time-travelling in this play is close to the A-theory of time.

In Harry Potter and the Prisoner of Azkaban, as said in the above analysis, we realize that the past, present and future events unfolded at the same time. It cannot be that the past event unfolded the first time without the future Harry (inside the cupboard or across the lake) and then they went back in time and the past events unfolded for the second time with Harry (inside the cupboard or across the lake). However, the time-travelling does not change the past and future events, which remain fixed. Thus, we can conclude that the time-travelling in this novel is very much of the nature of the B-theory of time.

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Significance and the Politics of the Study of Contemporary Human Geography

In the wider subject field of Geography, Human Geography is the major discipline. Geography was considered as the study of the Earth's environment and the human's interaction between them. The word 'geography' comes from the Greek origin which means 'to describe or write the world'. Human and Physical geographies that constitutes the two basic halves of geography. Human geographers analyses the population trends, geographical interpretations of economies, social and cultural changes, interpreting the geopolitical conflicts and explains the geography of human economic activities around the world. While the Physical geographers analyses the study of Earth's surface and classify landforms and ecosystems.

Human Geography can be interpreted as the study of geography of humans; when, how and where humans evolved. It also analyses how humans inhabited and related to the physical environment, how human used and abused the earth's resources, adapted to the different climates and developed distinct regional cultures. Since 1945 human geography has five divisions: Economic, Social, Political, Cultural and Historical Geography. The first four reflect basic study of contemporary life as well as the social science disciplines with which geographers interact.

Economic Geography focuses on the various productive activities such as the geography of industries, agriculture, trade and the geography of services. Economic and cultural worlds are closely connected. In many advanced industrial countries, the individual economic decisions such as what to buy, where to eat etc, reflect not the needs but the change in culturally induced preferences. This kind of changes creates significant shifts in the features of consumption and capitalist production. Economic geographers analyses how markets for goods and services are culturally changed and created new shifts. Cultural geography closely links with anthropology. It deals with appreciation of the interrelationships among people and culture as well as between people and society and their environment. While the Political geography deals with the state and its territory also its external relations, relationships between government and citizens. Social geography investigates on the divisions within the society, especially class, religions, ethnicity, sexual orientation and age. Population geography and Medical geography are the sub disciplines associated with Social geography. Historical geography focus on interpreting the past from available evidences.

Most contemporary academic geographers hold some nominal allegiance to either of geography's human or physical halves. Geography regarded as a disciplinary whole, or insists on troubling the conceptual distinction between 'the human' and 'nonhuman' parts of the world. Some commentators have criticized a perceived widening of the gulf between geography's two halves. Others see human geography as merely convenient badge for its diverse contents, while still adhering to the principle of a wider, umbrella discipline of geography. The contemporary human geography has taken on a particular character.

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Nowadays, Human geographers tend to explore social, economic, cultural, political, and demographic dimensions of human existence. It is diversity that defines contemporary human geography. There are common questions of geographical scale, causality, agency and structure, interrelationships and networks, place and movements in contemporary geography. Human geographers are concerned with the observed distributions as well as analytical explanation. They invariable focus on the spatial and, whether implicit or explicit, have a great deal to say about the moral and political dimensions of human activity

'The Human' in Human Geography

In eighteenth and nineteenth centuries, intellectuals struggled to come to terms with what it meant to be 'human' in contrast to that part of the world deemed 'nonhuman'. Geographers are the important intellectuals developing theories on this problem. Geographers argued that humans were distinct and unique from nonhuman nature. Instead, humans were the innate part of nature and subject to its universal laws on that humans could be classified into different types. The teleological theories dominated before Charles Darwin's Origin of the Species. In which it is argued for some kind of grand design at work usually considered as 'at the hand of God', and emphasized that nature and the humans changed in movements toward preordained destinies. 'The Stadial' theories, ascent from a 'state of nature', saw humans as sharing a potential to lift themselves above other life forms which – so it was assumed – merely lived (Anderson 273).

Darwin's theories of natural selection and evolution would shape the intellectual climate of all the sciences, including geography. So-called 'social Darwinists' sought to directly apply his laws of evolution and 'survival of the fittest' to human populations, attempting to more thoroughly theorize the relationship between humans and the environment. It is worth noting that many so-called 'social Darwinist' theories were more accurately neo-Lamarckian, because they drew inspiration from Jean Baptiste Lamarck's earlier evolutionary theories. These emphasized speedier, direct evolutionary adaptations by successive generations, and accounted for distinctions in a population attributable to environment and will in mutual cooperation rather than to the vagaries of some capricious variation (Livingstone 187–189).

The ideas of evolutionary survival of Darwin would be appropriated and applied to theories about nations and territorial expansion and also informing about the statecraft and practical foreign policy. In Mackinder's famous geopolitical treatise, The geographical pivot of history was seen to occupy a location key to ultimate global territorial control. In Politische Geographie, Ratzel argues that as populations over states grow like biological organisms, must expand their territorial interests to create lebensraum, or living space in which to endure. He provided a convenient rationale for colonial expansion as a quest for living space and, literally, which is an outcome of the struggle of peoples to survive. Moreover, the ideal aim of states was to progress toward large space as a reflection of higher levels of civility. According to Livingstone: “a naturalistic theodicy that justified the imperial order in the language of scientific geography” (Livingstone 201).

Even though enabling subsequent generations to evade the dangers of environmental determinism, post-war human geography did not overturn the human or nonhuman dualism on which environmental determinism so firmly rested. It merely shifted to focus itself with

just one side of that dualism. Indeed, it has only become 'common sense' to talk about human geography as different to 'physical geography' because geographers have come to accept this idea. This relatively recent separation has been both useful and unhelpful. On the one hand it is established as the intellectual grounds within geography where engagements with nonhuman nature were merely optional and in turn enabling the human geographers to lead a theoretical debate. But many would argue that a wedge was driven between great strands of knowledge. It also artificially divides the human and nonhuman parts of our world. For some of them this divide created practical, institutional, and political risks. Human and physical geographers otherwise more strategically contribute to debates about sustainability, inequality, and our ecological future with a common purpose. The division was analytically poor for others, because of the assumptions about the distinctions between humans and nonhuman nature intact and untested: Geography, like history, becomes the story of exclusively human activity and invention played out over, and through, an inert bedrock of matter and objects made up of everything else (Whatmore 4).

Only in the last decade geographers have sought properly to question the very category of the human and human geography depends. This has influence from gender, science, technology studies, and new theories in which human and nonhuman entities are all seen as active in the wider techno social assemblages. The significant point is that the 'humanness' of human beings is not pre-given in any absolute contrast with animals. The species specificity of people is not disputed there is no shrill naturalism at work here which remind us, after Darwin, that essentially 'we are all animals'. Instead, post humanism's point of departure is to refuse the humanist account of living things which begins by assuming a radical or pure break between humanity and animalist. (Anderson 271) This is how the very distinction that the identity of human geography depends upon has been brought into fundamental question.

Human and Modern Geography

The pre-war geographers speculated about environmental determinism and retreated regionalism and areal differentiation with conceptual and statistical advances. This triggered reactions in a new generation geographers with a shared desire to develop a mathematically justifiable geographical science. In 1960s geographers created the field of spatial science attempting to develop general theories of space- human activity using inferential statistical techniques and abstract modeling. This technique of vocational analysis,often inspired by other disciplines such as physics, mathematics, economics, and sociology, which helps in developing more defendable theories. The geography of land rent in cities, geographical diffusion over time and the vocational decision-making behavior and distribution of economic activities are the common themes included in this analysis technique.

Radical geography emerges from 1970s when geographers become dissatisfied with quantitative geography, which was socially apolitical and irrelevant. Quantitative geographers analyze about how human economic and social activities were structured across hypothetical and abstract space. But at that time, they were silent on the worrying problems of poverty, war, and racism afflicting the world. Indeed, radical geographers became willingly or not willingly concerned about the discipline that in fact contribute these problems rather than provide explanations or solutions. As Harvey explained,

> the radical and Marxist thrust in geography in the late 1960s concentrated

> on a critique of ideology and practice within the positivism that then reigned supreme. Human Geography sought to penetrate the positivist shield and uncover the hidden assumptions and class biases that lurked therein. It increasingly viewed positivism as a manifestation of bourgeois managerial consciousness given over at worst to manipulation and control of people as objects and at best capable of expressing a paternalistic benevolence. It attacked the role of geographers in imperial endeavors, in urban and regional planning procedures designed to facilitate social control and capital accumulation. It called into question the racism, sexism, ethnocentrism, and plain political prejudice communicated in many geographical texts (Harvey 5).

From the 1960s onwards the enthusiasm for paradigmatic revolutions, belied historical continuities with earlier approaches. Quantitative geography secured a more formal role for theory in human geography, even if their theoretical and political influences were different. As in the case of social geography, certain types of human geography developed consistently without necessarily falling from favor. Similarly, cultural geography bloomed in the 1980s after the 'postmodern turn'. Pluralizing the term human geography is both a linguistic convenience and an intellectual imperative for the discipline aimed at celebrating difference.

This article tells an uncomplicated description of what is commonly understood to be human geography. In the modern era, from the latter half of the twentieth century onwards, human geography is started to be explained as a diverse way of examining the presence and actions of humans in geographical space. Contemporary human geographies are hybrid formations in which multiple paradigmatic viewpoints, drawn from multiple historical and spatial contexts, coexist and jostle within the same institutional and sub disciplinary spaces.

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Cultural Study of Mannan Tribe, through Idioms, Proverbs and Sayings

Introduction

Folklore is the storehouse of oral literature. One of the traditional meanings of folklore indicates that it was formed as an oral tradition. Folk lore is oral history that is preserved by the people of particular community. These every community has a specific culture. It is passed through generations after generations. It also has got special meaning related to cultures. The folk literature is the artistic expressions of thought, feelings, and happy movements of dancing, hunting, merry making, sorrowful memories, frustrations, failures, and disappointments. In most case they are available in spoken languages too. They include myth, legend, folk song, riddle, proverbs and folk speech…etc. Folk tales, myths and legends have the features of a story. The folk tales have their own root in the distant past and then explicit the inner feelings and emotions. It includes actuality and fantasy.

This paper tries to document and study the proverbs, idioms and sayings of a particular tribal community, called 'Mannan'. This is a tribal community, often seen in Idukki district. They have a special language called 'Enavanpechu'. It has no written form, but it is filled with songs and proverbs, which help them to transmit their culture and tradition. It is derived from their day to day life experience. This paper tries to examine how language and its elements help them to transmit their culture and discusses the special features and lifestyle of 'Mannan' tribe and a detailed study of proverbs, idioms and sayings from their day today life and analyses their role in sustaining culture.

'Mannan' is a tribal community, who preserves certain customs, traditions and forms of governance. It is one of the prominent tribal communities in Kerala. It is spread all over Palakkad, Ernakulum, Idukki districts and Madhura in Thamilnadu. There are altogether 46 'Kudis' (settlement) above stated places. Mannan is the only tribal community in India who enjoys kingship; that is in Kovilmala. The king is known as 'Rajamannan'. The present King of this community is 'Raman Rajamannan', and he holds a graduation degree in economics from Maharajas College Ernakulum. 'Mannan' tribe has a traditional arts form, named 'Koothu' also named as 'attapattuvishesham'. It is performed at the time of death, marriage and after harvest. It is a thanks giving ceremony to God and Soil, and is intentioned to the eternal peace for departed ones. And also it is a prayer to their God for rain, high yield in agriculture, and safety in life. Their language is a mixture of Tamil and Malayalam which is filled with so many songs and sayings. It helps them to transmit their culture through generations. It also has some peculiarities and beauty, in words and rhythm.

Following is an example of their songs.

"Nallathalayilvaythuthankakiridam

Thiridikondavalochamiye

Kallanenkonkaivilanko

Mattivttavalachamiye"

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Like this they have lot of songs which present the rich tradition of mannan tribe. And also has sayings which filled with greater knowledge.

For example; 'kopamillatharajankuliyillathachekan'. The practices and the traditions of mannan tribe are of their own and they always used to stick with their traditions and practices. The old generations try to hold on with their tradition without making any change in culture and tradition.

Proverbs, Idioms and Sayings of 'Mannan' Tribe

Proverbs, idioms and sayings are the attraction of every community. It contains the reflection of their everyday life. In the past almost every speech community cherished and used proverbs in speech acts. In the matter of 'Mannan' tribe, they have a lot of folklore tradition, especially lots of proverbs/ idioms and sayings. They contain their own aspirations and value. By the lack of a written form of language they face extinction. Here we can see some proverbs and sayings collected through personal interview with 'Mannan' tribal people from different 'kudies'.

1. 'Than porakaryathinuthamipoyamathuva.'

This is a proverb which conveys the meaning self-sufficiency in everything. One must do his duty and not let the duty to others. If we assign our duty to others, it will affect the quality of the result. This proverb is closely connected to the life of 'Mannan' tribal people. They are hard working and their children learn their duty from childhood onwards. Boys learn farming, and the girls learn about traditional jobs and cooking. So in their early life they do everything individually. In their cultivation time children wake up in the morning and make fire in the field. They themselves collect the woods for fire. It is their duty to warm up the yielders. The community has a clearer system for everything, and all duties are assigned for someone. King does an overall administration. Sub kingdoms are ruled by other four persons. But they always consult and do everything for the King. Under this heads there are different positions and they have duties.

2. 'Vilakkuvilakkapoyaulakkumukkum'

This proverb says about the need for obedience. 'Mannan' tribe gives great respect to elders; especially to old people and people who are in power, and also they obey their words. Their words and rules formed from their experience. If one cannot obey their words, he also learns that from his own experience. Their children get a good formation from child hood. It was community which forms the children. Every 'kudi' has a 'Thannipatha', who is in charge of all children. He has full power on children. And the 'Thandakkaran' has the power to take any action over who violate the laws in the community. Pappu, a 'Mannan' from Thopramkudy says, all 'Mannan'sare formed by society, not by the family. So in all communities the old people give directions and make correction for all activities of the children. It helps in the formation of children as a 'Mannan'.

3. 'Nit venthalakaviyerathu'

This proverb says about the importance of hard work. One cannot be satisfied by others. Only own work gives us satisfaction. If one is fed by others, it only helps to increase his greed. He wishes to get more and more from others. But when he earn from his own work, it make him happy and also satisfied. This proverb also indicates their life style. When they are in forest everyone tries to find food. And when they start cultivation all participate in it. Even

women and children have their own duty, so 'Mannan' tribe has a great tradition of hard work. And this proverb is a sign of their wish to transform this tradition.

4. 'Nierikathanniyirikenam'

This proverb is related to the positions of persons in tribe. They have specific structure in their administration. And also have structure in religion and cast. All positions are reserved for one or the other. There are 42 castes in this community like 'lavan', 'koshikuvan', 'urukadan'… etc. but only a person from a particular caste can become the King. Person from other casts does not have the right to become king. Like this 'Ponnumpuchai' is from 'Ilavan' casts. They follow matrilineal system for all their rights and positions. After the death of a king, sisters son become king and it is the custom. If he has one more sister or they don't have son, it is determined by the king before his death. In the case of all positions they follow this tradition.

5. 'Onpathukanninalumuppannaluvathi'

This is a saying which related to their division in administration. The divisions are like; nine 'Kani', four 'Muppan' and four 'Vathi'. They have a king who is named 'Rajamannan' and the kingdom is sub divided into four, for the administrative purpose. Each part is administered by four persons, named 'Muppan'. And also each part has a 'Vathi', who has the responsibility to perform 'Mantras'. They have a number of 'Kudis' under of each part. In the early days is limited to nine. So the saying includes only nine 'Kudies'. Today the number of 'Kudi' increased into forty two. And each Kudi has a 'Kanni', who has the overall charge. But they still use this phrase to tell about their administration.

6. 'Orumudiolavashikkumatte,thirumudikanakku'

This proverb says about a work which is impossible. We cannot measure our hair. If we get a hand full of hair, to measure the hair is a risky task. But we can make an overall measurement. It is true in the matter of some works. So the proverb reminds us to give up the needless job.

7. 'Than othunkunmthankulam'

This is a proverb which reminds us about the Malayalam proverb 'jathiyalullathuthuthalpovilla'. It is related to their life as a 'Mannan'. Today 'Mannan' tribe face a great trouble from other religions. Lot of people got transformed to other religions. And marriage is done between other religions. It affects the traditions and rituals and the tribal practices. But they believe and always that “than othunkunm than kulam”. It means 'Mannan' is always a 'Mannan'. Their transformation into other religions does not change their spirit. It has a synonym in English, “what is bred in the born will come out in the flesh”.

8. 'Vachavan than vazhinadakanam'

This proverb expresses the importance of responsibility. Who keep something in some were, must have the responsibility to take that. One cannot assign the duty, which is his own responsibility to others. And others do not interfere on others duty. It affects the quality of the work. Or affect the safety of the thing kept by others. Because only a person, who continuously doing a work or kept something, knows clearly about it. So he has the duty to perform it.

9. 'Aamechuttuambukku'

It is an idiom which is used to express the depressed state of mind, caused by the negative result in work. Especially this people use this for denoting the bad result in cultivation, because basically they are farmers and are closely related to earth. ChinnaThambi, a 'Mannan' from Maniyaramkudi explains: "It's a usual saying which communicates depressed mood. This saying is an exact example of the influence of farming on their daily life."

10. 'Onthimettukkuthavalathannikku'

Mannan people are closely related to nature and they love and adore their earth. This idiom is used to mention the plight situation of earth, caused by the lazy children in the family. When children became lazy, the land slowly transforms into a desert.

11 'Vayabanathu vela'

This is an idiom, addressing an activity, which is against their beliefs and traditions. They have lot of ritualistic performances and a traditional structure. They do not violate it. Because they believe that it invites the fury of Gods. When one violates the culture they tell about it as a 'vayambanathu vela'. It means an activity which is unnecessary.

12. 'Erupathanchuaravakudierupathanchupanikudi.'

It is a saying, which denotes their cast divisions. In their tribe there are fifty sub castes. It divided in to two, twenty five 'Aravakudi' and twenty five 'Panikudi'. 'Ilavan', 'Urukadan', 'Nahamala', 'Chathapalliyer', 'Shakaptturiyal' are the example for their sub castes.

13. 'Arayachuttypapathichalanka'

This saying is derived from their food habit. This was a tribe which completely relies on nature on food. They use 'paddy','thina', 'kurumpullu','chama' and 'kora', as their food and also use 'enthenga'. When the enthu become fruitful, it gives a pleasure to the eye. It seems like a girl with chain on her hip, as it seems around the tree, and has a lot of number. So the tribal people use this saying to denote the 'ethu' with fruit.

14. 'Mothamakudiyaethamedukam'

This proverb says about the importance of unity. It is a mere copy of Malayalam proverb 'Othupidichalmalayumporum'. There is nothing impossible when people are united. This proverb is closely related to their life. Because in the early days, they done all their work in groups. In the field, they first work as a group in the paddy owned by 'Rajamannan'. Then they return to their own 'kudi' and work for the 'kanni'. Now it receives lots of changes. Each person own land and do work in his land which is affecting their community life too.

15. 'Thalethalekkueyilakettuvanilla'.

It shows the position and power of king in the community. There is never an objection for the king's order. Because they believe in the system and the king must take a decision after taken the advice of 'Ponnumpuchary', who has the role of a priest. All people are expected to be with the rules and regulations of the community. It is true in the case of children. They give greater respect to their parents and administrators and obey the words and rules given by anyone in the community.

Chinua Achebe wrote in Things Fall Apart that in Nigeria, "proverbs are the palm oil with which words are eaten" (p3).He says this about Igbo community, but we can say that in all

community they are essential components. They help them to transmit their culture. Proverbs/ Idioms and Sayings in the 'Mannan' tribe do same process. They are the transmitted knowledge of that community which helps them to stay in or keep their traditions.

Conclusion

Proverb, phrase and idioms are the feeding grounds of culture. Its presence shows the culture, depth, and the long experience and tradition of a community. In the early days all traditions possess its richness, but now it faces challenges. There is no exception to the 'Mannan' tribe. Their traditions got changes through the Influence of developed word.

Rathika a girl from Adimaly, who is in twelfth standard, says that "we don't like to become the part of an old tradition. We must have a change, want education, and need to speak in English. We have the right to become the part of modern society." It shows the changes in the 'Mannan' community. In the background of this wish, there was an attempt to wear a mask which gives a shade on their tribal back ground. They are having inferiority complex. They don't like to become the part of their own culture because in their notion it is a primitive one and one which prevent them from the developed world. Our civilized society has an important role in the creation of this notion. Most of the people consider the tribal people as uncultured and primitive. So they are discriminated from the society. This discrimination creates superior and inferior feelings, which led the tribal people to hate their own culture.

Changes that come in the world are another problem which causes the loosing of tribal culture. Tribal people (Mannan tribe) are mostly tied to forest. But now forests are disappearing. The people live in the developed society. Their life style and food habits have also changed. They have no place for their traditional cultivation. And have no forest products for food. Also they have no raw materials from forest for their crafting. It also persuaded them to go to the modern world for job. Now some of them are working in others farm for small wages. New generations try to get education and government job. They lost their complete belongingness to the nature especially to the forest.

Their house style also changed. Now they started to live in concrete building. The dressing pattern and ornaments are like the modern peoples. Changes in the traditional worships and rituals can also be found. Their important art form named 'kuthu' is now performed very rarely because of the increasing cost in staging. 'Kuthu' songs are not known to the youngsters. In some 'kudis' there are no one to sing the song. So when they want to make a performance they want to find the persons from another 'kudi' who knows to sing the song. Their ritual performances are like 'ponpanam' are not known by the youngsters. 'Kodavaykuka", is a performance done for problem solving or for naming of a child. Now it is known only by some elders. Like this Mannan tribe has a big botanical knowledge. Lots of natural medicines are known by them. Today it also started to disappear. The tribal people also come to the modern hospital for treatment.

Their relationship with each other faces challenges. In their tradition they show a great respect to their elders and leaders. Now their mentality was changed. The young people show resistance to administrative system. The positions 'kanni', 'Thandakaran', 'Thannipatha',etc are only positions without power. In the early days their children are formed in community. So they got a good formation, belonging to their community. Now it is not possible. Children formed and corrected only by family members and they are in the atmosphere of modern world. They have a king but his position and responsibility also faced challenges. People and

its leaders are not show a traditional belongingness to the king. New generations from some 'kudi' does not here about their king.

Their caste consciousness is also lost. In the early days they have some rules about marriage, but in the modern world young people gave up all this rules. They marry any one they like without the consent of parents or leaders. And the religious conversion is another problem. Lot of the people converted to another religion, because of the discrimination system. They try to make an image in the society. Their traditional names are also got changed. The names 'chakkan' 'chakki' 'thevan' are replaced by modern names which don't identified by the people. It revel the Mannan people's indifference to the old tradition.

Basically they lost their language. New generations are not interested in the old traditions and language, which doesn't have a written form. They have started to speak English and Malayalam. And the people are interested in the education and white color job. They take from their life from nature and joined with the industrial world. The loss of language leads to the loss of lots of traditions. They use oral language to transmit their traditions. When the new generation gives up the tribal language declaim of the tradition and ritual happen.

The proverbs, idioms, sayings, riddles, all terms come under the term of folklore. And it reflects the life and reveals their aspirations, values and goals. When the use of the language is limited, and all folk traditions begin to diminish. Thus the meaning and spirit of their tradition become far away from new generation. The despair of folklore especially the proverbs, sayings and idioms made great lose to the community. It is a part of tradition and also used to transmit the tradition.

On the basis of this study we can say that the 'Mannan' tribal culture will be short lived. New generations in the 'Mannan' community are unaware about their language and traditions. They have an indifference to the old ritual practices. All their traditions and practices are now considered as a stigma on their social life. Lose of language is the main problem. It leads to the loss of their all folk traditions and their rich heritage. In the matter of proverbs and sayings there is no exception.

There are many limitations to the present study. One major problem that the researcher faced was the lack of a written document. Studies carried out were not fully reliable, because those studies focused on certain particular areas. The 'Mannan' tribe does not possess a scripted language. Lack of script causes the disappearance of this tradition. Meaning of existing words and phrases are far away from the children. The new generations keep a noticeable indifference. They do not like to talk about their old traditions.

This paper helps us to find lot of scope for further studies. The present study is about the evolvement of proverbs, idioms and sayings. Studies can be carried out in many other cultural aspects of the tribe. A good linguist can make a script to their language.

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Recapturing of the Times of Emergency in Nayantara Sahgal's *Rich Like Us*

Abstract

Nayantara Sahgal is one of the prominent political feminist fiction writers in Indian English today. Her novels encapsulate the social, economical, historical, and political circumstances of the post-independence times in India. Men and women of upper middle class strata which include politicians, business people, and bureaucrats figure prominently in her novels. She condemns unequivocally everything that perpetuates disparity on gender basis. Propagation of feminine sensibility seems to be most important purpose of her writings. The female lead characters grapple to come to terms with the trials and tribulations assailed on them in the name of tradition and ethics and put to afflictions by the domineering male in the society. Apart from the socio-economic misfortunes faced by the women in the contemporary times, Sahgal fuses the high strung political maneuvers in her novels. The political perspective runs as an undercurrent in each of Sahgal's novel owing to her exposure to the political atmosphere and her rich cultural and political legacy since her childhood. The conflict of ideologies and the emancipation of women are the recurring themes in her novels. The emergence of new woman exerting to self-assertion and condemning the twosome nature of the patriarchal society is the hallmarks of Sahgal's fiction. This paper is an attempt to analyze how Sahgal recaptures the confusion and politically swirling ambience of the Emergency imposed in 1975 by Mrs. Indira Gandhi in her novel Rich Like Us. For the first time, Sahgal uses a foreign woman named Rose as one of the lead characters in the novel. The reaction of Sonali, an IAS Officer cadre, who is put to humiliation by demoting her to a lower rank during the Emergency forms the focal point in the novel.

Key Words: emergency, freedom, humiliations, political, Rose, swirling, Sonali

Introduction

Nayantara Sahgal is a political and feminist fiction writer of par excellence in Indian Writing in English today. Her creative sensibilities are sharpened with her keen perception and critical acumen for political and social realism. Each of Sahgal's novels is written with a political background. The political developments, opportunistic maneuvers, nepotism, corrupt bureaucracy, troubled man-woman relationships, are some off the most persisting themes in her political novels in the post-colonial times in India. Besides the historical consciousness, socio-ethnic naturalism is one of the celebrated domains in Indian women writing in English. Sahgal adds the new dimension of 'New Women', who have assimilated the rich cultural ethos coupled with western outlook. The avarice and hunger for power, boorish and mad pursuit after materialism, elastic morals, waning of Gandhian and Nehruvian ideologies in the post-independence times in Indian political spheres and the deliberations in the apex law making and enforcing agencies like Legislative Houses and Parliament come alive in her political novels. Sahgal's fiction is replete with a galore of politicians, capitalists, bureaucrats, academics, diplomats, foreign collaborators, rich and affluent freaks, drawn directly from Sahgal's rearing, career and her own volition. Priyanka Gupta observes, "In her novels, politics is not the concern only of the politicians, but it is an

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all-pervasive influence, affecting all aspects of life" (209). Through her political novels, Sahgal always, interprets the phenomenal developments with their far-reaching implications, thematically, customarily and absolutely. Whilst, politics is her prime forte of writing, her novels stand as a testimony for her image and attention to the reality of life.

Rich Like Us (1985) is Sahgal's sixth novel in row. It is considered a preeminent political novel by Mrs.Sahgal. It is the winner of Sinclair Prize and Sahitya Akademi Award for its author. It's dedication to the "Indo-British experience and what its sharers have learned from each other" throws light on Sahgal's intent and purport of writing such a political novel interspersed with social realism which shuttles forth and back, dovetailing Indian experience in the pre and post independence times in a vivid manner. Consequently, Sahgal has chosen Rose, a London Cockney, one of the significant characters in the novel and thus adds a social dimension to the novel. The action in the novel spans from 1932 of India's historical struggle for freedom during the British hegemony and extends up to 1975 when India was smothering to cope up with the political Emergency declared by the then Prime Minister of India, Mrs. Indira Gandhi. The novel presents the political turmoil in New Delhi with announcement of the Emergency. The political setting in the novel during the times of the Emergency throws light on the modus operandi and the purpose of the government policies and also the illegitimate nexus between the politicians and the businessmen. The story narrated in the novel is the story of India and the focal point being India itself. To put in the words of Jasbir Jain, "what she (Sahgal) is now writing is political biography. *Rich Like Us*, like the later novel *Plans for Departure*, s the story of India told with interest, humor and sardonic wit . . . The protagonist is India and it provides a centre for different points of view to converge on" (52). Sahgal's predilection for politics is intrinsic and constitutional as she belongs to the first political family in India. Since childhood, she was exposed to the high political drama of India's struggle for freedom under the stewardship of Mahatma Gandhi. Her beloved father Sitaram Pandit and her mother Vijayalakshmi Pandit are among the others who have chiseled her political viewpoint apart from Gandhi and her maternal uncle Pt. Nehru. Sahgal bears a proximate testimonial as to how India has risen to prominence under the administration of Nehru. She also has witnessed how the entire constitutional machinery has come to stand still and the rule of terror in politics prevailed during Emergency under the authoritarian sway of Indira Gandhi. All these head-on experiences have come in a long way in singling out The Emergency as the setting for the novel. In an interview with S. Varalakshmi, Sahgal reiterates her point of view that "There is always a political background in each of my novels. In this one, it is a very strong background because it then colors the destiny of the characters" (11).

Thematic Analysis

Rich Like Us has two female lead characters namely Rose and Sonali. Sonali, IAS, Joint Secretary in the Ministry of Industries, is a visionary and dream character of Mrs. Sahgal. Her dreams and aspirations as a top notch Civil Servant fall headlong when she vetoes the proposal for setting up a fizzy drink company named "Happyola". Subsequently, she has been demoted under the pretext that the "files had to move fast" (24). Just like that Sonali has been victimized and her career has ended abruptly, the nation has to lose a promising and upright officer. The way Sonali has been snubbed and rebuffed indicates the failure and the abject submission of the bureaucracy to safeguard the vested interests of the political bosses during the Emergency. What is more in store to humiliate Sonali is that Mr. Ravi Kachru, IAS, classmate of Sonali in Oxford , has been elevated to fill the slot of her position in

service. Most of all the atrocities perpetuated during the Emergency, a hapless woman Ms. Rose, a London Cockney, has been killed brutally at the age of sixty three on account of the hatred and greed for money and power of her step son Mr. Dev.

Shagal adopts the technique of narrating the story through omnipresent author and through the sensible narration of Sonali. The narrative style adopted by Sahgal invariably indicates that Sahgal is an undisputed champion of women's cause. However, Sahgal chooses a nationalistic view point in the novel. Ergo, the issues related to women are while attempting to assaying the nationalist prototype simultaneously. Commenting on this distinct narrative technique, Harveen Sachdeva Mann opines, "Just as the suttee motif is evidence of Sahgal's hegemonic nationalism, so is her treatment of the Emergency a testimony of her disjunctive feminism" (106). The political perspective in the novel is presented mainly through the conscious account of Sonali Ranade. It is about the autocratic and the authoritarian rule, the blockade it has created among the political circles and among the general public in the mid-seventies during the political Emergency in 1975. The novel stands as a representation of haunting experiences in the national psyche with the horrid scenario of the politics, devastation of lives of all walks of people, violation of human rights, gross abrogation of the constitution and the unabashed bureaucratic set up seeking private benefits etc.

Sonali stands as a heroic character in the novel, crusading against the malignance that pervaded the total specter of administration and legislature of contemporary times. She rebels against the oppressive political hegemony, archaic ceremonious practices. Her avowed dutifulness towards the nation, her commitment and her uprightness set off Sonali from the horde of bureaucrats with elastic morals. Sonali, a proud daughter of Keshav Rande, a retired ICS Officer, inherits the same set of values and principles of her father, for whom work is life. Sonali bemoans painfully at the diabolic trend that has befallen the politics and bureaucracy. To put it in the words of Sonali, "the distinction between politics and the service had become so blurred over the last few years it had all but disappointed. The two sides were hopelessly mixed, with politicians meddling in administration. . ." (23).

The Emergency has imposed myriads of restrictions on the general public as well. Anything written or spoken against the government policies is being censored. Taking the opposition leaders into custody arbitrarily, constraints on the movements of people, picking up innocent people randomly for vasectomy camps forcibly and indiscriminately, confining prominent persons to jails etc. have become the order of the day during the Emergency times. The values embedded in Gandhian ideology have been blatantly eroded. Sonali feels, "The Emergency had given all kinds of new twists and turns to policy and the world's largest democracy was looking like nothing so much as one of the two-bit dictatorships we had loftily looked down upon" (26). As a committed Civil Servant, Sonali doesn't bend to the pressure, from the political bigwigs. Her training has vested her with the discretion to review anything from the point of view of the wellbeing of the community at large. She is averse to any choice which is detrimental to the interests of the people. In her capacity as a Joint Secretary in the Ministry of Industries, Sonali rejects the proposal for Happyola project, stating clearly that setting up such a project is not the need of the hour and it is against the government policy. Despite the coercive pressure from the political heavy weights, Sonali, abides by her stand and vetoes the proposal. She contends that such a project leads to the loss to the exchequer of the country and would render a dent to foreign exchange reserves of the

nation. As a result, Sonali has been demoted and transferred to UP, her native state, where is no vacancy to her level in service. To her absolute insult, her classmate, Ravi Kachru is promoted to her post. Sonali censures the very institution of bureaucracy, which was once considered the 'steel frame' of the administration, has abased by acting hands in gloves with the political bosses in pursuit of self-seeking ambitions. She painfully laments, "We were all taking part in a thinly disguised masquerade preparing the stage for family rule…So long as it didn't touch us, we played along pretending the Empress' new clothes were beautiful" (23-24).

Soon, Sonali gets across the furtive aim that the fizzy drink project is a ploy to divert the attention of people from illegitimate foreign business collaboration. She realizes, "Happyola, a child of the Emergency, with a blanket import license that would store underground hidden wares for car manufacture, while machines produced a fizzy brown drink above" (50). This attitude of Sonali holds mirror to the hostility of its author towards the autocratic rule during the Emergency. Thereupon, Sahgal puts Sonali as a correlative to disapprove the policies and the functioning of Indira Gandhi during the Emergency, during which the period of time in the history of modern India, the whole ideology which won India its independence has been nullified. The nefarious collision between the politicians and the bureaucrats has precipitated the degradations of ethics. However, Sonali is an exception. She is a creation of Sahgal. She reiterates the same in interview with Varalakshmi, "She is a complete invention; she is my dream of what somebody would have done at that time" (13).

Another major female character in the novel is Rose. Her attachment to her husband Ram L. Surya, a businessman from Lahore and the bitterness of Dev decide the fate of Rose. At the time of the narration of the story, Rose is involved with Ram for forty three years. She meets Ram at the age of twenty in a chocolate shop in London and accompanies him to India, following some "invisible summons". She has compromised herself to the status of a second wife to Ram, who was already married and a a father by then. She breaks her engagement with her boyfriend Freddie against the will of her parents and comes to India with Ram. Ram's father was insolent and reluctant to accept a British woman into his household. Mona, Ram's Indian wife is extremely spiteful to Rose as "an intruder and a usurper" (62). At the beginning of the novel Ram is described as confined to bed and unconscious as he is crippled with a stroke. The only means of communication with Rose is the quiver in his eyes. That flicker of recognition in his eyes speaks volumes to her "telling her their need was mutual" (37).

For Rose, her future seems hopeless and blighted. Ram hasn't left any written document bequeathing Rose her share in his assets in the event of his death. Rose has to depend on Dev for her everyday finances. Besides, Dev, who doesn't earn a single penny, has begun withdrawing huge amounts of money from the joint account of Rose and Ram by forging the signature of his father to raise funds for his partnership in the Happyola Project. Dev, as an eminent "New Entrepreneur", is very close the "higher-ups" in the political circles. Though the manager of the bank is apprehensive of the fraudulent transactions of Dev, he remains silent owing to growing importance of Dev as a businessperson and his close proximity with 'Madam's son'. Dev doesn't want to take care of his father's garments business and least worried about the health of his father. The callous attitude of Dev for his father is the nagging worry for Rose about the security of Ram. Rose insists about her share of Ram's property. Sonali wants to save rose from the wickedness of Dev. Sonali consults a lawyer who

reiterates that a widow has equal rights to the possessions along with any other heir in the family. Nonetheless, he declines to take up the case of Rose as it amounts to upsetting Dev, given his exalted status of Dev during the Emergency in the government and industry circles. According to the lawyer, Dev is the chairman of the New Entrepreneur and "he's doing so well" (103). Further, the lawyer harps on that Madam (Mrs. Indira Gandhi) should be provided with absolute powers and authority even at the cost of overriding the Constitution. He brazenly declares, "Constitution would have to be drastically amended… to transfer more powers to fight down the turbulent forces" (103) and to suppress the anything that opposes her. The horror and nefariousness perpetrated by the accomplices of Madam and her son (Mr. Sanjay Gandhi) thoroughly afflict Sonali. She wants Ravi Kachru to refrain Dev from the spurious financial dealings. For this, Ravi has to attract the wrath of Dev for meddling into irrelevant issues needlessly. This leads Ravi to introspect his own role supporting the Emergency. He realizes, "It's got beyond me" (269). He wants to resume his love and association with Sonali with all her "burning brightness".

Rose wants to accept "whatever meager settlement Dev was willing to make…Once Ram was gone, it could happen tomorrow, she'd be entirely at Dev's mercy, having to beg for every penny" (279-280). This makes Dev thoroughly agitated and resolves to eliminate Rose forever. On one late night, when Rose goes to talk to the handless beggar at a tomb, nearer to their residence, Rose is attacked and murdered brutally by Dev's men. It is circulated among other things that Rose killed herself by jumping into a well in an inebriated state of mind. But Sonali discerns what has really gone into the death of Rose. The death of Rose is an enormous loss to her personally. She comes to learn that rose has become a victim to the hostility of her stepson Dev. She infers that the death of Rose is a clear case of a brutal coldblooded murder. She avers, "It was plain she had been killed and plainer still that rose's killers would never be brought to justice" (286). Ironically, at the same time of Rose's death, Dev has been elevated to the rank of a cabinet Minister in the Government. The promotion of Dev from being a criminal to that of a VIP implies what once Nueman, the foreign collaborator of Dev in the Happyola venture, comments in the beginning of the novel, "this Emergency is just what we needed. It's going to be very good for business" (2).

The gruesome murder of Rose rages Sonali. She becomes decimated emotionally at her hapless situation. She questions the predominance of money and muscle power of the influential people who want to eliminate anyone who might come on their way to prominence. The handless beggar of the tomb, the prime witness to the heinous crime, rightly comments about the rampageous state of affairs anchored in the country due the Emergency that "It is their *raj* around here. They do what they like" (290). Sonali, bereft and nauseated, likens Rose's murder to *sati*, wherein women used to walk into the funeral pyre of her husband offered to be burnt alive and become a *sati*. Sahgal explains the point in getting Rose murdered by Dev in her interview with Varalakshmi, "Dev gets rid of her because he doesn't want her around. She is dangerous to him. So it is almost worse form of "Sati" (16). Sonali finds a manuscript left by her late father about her great-grand mother becoming a *sati*. Sahgal gives an appalling account of how that poor woman becoming a *sati* at the pyre of her husband, with her inhuman relatives hurling her back into fire when she threw herself out and saw to it still she died. This tragic account of her grandmother makes Sonali convulsive. Sonali is exhaustively thwarted at the very state of affairs in the nation. The administration is abused blatantly. She feels at odd in the wake of the changed political circumstances. She

presumes to be estranged with "with the power and authority so nakedly displayed" (31) during the times of Emergency. She doesn't want to bow down to the degenerated professional ethics though the Emergency has finished her career. She decides to resign to her service and concentrate on research in history of the nation and assist Marcella and Brian, an English couple, in setting up an art exhibition in London, "I went to work. Immersed in the past, I was preparing all the while for the future beyond Brian's century and his exhibition" (301).

Conclusion

The novel recaptures India's past and present times. Past is recreated with the description of the chaotic times of India's struggle for freedom during the British regime when villages and people especially women and standing crops were plundered unobstructed and there were the abhorrent practices like *sati*. The present times are reproduced with the political hooliganism, business-bureaucracy culpable tie-ups in the post-independence times like The Emergency. Commenting on the texture of the novel, R. Prameela says, "The novel incorporates the actual resistance to the tyrannical policies of Indira Gandhi" (499). To conclude in the words of Dhara H.Joshi, "*Rich Like Us* is a fearlessly presented account of the harassment caused to all sections of people during the period of National Emergency" (5).

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Change in the Perception of Time: An Approach through Innisian Space Biased Media

Abstract

Space biased media is a term introduced by Harold Innis in his work named The Bias of Communication. This research focuses on social media as a new version of space biased media and examine its effect on the perception of time. The increasing penetration of social media among the society demands an innisian interpretation. Although Internet constitutes both the characteristics of time biased and space biased media, the study substantiates that Internet and social media is the new mode of space biased media. Among the whole pack of space biased media, the study is focused on whatsapp and instagram. The aim is to explain the effect of these two social media platforms among the users in Kerala, especially youth. Further the scope of expanding the result among the general public is looked upon. The research constitutes mostly audience centric approach by using observation, sampling and interviews as research tools. The study observed the social media for a week in which three major issues or trends occupied social media. By closely observing the fast pace in change of trends on these two social media platforms, the study tries to establish the change in the awareness of time among these social media users.

The samples acknowledged their tendency and urge to be part of a movement or a trend but only for a short period of time. The urge seems to diminish within a day or two and they pointed out the fact that they are unaware of the action. Most of them also said that they never bother to follow up the incident or issue. This shows a clear indication towards the tendencies which is highlighted in the hypothesis. The fast paced media makes its users to think and act fast and the perception of time is related to the attention and arousal related mechanism or the adrenaline rush of its use.

Introduction

"How do specific communication technologies operate? What assumptions do they take from and contribute to society? And what forms of power do they encourage?" (Innis, 1951).

These were the questions that Harold Innis (1894 - 1952) tried to address in his book *The Bias of Communication.* He was a recognized political economist and historian. Being Canada's most prodigious social scientist, his body of work has been directly cited by many research scholars especially from media (Comor, 2001). In the process of answering those three questions, hecoined two terms known as time biased media and space biased media. In another words, he divided media in the basis of time and space. In her readings of Innis, Marvin (1983) clearly explains these two types of biases. Time biased media includes parchments, clay, spoken language,stone etc… which is durable but difficult to transport. Such mediums which withstands time will ultimately foster hierarchy, decentralization, provinciality and tradition. The space biased media includes paper, celluloids, electrical signals etc… which is light, fragile and hence easy to transport permitting wide scale distribution but limiting in their duration over time. This media facilitates bureaucracy, centralization, imperialism, secularism and the use of force.

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Innis provided these arguments in order to explain the historical and functional aspects of empires throughout the history of humankind. He argued the need to strike a balance between the use of media in space and time. In differentiating the media into both of these sections, Innis did not have any idea what the Internet and social media could do in the contemporary world.

Although there are a certain amount of studies stretching its way into the implications of innisian theory on the Internet, this research particularly views social media as an extension of space biased media. While arguing its position in the space biased media, the research also aims to look at the effect it has on the perception of time. The nature or characteristics of Internet includes its ability to overcome both time and space. During the initial days after people started using the Internet as a medium, it was considered something which withstands time. In that aspect one might argue its position in the time biased media. At the same time the obliteration of spatial barriers makes it a prime example of space biased media. This argument of the nature of the Internet has changed over time.

Although it was considered as something eternal, it turns out that it is less effective in controlling time. With the widespread use, the modern nature of impermanence penetrated Internet. The Innisian time biased media is something which is heavy and permanent in its nature. While Internet is subjected to constant updation and hence the point of impermanence stays highlighted. Thus although it has some properties of time biased media, Internet is the more of a space biased media.

Internet and social media is something which goes beyond Innisian theories. Edward Comor, in his research article, "Harold Innis and the Bias of Communication", described theInternet as a disturbing factor. He used the word disturbing for two reasons. Firstly, the Internet almost annihilates time and space in its historical and technological aspects. It enables people to do more in little time disregarding the spatial barriers. It ultimately challenges other media which favours long term memory, decision making and various modes of spatial segmentation. Secondly, it directs us to the larger concern that Innis' raised with regards to how new communication media paves way for new or deeper crisis. Internet deeply promotes the mentality of short term. With the annihilation of spatial barriers, we are already witnessing disturbing trends such as rapid erosion of the time in decision making (Comor, 2001). Here Edward Comor directs us towards the influence of Internet on time whether it is for a protest, attack on others or whatever. The short term and fast aspects of the Internet ultimately has an effect on its user too. This research aims to narrow it down with regards to the use of social media, rather than assessing the overall implications of Internet on its users.

The hypothesis is that social networking sites, being a space biased media, influence the perception of time in its users. The research is based on study conducted among the youth in

Kerala. The results from the snowball sampling was scrutinized carefully and further interviews were conducted on selected samples to examine the hypothesis and proves its validity.

Review of Literature

Media has always influenced people and regimes. According to scholars such as Harold Innis and Marshall McLuhan it was something which defined the history and the life of empires. The media bias towards time and space was trying to get balanced over periods but

never really achieved its full potential. The modern media or the new media brings about a whole set of change in media ecology. The social networking sites, being a space biased media, has a significant effect on the perception of time among its users.

Edward Comor (2001) approached the theories of Harold Innis in a different perspective through his work *Harold Innis and The Bias of Communication*. He argues that although Innis is widely cited, he is the least understood among the communication theorist. He tries to reconstruct the concept and places it in the context of Innis' uniquely non Marxist dialectical materialist methodology. He critically examines the readings of Innis and his critics such as Marvin and Richard Collins. In analysing the theoretical dimensions of Innisian theories, heacknowledged the need of its application on the Internet. He looked upon the origin of bias in Innis' research and its context of history and power. Innis' dialectical materialism and the related concept of time - space dialectic methodology is recognised and studied. While looking on the application of Innisian strategy on the Internet as a media, he sounds more cautious. He recognised the fact that in pursuing such research focus, Innis methodology directs us to the role of Internet in capitalism and commoditization of culture. The study was primarily concerned over the effect of the Internet and the need of analysing it in the perspective of Innisian methodology. The study however did not looked upon other aspects and hence it opened the gates for a wider research area.

Later studies shifted towards how Innisian theories applied on the Internet and how it encompasses both the elements of time biased media and space biased media. Franziska Julia Liebig (2010) in her journal article “Beyond Time and Space? Reading the Possibilities of the

Internet through Innis's The Bias of Communication”, tried to view Internet as per the Innisian point of view. She recognised the fact that there is a lack of study in this particular area and hence decided to look into it. In the first part she explained the theories of Harold Innis covering the history of empires such as Egypt and Britain and how communication media played a crucial role in it. The article further analyse the apolitical nature of Innisian scholarship and his concerns over the western bias towards time or inclination towards present mindedness. In the next part she applied those theories in the context of new media, that is, the Internet. She viewed it as something which destroys time and space or as “instantaneous and ubiquitous” in her own words. She validates this by pointing out the link between new media and globalization. While explaining the instantaneous nature of Internet, she also recognise the fact that there is a fair share of hardware, servers and infrastructure which is needed for the smooth functioning of the Internet and the fact that these are perishable in a natural calamity or an Electromagnetic pulse attack. This allowed her to draw a conclusion that Internet does not guarantee durability.

In the final chapter she scrutinize the functions of the Internet as a facilitator of dialogue and participation with regards to its predecessors. The other mass media were one sided and Internet is not. With the examples of present-day consumer and anti-globalization protest cultures she validates her point. In her conclusion, she viewed the Internet as a dynamic media orsomething which is centralized and decentralized, emancipatory and oppressive, creator and destroyer, etc. She underlined that one must be flexible and adaptable to react with the fast paced media landscape. Her approach was more of a theoretical one with lots of observations on trends and issues prevalent in that period. The research lacked an audience approach in order to find the effects Internet had on people. It has been nearly ten years after

this research was published. The influence of Internet extended in an altogether different level. Liebig opens a wide area of scholarship with this article and this research tries to extent her studies and built it up.

Apart from concerning about the Innisian theory, there were a few studies which was conducted on social media and perception of time. One such research was done by Jaqueline Brinn (2015), a researcher from the London School of Economics and Political Science, named "Are we killing time? Social Media and the Perception of Time during Leisure". The study directly addresses the issue of how the latest Information and Communication Technologies (ICT) affect or change the perception of time. She analyses the topic with an audience approach by conducting a local case study. The study argues the idea that we live in changing times but against time determinism. She rightly explains the time and how movements, distractions, alienations and rushing plays a major role in time perception. But instead of focusing on the overall perception of time, she focuses on what is the importance of time perception for leisure time spent with ICTs. The researcher looks upon the temporal order, duration, identity and digital narratives. The study aimed to analyse how the perception of leisure time has changed, more explicitly its perceived amount and quality. The research question includes the participation in social media during leisure time, Do they associate social media with more multitasking, interruptions and distractions? And How do they perceive their own and ICT's agency during leisure? It includes entertainment, social obligation and addiction. The study was conducted on the basis of an online survey with 89 participants from Hanover, Germany, which was the target group of this study. The study concluded with the facts that when the tasks becomes fast and decentralized, time perception changes. Since social media is basically dealing with instability, this can be the cause of a change in time perception. However the researcher failed to see the importance of movement in the perception of time. Mostly people remain stationary while using social media. This affects their perception of time. This is a research gapwhich the author failed to address. She ultimately concludes that there is no killing time instead people are reanimating old time concepts and creating new ones. The research was mostly in and around spending the leisure time and this research look forward to broaden the concept.

Going across scientific journals, there has been a recently reported study conducted by Lazarus Gonidis and Dr. Dinkar Sharma about impact of time perception with the use of Internet and Facebook usage. They conducted an experiment in a controlled environment enrolling 44 adults and came out with the result that the Internet and Facebook related stimuli can distort time perception due to attention and arousal related mechanisms. Although the study is relevant to this research, we need to consider the fact that distorting time is a common feature of addiction in general (Salon, 2019). The implication of this particular study is more on addiction research while we are trying to find out how social media changed the perception of time for general public especially in the societal level. Nevertheless, the study showed that there is a connection between perception of time and space biased media.

The social networking sites, being a space biased media, has a significant effect on the perception of time among its users. At first there were studies which contemplated on the application of Innisian theories on Internet (Comor, 2001). Later the studies recognised the properties of Internet which has got both the nature of time biased and space biased media such as the work of Franziska Julia Liebig (2010). Then comes the researchers such as Jaqueline Brinn (2015) who connected perception of time with Internet. Most of those

studies lacked a holistic approach on the effect of space biased media in the perception of time. With the new found popularity and use of social media such as Whatsapp and Instagram, studies regarding its influence on time is a necessity. There lies the relevance of this research.

Methodology of Research

With the new found insights learned from the review of studies that has been done in this field, this research expanded using the research methods of observation, online survey using snowball technique and interview. It is more of a kind of audience approach since the theoricing part is almost done in the research spectrum. The study took the time period of 27th October 2019 to 2nd November 2019 for observation since during that week, three major issues became the focal point of discussion in Kerala. The first issue was the controversy of Minister M M Maniwho used 34 tyres for his government vehicle in two years. This issue was sarcastically approached through trolls in social media. The second issue was the Walayar minor sister's rape case and the acquittal of the accused by Sessions Court. This created a public outrage. The third one was the issue of Malayalam film director Anil Radhakrishna Menon who refused to share stage with an actor named Bineesh Bastin. The issue was viewed as caste discrimination. These issues were taken as a key in determining the involvement of the study sample in social media.

The online survey regarding the use of Instagram and whatsapp was done in order to find the sample group. Instagram has a setting which shows the average duration of time one spends in it on a week. The screenshots of that average time shown in the app is collected using snowball sampling technique. The screenshots helped in filtering out the users who used the app for less than two hours. As for others, who used more than two hours, a direct or phone interview was conducted in order to collect the data. Biased sample regarding online usage can be ignored since we are focussing on active users. As per the records, Whatsapp is the most used social network in India with more than 400 million active users (Techcrunch, 2019). This instant messaging app dominates Instagram and hence, all those active users on Instagram spends equal or more time in Whatsapp. Thus a sample group of 40 members aged between 20-30 for study, is at disposal.

The observations that pointed earlier, already shown how quickly one issue give way to other hence proving the point the perception of time for an issue or protest gets limited over time. The questions raised in the interviews were modeled in order to find their involvement in these issues using social media. The questions were framed with regards to understand how they engage with the issues. The questions were not definite nor close ended ones since the research needed more insights from samples. The key interview questions were as follows:

Q1. Are you aware of the three issues which occupied social media from 27th October 2019 to 2nd November 2019?

Q2. Did you participate in protesting or acknowledging these issues using your Instagram and Whatsapp account?

Q3. How did you participate and how long was your participation? Q4. Did you follow the issues to the end?In order to reduce the personal bias towards the research topic, the questionnaires were arranged in a mixed order in order to make the underlying analysis connotation not too obvious for the participants. Further the interview has been done by two

moderators in order to tackle the personal bias of the researcher. The methods and sample has there own flaws but the results definitely points out an indication towards the trend that the study scrutinized.

Findings

All the 40 participants were active social media users who uses social media nearly four hours and above on a daily basis. Initial reactions from 82% of the participants was that they were unaware of the fact that they spend this much time on Whatsapp and Instagram alone.

While all the participants acknowledged the fact that they were aware of all the three issues that occupied the social media during the 27th of October 2019 to 2nd of November 2019, only 75% of them participated in all the issues. They participated in the form of sharing the memes, protest slogans, sketches, quotes etc.. through Whatsapp and Instagram status. Though majority of the participants (60%) only used Whatsapp and Instagram story facility, others used methods such as posting on their timeline, changing profile pictures, sharing thoughts and protest to different Whatsapp groups etc. Everyone acknowledged the fact that each issue overlapped with the other and 86% of them never looked back. They walked over each issues with their responses and never followed it again. Only 4 among the 30 participants took effort to follow up the further progression of the issues to the end. When it comes to the whole bunch of participants, 90% of the people never followed the issue once the story ends.

Conclusion

The study was aimed at finding the influence of social media platforms such as Whatsapp and Instagram in the perception of time among its users, using the youth from Kerala as the sample participants. The study clearly shows the indication towards a trend. The impermanent nature of space biased media is influencing its users too. While analysing the responses from 40 respondents, 10 among them seems to not indulge in the general trend. This was because of a few reasons. Some of them were worried to express their opinions fearing the reactions of the general public since they have a different opinion. For instance, in the case of Minister M M Mani, the party supporters did not take part with the general reactions towards the issue. Whilesome openly expressed their disagreement, many choose to keep quiet. This whole mob psychology is a separate topic but it is pointed out in order to show that, the 10 inactive members were formed not because they were not affected by the issue, but instead they chose not to express it.

The study further revealed that with the advent of new issues, the general public tend to neglect the old ones. People who are closely associated with each issue might follow it through but as for the general public, it is just a matter of time to shift to other. Among the three issues, the first one was more of a trolling sensation which can be seen lightly. But the second issue of Walayar was more of a social one which required much more seriousness. The age before social media have seen many uprisings and protest which lasted days, months and years. Such a tendency cannot be seen anywhere now. That is how the study connected influence of social media in the perception of time.

It has been proven that social media users distort time perception due to attention and arousal related mechanisms. It goes hand in hand with addiction in any cases. To be more specific, people tend to spend so much time on social media and remain unaware of that fact as many of the respondents pointed out during interviews. But here lies the contradiction.

While they spend so much time on social media, they spend less time on dealing with the issues in reality. It is also something they are not generally aware of. Many respondents acknowledged the fact that they should have been following the issues. Although many recognised the issue as something ethically wrong, one cannot say that since it is not something they do consciously. The effect of medium over the message and its users is widely discussed by many scholars.

While the attraction or addiction towards the social media prolongs the time of its usage among people, the impermanent nature of space biased media shortens the time of involvement with its content of general issues. Hence social media has an influence on the perception of time. There are lots of research going on in the effects of social media among its users. However there is a need of systematic and detailed study in its effect of time perception. Since the research is done only among the youth from Kerala, generalizing might not be completely objective. Because there are technological and cultural factors and variables which determinesthe result and it varies from place to place. However this study is a clear indication towards a general trend and although the degree of effects may vary, the effect is unquestionable.

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Gaya Hadiya A

Understanding the Different Aspects of Temporalities Involved in the Production of Historical Knowledge

Abstract

History can be broadly understood in two ways; the continued course of events in the past, and anything that can be said about this course of events from the past. This paper limits its enquiries to the written record of the past; history, the academic endeavour. Hence, the historical knowledge has to be understood as the knowledge produced in the discipline of history.

History records and explains the facts of the past. Recording and explaining the fact is a common feature of every academic discipline. Geographers record and explain geographical facts and biologists record and explain biological facts. When we use terms like biological fact, geological fact or historical fact, are we talking about different kinds of facts? Does the nature of fact differ under different disciplines of study? It does not. Fact ascribes properties to a particulars or states the relation between particulars or between particulars and properties (Russell, 1918). Some of the other basic characteristics about facts are that they are always in a true proposition and there is a corresponding state of affairs that decides the truth value for the fact.

Knowledge produced in every academic discipline, or any kind of understanding for that matter, has an unavoidable temporal aspect as the state of affairs cannot be perceived or marked outside of time. History, nevertheless, has an obvious temporality tangent that no other disciplines of study shares. This paper is looking at the precise nature of this unique aspect of temporality that the academic discipline of history accommodates, from an epistemological standpoint.

It is the state of affairs which are divided under different disciplinary concerns and not fact. A table being present in my room, is a state of affairs and, isn't a fact unless someone speaks of it. At the same time, "there is a table in my room" is a fact only with a table actually being present in my room. Fact would have been of different nature in different disciplines if it was the same as the concerned states of affairs. Biological facts are different from geological facts or psychological facts because the state of affairs each of these disciplines of studies concern themselves with, differ from each other and the nature of particulars involved in these states of affairs differ from each other. As opposed to other disciplines in social science, in history, a state of affairs is the concern of the discipline not by virtue of the nature of particulars involved in the state of affairs. They belong to the discipline of history simply by virtue of having occurred in the past.

Key Words : Historical knowledge, Fact, Causation, Temporality, Explanation

By limiting this study to the idea of history as an academic discipline, I mean to bracket certain other legitimate interpretations of the term out of the scope of this discussion. Not only the sense in which history is the continued course of events in the past, but also as the collective memory of a shared past and narratives that have been passed down and preserved

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orally. Historical knowledge, in this context, has to be understood as being systematically produced, following a definite pedagogy; history, as a record of this knowledge.

The duty of a historian is to describe what actually happened rather than dwelling over "could have been" and "would have been" scenarios . If history is about the past, what could have or might have happened cannot be considered to be history as they did not actually take place. The reality aspect we associate with history is what makes it different from a fictional narration. As Ernest Wamba-dia-Wamba points out in the article, 'How is Historical Knowledge Recognized?', historical narration has certain markers differentiating them from a fictional narration viz. proofs for the actuality of the events discussed in the narration. The nature of these markers have undergone drastic changes over time. These markers, an acknowledged source in other words, were not always a part of history.

It is only after the 16th century, history started to differentiate itself strictly from literature and rhetorics. The discipline was defining itself as fact oriented, with the changes brought about by the enlightenment period. The allegiance of the discipline shifts to facts from values during this period. There was a theoretical separation between mythical and factual. Later, the same scepticism that brought about this change, questions the basics of this fact oriented, objective narratives of the past; i.e. the possibility of an objective historical knowledge. The mid- nineteenth century witnessed major changes in historiography. The foundation of the modernist historiography was questioned. The idea of rational, hence predictable, progress of humanity was challenged with the concept of random and unpredictable intervention of will. The basics of scientific thought was accused of nothing more than a blind agreement, something the entire academia agreed to agree on; a mere imagination. Historical knowledge was dragged down to an old, and rather unfortunate, position; an inferior knowledge of particulars while the truth was considered as something that transcends time and space. Kierkegaard asserts that historical knowledge cannot ever attain the objective status but only be a probable knowledge. Late 18th and early 19th century witnessed strong criticisms of modernist historiography. The humanist arguments of this period questions the attempts to proclaim history (all social sciences for that matter) as a part of the natural sciences, pointing out the presence of the inescapable subjectivity of human experience. Though later in the 20th century, positivism was also strengthening as a prevalent intellectual movement, structuralist arguments, opposing both the humanist and positivist arguments divert the academia in a whole different direction. Initially limited to the study of language, structuralism very quickly turned into an analytical method used in the entire social sciences.

Modern history has largely been people centric. This is a result of understanding the social changes in terms of the individual human agency. While we focus on this conscious aspect of the society, there is an unconscious but powerful structure that causes any movement or change in the course of history. 20th century hosted a number of social theories and isms focusing on this underlying structure of a phenomenon. While questioning the objectivity and universality of scientific laws, structuralism was proposing that there are an infinite number of systems out there, almost invisible, that are incorporated deeply into our minds that it affects us even when we are not consciously thinking about it. Infinite in number because the possible discourses are endless. Any meaningful factual claims made are facts about these structures.

An explanation here would be in order for one to understand the underlying structure in context of the text, a text in structuralism being a document or a meaningful exchange that

can be documented. Post structuralism acknowledges history as a genre within a wider world view; narrativity. The nature of disciplinary distinctions were changing, as the rigidity with which we understood discourses and systems were questioned. Post structuralism questions the idea of one reality and hence the possibility of one truth and objective knowledge, but does not rule out the possibility of a meaningful discussion.

The point I am trying to emphasize here is that history is still expected to be fact oriented. Even the one who argues that the fact need not remain the same in different contexts, is still saying that a historical narrative has to be based on facts. Not only history, but all the social science and natural science disciplines are supposed to be recording facts and explaining them. Geologists record and explain geological facts, biologists record and explain biological facts and historians record and explain historical facts. Are these terms, geological facts, biological facts or historical facts, referring to different kinds of facts? Does the nature of fact differ under different disciplines of study?

"We express a fact, for example, when we say that a certain thing has a certain property, or that it has a certain relation to another thing; but the thing which has the property or the relation is not what I call a fact" (Russell 41)

A fact is always in a proposition. But what exactly is the relation between the proposition and the fact? Russell claims that the proposition refers to the fact, while making a clear logical separation between the state of affairs and the fact. Logical positivism in general acknowledges a structural identity between fact and proposition and understand the proposition as referring to the fact. The proposition is also supposed to be referring to a state of affairs. Where does the fact exist, if neither in the realm of language nor in the realm of reality (by realm of reality, I mean the realm of state of affairs)?

Facts are sui-generis. It is an entity like no other. Fact ascribes properties to particulars, or states the relation between particulars, or between particulars and properties, and falls into its own realm. Language and reality are equal stakeholders in the realm of fact. A table being present in my room does not constitute a fact unless someone says or thinks that "There is a table in my room". The proposition alone won't do either. A meaningful sentence alone will not make a fact without there being a corresponding state of affairs.it would have been possible for a fact to be, if fact had belonged either to the realm of language or the realm of reality, in the absence of the other.

The nature of the fact does not change in different disciplines of studies. What changes are the states of affairs (States of affairs are nothing but the phenomenon as perceived in the given context.) the facts concern themselves with, and the explanation given for those facts.

Natural science deals with physical states of affairs when social sciences are concerned with social or psychological states of affairs. Here, natural science and social science has to be understood as two different methodologies trying to make sense of the world, for individual disciplines of studies in natural science can have certain methodologies of social science incorporated in it and vice versa.

Explanations in natural sciences are causal explanations and such that they make sense of the phenomenon in question by accommodating it under a general law. An explanation in which the Explanans consists of a general law; the kind, C G Hempel called 'DN model'.

Looking at an example would make it easier for us to understand the particularities of this explanation. Suppose, I pushed the trolley in front of me and the trolley was displaced. The state of affairs in consideration here is the displacement of the trolley. Natural sciences will look for the cause in order to give an explanation. Hence, the explanation for the displacement of the trolley will be stating the cause for the trolley's displacement, which would be, that there was force applied on it. A natural science explanation, considering the displacement of the trolley as the work done, would quote theory of mechanics'; W= Fs.

An explanation is needed when there is a lack of understanding. The example above, definitely provide us with an understanding of the phenomenon, the displacement of the trolley. This explanation helps one understand the phenomenon, as a work done, in terms of the force applied and the distance, by accommodating the phenomenon under a general causal law, which states that the product of an applied force and distance is always work done. The role of the general law in forming the understanding of the phenomenon makes the explanation nomological and deductive. The same allows predictions possible in natural sciences. Now the question is, how different or similar would an explanation is in social science, to that in natural science?

Explanation in social science cannot be nomological or deductive in nature because it is not possible to have causal general laws in social sciences, though causal relations can be established among social and psychological states of affairs. As Davidson suggests, in social sciences, the reason can be considered as the cause of an action and thereby the explanation in social sciences can be understood as causal explanation.

Even then the same phenomenon, the displacement of the trolley, would have a very different explanation in social sciences as the identified cause would be different. The state of affairs that needs an explanation in social sciences would be 'me displacing the trolley' rather than mere 'displacement of the trolley'. The human agencies involved in an event is acknowledged and addressed by virtue of which it becomes a social or psychological state of affairs. This is because reality cannot be isolated and placed outside of the human mind in social sciences, unlike in natural sciences. The unpredictability of human will and the exclusivity of human experience are what make it impossible for the social sciences to have general causal laws.

The above example in social science would be looked at, primarily as an agent's actions. Hence, the cause would be the agent's reason to perform the action. I.e, my intentionality to move the trolley caused the displacement of the trolley. Another possibility in social sciences is an explanation by giving the reason. Here again, one is talking about the intentionality of the agent; I did not have enough leg space hence, i decided to move the trolley. Only the agent has access to the cause of an action (action being something intentional and conscious). Determining the cause of an action without the agent's account is rather an impossible task. The best one can come up with is a set of possible reasons.

The impossibility of general laws in social sciences throws light on the uniqueness of the phenomena. 'Displacement of trolley is a category under which all the particular instances of a trolley being displaced is included. 'I displaced the trolley does not have the generic nature that 'displacement of trolley has. When we are looking into an action, we are looking into a particular state of affairs marked in a definite time interval. I.e, there is an unavoidable or inseparable temporality that is inherent to the phenomena social science attempt to explain.

It is not to say that there are no meaningful generic concepts or discussions of general concepts in social sciences. At a conceptual level, there are generalities possible but the only method we can depend on, in order to explain these concepts, are induction. A bomb blast can be understood either as a chemical reaction or an attack. The moment you call it an attack, you are limiting the possibilities of the state of affairs by tying it to a context; a particular time, place and definite intentions. The chemical reaction is repeatable, not the attack.

The attack is bearer-specific. Only in reference to temporally and spatially contextualized states of affairs, can we talk about the attack. We can always talk about attacks in general but only by talking about particular attacks or drawing elements common to particular attacks by no way limiting the possibilities of what constitute or cause an attack to the so far available token event models. It is impossible to predict an attack with the accuracy with which one can predict a solar eclipse. Von wright talks about these generic states of affairs as possibilities; states of affairs that may or may not obtain. Boiling, jumping, growing, hurting, thinking, raining, moving and any other state of affairs one can name is a possible state of affairs. Von Wright calls the actualized state of affairs, occasions, which I have called the state of affairs in this paper. According to him, a set of occasions constitute states. We can understand them as the situations constituted by states of affairs. It is inside this situations, between the states of affairs, causal relations exist. All the disciplines of studies are trying to make sense of the world in terms of situations by establishing certain relations between their concerned states of affairs. An explanation, is always of a phenomenon; in other words, of the relations one is trying to establish between the states of affairs. Now, causal relations can be established between the states of affairs in all situations but not all of them have governing general causal laws. Except history, all the other disciplines, in both natural and social sciences, differ from each other because, the states of affairs they concern themselves with and the kind of relations they establish between the states of affairs in order to create their situations, differ. However, any state of affairs is potentially the business of history. This is because history, as Von Wright suggests, is the description of the succession of situations (states, in his words). A situation is inherently discoursal. In social sciences, as I mentioned in the previous paragraph, a situation is inherently temporally contextualized.

What does it mean to describe the succession of situation? We saw in the previous paragraph that a situation is the succession of states of affairs. To establish a situation, one has to establish a causal relation between the states of affairs. What historians do is, describe the succession of situations; i.e, establishing a causal relation between the situations. While other disciplines give explanation for situations by explaining the continuity of states of affairs, history further explains the continued course of these situations. It is clear from this that there is an additional domain of causal relations history has to deals with. As we saw earlier in the paper, any causal relations made in social sciences has an inseparable temporality inherent to it. Hence, this additional compass of causal relations between situations explains the additional temporal aspect of history.

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Krishna Menon

Deconstructing the Space-time Continuum in Sue Monk Kidd's *The Secret Life of Bees*

Abstract

Plato once rightly said, "Time is the moving image of reality." This statement is quite clearly beyond debate. Any major period in time is informed by political, social and religious attitudes, technological advancements and scientific breakthroughs.

The 1960s mark a tumultuous period in the history of the United States, this period chronicles the pivotal years of the American Civil Rights Movement. The Civil Rights Movement refers to a series of demonstrations led by African Americans to end racial segregation and discrimination. The movement emerged in the 1940s with countless African Americans lobbying for equal rights and equal opportunities. The movement gained momentum in the 1960s finally culminating with the signing of the Civil Rights Act of 1968 by President Johnson.

The predominant attitudes of the 1960s both in everyday life and in association with the Civil Rights Movement will be studied with reference to Sue Monk Kidd's novel The Secret Life of Bees. The novel traces the journey of 14-year-old Lily Owens and her African American maid Rosaleen, specifically their search for a safe haven in South Carolina. Driven forward by a desire to escape her abusive father and to understand the mystery surrounding her mother's death, Lily goes along a path that puts her in the centre of complex race relations.

This paper would essentially follow a New Historicist approach outlining how social, political and historical milieus influence the actions and attitudes of the main characters in the novel. This paper also aims to examine the interplay of African American and White American attitudes and the shifts in gender roles within the space-time continuum depicted in The Secret Life of Bees. For this purpose, postcolonial theory and feminist theory would be used.

Political movements like the Civil Rights Movement can be regarded as temporal markers setting in motion major shifts that result in transforming the very course of humanity. Thus, time in this context can be viewed both as a cultural and political construct.

Keywords: Civil rights movement, The 1960s, racism, gender rights

Introduction

The 1960s was a period that saw sweeping changes including major advancements in science and technology. It was a decade when TVs, washing machines, elevators entered the everyday life of the people in America, a time when the space-race became a true sensation but earthly affairs related to women empowerment and racial inequality still suffered.

With the end of the civil war, slavery was abolished but the African American community continued to face discrimination. Jim Crow's laws further aggravated the living conditions of African Americans by erecting separate restaurants, libraries, restrooms and so on for whites

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and blacks. With the passing of the Civil Rights Act, the African American community believed that their quality of life would improve but a major section of the white community was angered with the prospect of sharing spaces with people who were formerly their slaves. And as a result of this ire, numerous African Americans were beaten and arrested without grounds. Thus, despite the changes in the administrative laws, African Americans faced severe backlash and the events in Sue Monk Kidd's The Secret Life of Bees correctly reflect this.

The Secret Life of Bees traces the coming-of-age of Lily Owens, a 14-year-old girl from Sylvan, a fictional town in South Carolina, who runs away from her home in search of answers surrounding the mystery of her dead mother. Accompanied by Rosaleen, her African American nanny who is on the run from the law, she reaches Tiburon at the doorstep of the Boatwright sisters, where life takes a completely different turn.

Racism in The Secret Life of Bees

The concept of race, the classification of humans on the basis of physical appearance and genetics emerged with European imperialism. The establishment of a hierarchy of races is yet another Eurocentric concept that has paved the way for unnecessary conflicts all over the world. In The Routledge Companion to Children's Literature, David Rudd quotes Graham Huggan's interesting connection between race and racism:

> race is a phantom theory founded on the imagined existence of genetically 'deficient' human descent groupings; racism by contrast, is an empirically verifiable practice, based on an attribution of ineradicable differences that justifies exploitation, exclusions, or elimination of the people assigned to these 'inferior' groups. (40)

Set against the backdrop of the Civil Rights Movement, the novel offers a glimpse into the social and political climate of the 1960s. The first incident that causes an explosion of racial tensions is Rosaleen's act of pouring snuff juice on the shoes of a white American man. Following the passing of the Civil Rights Act, Rosaleen's blatant act of defiance is seen as a blow to the white American authority. She is beaten and arrested for failing to apologize for her actions. The people who attack her disregard that she is a woman and deny her the respect they would usually reserve for a white woman.

The passing of the Civil Rights Act though a major victory, adds onto the atmosphere of unrest in the South and results in extreme reactions from the White American community. In the novel, when it is rumoured that Jack Palance, a white American actor will be a bringing a black women to the white section of the theatre, people lay in wait with weapons to stop him. And when a group of teenage African American boys talk about how ridiculous the whole situation seems, they are taunted by the men at the theatre, another encounter which ends with the arrest of all the boys.

Lily, despite having Rosaleen as her only friend at Sylvan, has grown up with her share of prejudices. And this is as a result of her upbringing as a 'white southerner'. When Lily meets the Boatwright sisters, she is surprised to see how intelligent and cultured they are and this makes her realize that she is not above making racist judgments. When Lily meets Zach, the boy who helps August with the bee-keeping, she is surprised to see how handsome he is. Her baseless belief that African American people cannot be good looking is again another sign of her latent racist attitude. And when she hears that he wants to be a lawyer, she says “I've just

never heard of a Negro lawyer, that's all. You've got to hear of these things before you can imagine them."

When Lily appears on the doorstep of the Boatwright sisters, there appears a role-reversal of power positions. Here a white girl is seeking refuge in a black household and quite naturally she becomes the 'other' and the outsider. June, the second Boatwright sister detests the idea of housing a white girl as she fears that it would complicate their simple lives. Lily is shocked to hear this. She thinks to herself, "This was a great revelation – not that I was white but it seemed like June might not want me here because of my skin color. I hadn't known this was possible – to reject people for being white" (107).

Quite contrary to the Robinson Crusoe-Friday formula, is Lily's relationship with August. It is August who takes up Lily as an apprentice bee-keeper and teaches her the trade. It is through August, Lily finds answers to the questions she has about her dead mother and learns about the power of friendship and faith. Here August, an African American woman is the authority figure who enables Lily to find a better version of herself.

Analysing Gender

Women irrespective of race in American society were expected to assume domestic roles and engage themselves with trivial and feminine occupations such as beauty school or housekeeping. But Kidd in her novel challenges these stereotypical ideas by featuring strong female characters who transcend their social roles.

The Boatwright sisters in the novel are a symbol of strength, of black female power in a world dominated by white males. The sisters own land, have a house and run a successful honey-making business and have a respectable position in the community. Their very existence as female entrepreneurs, is an act of defiance to the way of the world where black women are meant to be housekeepers. Everything about the Boatwright sisters, starting from the shocking pink paint colour of the house to the image of the Black Madonna on the jars of honey, represent their rebellion to the accepted way of life. The sisters' unique brand of Christianity with Virgin Mary as the central deity also contradicts the well-established rules of Christianity wherein Jesus is the one who is worshipped.

Even Rosaleen, the labourer turned housekeeper is a character who despite experiencing a life of constant oppression is a character who values her dignity and this is evident from the fact that she refuses to passively accept the taunts of the white men. She is beaten and arrested because she stands up for herself and is unwilling to sacrifice her self-respect.

The Black Mary is yet another important symbol of female strength. The statue of the Black Mary lies at the centre of the spiritual group called The Daughters of Mary headed by August and is depicted as a source of courage and hope for the oppressed members of the black community. The Black Mary embodies the perfect amalgamation of womanly qualities – of motherly love, courage, comfort, encouragement and resilience.

Growing up as a white girl in the 1960s under the tyrannical influence of her father, Lily spends all of her life believing that she is only destined for a career in beauty school but Mrs. Henry, her teacher makes her realize that she has more choices and tells her that she could be a professor or a writer. Later, under the care and guidance of August, Lily comes to see the world as a place of opportunities, a world where a woman can make a living on her own.

Conclusion

Change of any kind, be it historical, social or political stems from a sense of understanding and empathy and this is evidently shown in The Secret Life of Bees. The Civil Rights Movement because it took place when it took place, brought closer a future where people are treated with dignity and respect regardless of their skin colour. It is quite clear that the attitudes and views of an individual are motivated by the social and political climate of the time period the person belongs to.

Sue Monk Kidd in the novel attempts to rewrite history within the specific space-time continuum in the novel by focusing on two levels, firstly by highlighting the importance of cross-racial relations and secondly by emphasizing the strength and potential of the female population.

In the beginning of the novel, Lily holds onto certain racist beliefs but towards the end, her understanding of the world widens and she is able to see the black women in her life as they are – kind, capable and intelligent. She also understands the unfairness of the double standards that has been normalised in everyday life and looks forward to a world where differences are celebrated and cherished.

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Vaishali Singh

Temporality of Justice : Failure of Law in Cases of Contesting Temporalities

Abstract

The modern legal and juridical institutions are based on modern, linear notion of time. Such a notion of time believes in the irreversibility of time and idea of progress. The institutions entrusted with the task of administering justice when confronted with temporalities different from their own, fail to deliver justice effectively. This paper attempts to show how in certain cases of historical injustice and sexual harassment, these legal institutions work in such a way that the temporality of the accused that is based on the idea of a distant past is privileged over the temporality of the victim whose present continues to be haunted by the past. This comes at the cost of justice to the victims. Finally, this paper has used Vladimir Jankelevitch's idea of "irrevocable past" to understand the temporality of the victim. This paper concludes that while the concept of "irrevocable past" might not serve the purpose of poetic justice that thrives on the spectacle of justice, it can definitely avoid the injustice that victims suffer because of their refusal to let go off the past.

Keywords: justice, time, law, irrevocable past, temporality

Introduction:

Every political system and institution functions or is based on some notion of time. This underlying temporal structure of the institution determines the way it conceives its past, present and future. Most of the modern institutions are based on modern notion of liner, irreversible time where there is a clear, marked distinction between the past, present and future. Even when it comes to justice where there is a constant need to reclaim the past for the present (to decide 'just punishment' in the present for some deed done in the past), legal and juridical institutions entrusted with the task of administering justice are very much based on modern notion of linear, irreversible time. The first section of this paper attempts to show how modern legal and juridical institutions maintain this distinction between the past, present and future through some of their provisions like statute of limitations, non-retrospective laws etc. However, such provisions act as an obstacle in administering justice. The second section of the paper deals with this aspect by highlighting the failure of legal and juridical institutions in dealing with cases that challenge this temporality of the institutions. Finally, the third and final section of the paper attempts to show that Vladimir Jankelevitch's idea of "irrevocable past" can help us in dealing with the challenges that are posed by contested temporalities of the victim and the accused.

Modern notion of linear, irreversible time:

Any society at any particular point in time is constituted by multiple temporalities. However, one form of temporality acquires dominance and begins to shape the society's social and political order. The modern notion of linear time that now predominates also emerged and became dominant as a result of various social and political factors. Before analyzing the relationship between the idea of justice and this modern, linear notion of time,

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it is imperative to first understand how this idea came to dominate the notion of time in the West and then in the rest of the world. Johannes Fabian in his work *Time and the Other* has traced the evolution of modern secular time from sacred time of Christianity. In Judeo-christian tradition, time was thought as sequence of events that befallen a chosen people. Fabian argues that what's important in this linear notion of sacred time is its specificity. The move towards secular conception of time can be traced to the Age of Enlightenment. In the works of many philosophers during Renaissance and as a result of various scientific explorations, the need for 'universal time' emerged. The first attempt to write a "universal history" was by Bossuet, through the point of view of Christianity, what later could be termed as philosophical history. Bossuet had faith in the specificity of all history as the history of salvation. His account talked about 'distinctions of time', specific history of various countries being located within the universal history of salvation. This notion of universality had two connotations: totality, which means designating the whole world at all times, and generality, which means applicable to a large number of instances. These characteristics of time, i.e., its totality and generality are important to understand the working of the modern institutions which came to be based on these ideas.

Fabian argues that secularization of time required transformation of the message of "universal history". The first expression of such change is by emergence of topos of travel in place of religious and pilgrimage travel. In Christian tradition, Saviour's and the saints' passages on earth had been perceived as constituent events of a sacred history. But for the established bourgeoisie of the 18th century, travel was to become every man's source of "philosophical", secular knowledge. Volney considered the objective of travel as "to complete the history of man", where "to complete" meant self-realization of man as well as filling of spaces to collect all knowledge about mankind. Travel literature that emerged in this time had secular time as its presupposition.

The concept of 'secular time' had two elements, which according to Fabian, were vital for development of temporality in coming decades. First, time is immanent to, hence coextensive with the world or nature. Second, relations between parts of the world can be understood as temporal relations. It was only with the coming of Darwin's theory of evolution that time came to be naturalized, i.e., separated from events meaningful to mankind. As Fabian points out, Darwin had rejected tendencies to read some sort of inner necessity or meaning into the temporal dimension of evolution. Such a conception of naturalized Time had no positive implications for social evolutionists. First, they could not use its vastness because the history of mankind occupied a negligible span on the scale of evolution. Second, they could not accept the stark meaninglessness of physical duration. For them, Time always "accomplished" or brought about things in the course of evolution. Finally, they were preoccupied with stages leading to civilization and thus had no use of purely abstract methodological chronology. As a result of all this, Fabian argues, anthropologists ended up in spatializing. Radical naturalization of Time was central to the comparative method, permitting "equal" treatment of human culture at all times and in all spaces. Such were the epistemological conditions under which ethnology and ethnography took shape and anthropological praxis came to be linked to colonialism and imperialism. Anthropology gave intellectual justification to natural, evolutionary Time in which all cultures were placed on some temporal slope.

Modern legal institutions came to be based on this idea of time as they perceived society

in the totality of order of time. Individual events and life experiences became meaningless when juxtaposed to the totality of historical time. Moreover, despite Darwin's opposition, his theory of evolution began to be used as justification for attributing meaning to the passage of time. The idea of progress and certainty was also vital to modern time. It was believed that as time passes by, something substantial is necessarily added to the institutions ultimately leading to progress. Thus institutions came to be perceived as repositories of experiences and historical time, moving in a linear direction towards modernity and progress. Carol J. Greenhouse also points out that temporality and legality are conceptually fused in the West through their mutual implications of a total order in relation to which social life acquires meaning.

In addition to positing a totality on the legal institutions, modern notions of time also created marked distinctions between the past, present and future. Past was vital only for understanding the present that is always committed towards planning for the future. The belief in progress and unidirectional flow of time meant that past should be considered as irreversible, as there was no scope to go back in time. However, this notion of irreversible past was problematic for the idea of justice as justice always relied on claiming the past for the present in order to decide the just punishment to be meted out in the present for some act committed in the past. It is precisely because of this practice of legal and juridical institutions that some philosophers on time consider the time of law as reversible. Carol J. Greenhouse argues that "the time of the law is distinctive not only for its cumulative aspect, but also because it is reversible. The law exists in reversible time in two senses, that is, in that prior decisions can control present ones, and also in that prior decisions can be reversed." However, I would like to argue that even though law to some extent treats time as reversible for the administration of justice, it only does so to the extent that it does not threaten the unidirectional flow of modern time. This point becomes clearer if we consider statute of limitations that applies to various laws in most of the countries. This statute of limitations ensures that only a limited time period is given to the victim to report the crime, and once this "waiting period" has passed, the act is no longer considered as part of the present but attributed to the past. Thus the criminality of an act is valid only for a limited period of time, and once this time has lapsed, the victim is expected to "forgive and forget".

This forced amnesia that is imposed on the past is a result of law's failure to always administer justice by considering time as reversible. Modern legal and juridical institutions consider the past as reversible only to the extent to which they can show justice as being done. Jon Kertzer points out that one of the prominent characteristics of modern justice is that it is believed to be done only when the spectacle of justice is played out in law courts. Justice imposes a false historicity by following the sequence of action from the crime to the punishment. Justice can be said to be done only when the "proper" punishment is meted out for the crime. However, and this is where modern legal institutions face one of their biggest challenge, in order to decide the just punishment the crime has to be proved in a court of law, with the help of admissible evidences and witnesses. But there are certain cases in which the crime was committed so many years ago that it becomes almost impossible to prove the criminality of the act by following proper legal procedures of law courts. In such a scenario, considering the past as reversible threatens the credibility of law courts as despite attempting to go back in time, the just punishment for the crime cannot be decided (as the crime cannot be proved). In order to conceal their failure, legal and juridical institutions attempt to impose amnesia by attributing such acts to the distant past, which can never be reclaimed, and

holding onto this past is considered as barriers to growth and progress of not just the culprit but also the victim. Such actions of modern legal and juridical institutions end up in privileging the temporality of the accused at the cost of justice to the victims. This takes us to the next part of our argument, the failure of modern legal institutions in administering justice when faced with temporality different from its own.

Non deliverance of Justice in the face of Contested Temporalities:

When #MeToo movement started in India in October 2018, one of the most prominent critique of it came from a group amongst the Indian feminists, demanding that the accusers should follow 'due process of law' and proper legal procedures. On the other hand, those supporting the movement argued that 'due process of law' is limited in its ability to administer justice, giving various arguments against it like law's narrow definition of sexual harassment and influence of power relations. Amongst these debates, the fact not talked about much was that some of these cases were so old that it was almost impossible to prove their credibility in courts of law. In addition to this, the strict distinction maintained between the past and the present by law meant that some of these cases could not even be tried in courts of law. Even though the definition of sexual harassment has evolved over the decades, the laws on sexual harassment do not apply retrospectively. This means that if the alleged act that can be considered as sexual harassment by modern definition was not considered as such when it was actually committed, the alleged perpetrator cannot be tried for that act in the court of law. Moreover, the statute of limitations that applies to Sexual Harassment of Women at Workplace (Prevention, Prohibition and Redressal) Act 2013 (under which most of the #MeToo cases were supposed to be reported) stipulates that such complaint has to be filed within three months from the period of incident, this waiting period extendable upto six months if the victim can provide valid reasons for the delay in reporting the case. Thus, even if due process of law were to be followed, most of these cases were not even eligible to be reported due to various limitations imposed by law itself.

In context of such cases of sexual harassment or even more general cases of historical injustice, where the crime is difficult to prove or the perpetrator difficult to point out due to lapse of time, it is expected from the victim that they would eventually “forgive and forget”. It is usually argued, that as time passes by, the culprit also changes and is no longer the same person he/she used to be when the crime was committed. The memory of the victim is also expected to fade with the decay of time, until it is eventually attributed to oblivion or amnesia. Thus the intensity and the gravity of the crime are expected to decrease with the passage of time. In such arguments one can see justice's logic of temporality playing out. It privileges the temporality of the accused for whom the alleged act now belongs to the distant past, and deserves to be forgotten. However, such logic fails to take into account the temporality of the victim whose present is still very much determined and haunted by the past. For the victim, the past doesn't fade out but has contemporary co-existence with the present. This past is relived every day in the form of memory and its intensity does not necessarily decay with time.

Berber Bevernage, while writing about “Truth commissions” that were set up in post-apartheid South Africa to correct historical injustices, points out that even though these truth commissions might seem to be addressing the past but in reality they were only contributing to maintaining the distinction between the past and the present. The function of such attempts at correcting historical injustices is to completely delineate the past from the present, so that

when all the truth about historical injustice is established in the public, it can finally be considered as part of history, as some distant past that should no longer continue to determine the present. Such attempts again privilege the temporality of the accused and fail to acknowledge the presence of haunting past in the present lives of the victims.

When faced with cases of historical injustice or even individual cases that are too old, legal and juridical institutions fail to administer justice as they cannot grapple with the different temporality of the victim. It fails to take into account the fact that notion of time for victims of sexual harassment or historical injustices is different from modern linear notion of time which believes in the necessary movement of time from the past to the present. For the victim, some events in the past can hold so much significance that they live it every day through their memory, unable to move onto the present by completely forgetting the past. Bevernage in her analysis of time and justice has used Vladimir Jankelevitch's idea of "irrevocable past" to understand the temporality of the victim. In the next section, I shall explore this argument in detail.

Past as "Irrevocable":

Vladimir Jankelevitch in his work on Time and Forgiveness introduces the concept of "irrevocable past" as distinct from "irreversible past". As Bevernage explains, "The irreversible, a having taken- place (*avoir-eu-lieu*) that should primarily be deciphered as a having- been (*avoir-été*), refers to a transient or fleeting past. The irrevocable, a having-taken-place most often associated with the having-been-done (*avoir-fait*), in contrast, is stubborn and tough. People experience the past as irreversible if they experience it as fragile and as immediately dissolving or fleeting from the present. They experience the past as irrevocable if they experience it as a persistent and massive depository that sticks to the present." Jankelevitch's concept of irrevocable past can help us in understanding the temporality of the victim for whom the past and the present have contemporary co-existence. Such a notion does not treat the past as completely absent or present and challenges the strict dichotomy that modern notion of time maintains between the past and the present.

The irrevocability of the past helps us in acknowledging that the fact that some event occurred cannot be forgotten with the passage of time. For Jankelevitch, it is the facticity or what he calls the quoddity of the past that is of importance here. He uses this concept to understand the unique relation of the individual to the event. Thus, while modern time and the idea of irreversible past perceives things in totality, attributing negligible importance to individual events in larger order of historical time, and always focusing on unidirectional flow of time, the idea of irrevocability places more importance on the facticity of the event, acknowledging its continued existence in the present lives of individuals. Even though the concept of "irrevocable past" does not restore the present to its previous condition which practices of restorative justice attempt to do, it helps us in acknowledging the temporality of the victim and can prevent the institutions from imposing amnesia over the past memories or attributing them to oblivion. While the concept of "irrevocable past" might not serve the purpose of poetic justice that thrives on the spectacle of justice, it can definitely avoid the injustice that victims suffer because of their refusal to let go off the past.

Conclusion:

The idea of modernity and progress, the idea that something evolutionary is necessarily happening with the passage of time posits such a notion of time that even memory of past

events is considered as necessarily decaying with time. Thus, forgetfulness is considered as a natural product of the passage of time. When applied to justice as it is practiced by modern legal and juridical institutions, forgetfulness is seen as naturally leading to forgiveness. Thus, when modern legal institutions fail to administer justice in substantial terms of seeing it as being done, they attempt to practices of amnesia and forgetfulness and forgiveness is ultimately seen as justice being done in another form. However, as pointed out in the arguments so far, the distinction between the past and the present is never so strict and memory of past events is not always subjected to decay of time. In such a scenario, justice requires not "forgetting and forgiving" but the acknowledgement of this continued presence of the haunting past in the present.

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Neeraja Sasikumar

Roots and Rituals in K N Panikkar's Plays: Dynamics of Performance in Cultural Intersections

The post-independence decolonizing projects in theatres that sought to reject realist drama and revive the *Natyashastra* traditions of performance had a complex relationship with the lived experiences of post-colonial modernity as well as the live, diverse indigenous performance traditions. This paper focuses on how the paradigm of post-independence experimental theatre of Kavalam Narayana Panikkar incorporates ritual performance to facilitate the shift from drama to performance, and how the performance relates to, if not confronts, the question ofidentity and modernity in theatre. Performance is inscribed in the social history of Kerala with folk, ritual and temple arts, like *Theyyam, Thirayttam, Koodiyattam*and *Kathakali* among numerous others that have been functioning as part of social systems and interrelationships of communities and tribes for thousands of years. Folk and tribal ritual performances in Kerala are still a part of ceremonial collective expression involving various layers of social existence and years of assimilations and appropriations.I will attempt tolocate the cultural and performative implications of the adapting ritual performance in the format of scripted plays and how their particular historical context interact with that of the theatre by taking into account the use of ritual elements in regional and Sanskrit theatre of Kavalam Narayana Panikkar.

The revivalist movement of 'Theatre of Roots' as envisioned by Suresh Awasthi, the secretary of Sangeet Natak Akademi (1965- 75) and chairperson of National School of Drama (1986 - 88), called for an erasure of two century's worth of experience in aesthetic expression as he advocated for the high nationalist project of reverting theatre to pre-colonial, true Indian performance traditions that predates the imposition of western realistic theatre. Awasthi maintained that 'The models of conventions of the borrowed realistic theatre always remained alien to our theatrical tradition, and the inherent conflict between the two could never be resolved' in his essay *In Defense of the Theatre of Roots* that appears in the anthology *Modern Indian Theatre* edited by Nandi Bhatia. For Awasthi, tradition is synonymous with Sanskrit theatre and *Natyashastra* to the extent that returning to the roots becomes a conscious act to 'reverse[d] the colonial course of contemporary theatre and put it back on track of the great *Natyashastra* tradition' (2009, 296). Scholars and practitioners from this school of thought also promoted incorporation of traditional, folk and other rural forms in their practices to revive them. Kavalam Narayana Panikkar is among the most successful practitioners to contribute to the roots movement by reviving classic plays of Bhasa and Kalidasa in Sanskrit along with his original plays assimilating local myths, legends, folk elements, martial arts and rituals into theatre. Suresh

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Awasthi himself lauded Panikkar for 'his approach and ability to transform the poetic images of a text into visual images infused with great dramatic power, Panikkar has made a unique contribution to the production of Sanskrit plays' (2009, 310). For decades, the tradition started by Panikkar was accepted as the convention of theatre in Kerala and was followed by most of Kerala's playwrights and directors.

Panikkar had developed a visual grammar, stylization and actor training based on aesthetic principles of classical theories as well as regional traditional performances with Sopanam, the Trivandrum based theatre group he founded, at the centre of his innovations. His actors at Sopanam were trained in *Kalaripayattu* (martial arts), koodiyattam, movements and music of kathakali, and in theories of *Natyashastra* as a part of their training. His style is of a visual poetry 'conceived with a sense of *touryatrika*– a combination of geet (music), nritta (dance) and vadya (instrumentation)' (Panikkar, 1989, 3). The centrality is not of word and the text becomes a referral point for explorations beyond literary transposition, into physical and philosophical realization of the word. Such an approach is ideal for his works, especially the ones in Sanskrit, as his characters speak a language that is close to heart, but alien to ears, even to most of the urban elite audience. Panikkar also incorporated figures and myths from local tribal and dalit ritual performances such as theyyam, thirayattam, and *Padayani.* Two such plays that include ritual performance in theatre are *Urubhangam* (The Shattered Thigh) which was a revival of Bhasa's play in Sanskrit, and *Karimkutty*, a Malayalam original play by Panikkar.

The ritual performances like theyyam and thirayattam trace back to Nature/mother/ancestor/spirit worship of indigenous communities of north Malabar based on the engravings on Edakkal caves in Wayanad that dates back to supposedly 5000 BC (Dasan, 2012, 14).They are divine trance or possession dance performed by dalit men annually in sacred grooves or temples in north Malabar. In *Performance Studies: an Introduction*, Richard Schechner classifies rituals into two types - as the sacred and the secular: 'Sacred rituals are those associated with, expressing, or enacting religious beliefs. It is assumed that religious belief systems involve communicating with, praying, or otherwise appealing to supernatural forces. These forces may reside in, or be symbolized by, gods or other superhuman beings. Or they may inhere in the natural world itself – rocks, rivers, trees, mountains' (2013, 53).Going by Schechner's classification, ritual performances such as theyyam and thirayattam are sacred rituals and have deep association with faith and religious history. The performance, patroned by upper caste lords and performed by lower caste subjects, functions here as a spiritual exercise as well as a social pact of maintaining the prevailing order, which by default is the caste order. The performer is believed to have metamorphosed as the divine; his dance and his words are believed to be that of the deity acting through his body. The performers, patrons and the spectators are brought together in a bond of faith and shared narrative through the performance of ritual. Unlike other sacred rituals like wedding or naming of a new born, theyyam and thira are performances in the artistic sense of the word, involving

elements of play and drama inherent in them.

The experimental theatre practiced by Panikkar is distinctive in its extensive turn towards performance, not just in decolonizing theatre from the western realism, but also in defying the dominance of text. A ritual performance like theyyam is not just antirealist in performance style, but is also performance-centric. Further, unlike Sanskrit temple art forms like kathakali or koodiyattam, theyyam is not stylistically as complex; therefore it does not require the audience to possess prior knowledge of *mudra* (gestures and movement) to derive meaning of the performance. These rural ritual performances therefore are not exclusive to learned, artistically inclined elite audience like that of koodiyattam or kathakali, especially since they are practiced by lower caste communities. However, in Panikkar's Sanskrit plays the elements of these performances are not included for their stylistic affinity to Panikkar's idea of visual poetry. Rather, he used them for their spectacle and for the contemporary relevance as extant ritual and folk forms that lends multiplicity and heterogeneity to his otherwise exclusively sanskritized plays.

Bhasa's rereading of *Mahabharata* has the Kaurava prince Duryadhana as his protagonist who dies by unjust means at the hands of the epic's heroic Bhima. Panikkar's Urubhangam opens with an elaborate battle scene enacted by the chorus in graceful combat movements of kalari payattu to the beats of instrumental music, as they set up the events till the duel between Bhima and Duryodhana. The chorus performs the soldiers' narration of the battle in Kurukshetra inBhasa's original play allocating the centrality of words to non-verbal visual language. After the duel where Bhima fatally injures Duryodhana's thighs on Krishna's advice, Duryodhana, waits for his death reflecting on his actions, family, duty, warand he comes to terms with his own death. Here, he incorporates theyyam to embody the essential goodness or the divinity in his soul as he inches closer to death. The theyyam remains at one of the four aisle entrances of the stage throughout the rest of the play as characters such as his two wives, his son Durjaya, parents Ghandari, Dritharashtraand others like Balaram and Aswathama enter the stage humanizing the great epic's villain as a man capable and worthy of love, dying in agony before his family. The theyyam interacts with Duryodhana as his own self and they contemplate on the pointlessness of war, forgive the enemies and prepare for death and as he dies, he moves closer to the theyyam.

Dharwadker, analyzing *The Shattered Thigh*, notes Panikkar's role in setting the revival of Indian classical texts and Sanskrit plays in a position of prestige for the postcolonial theatre culture (2005, 203). For Dharwadker, this play exemplifies the ennoblement of classical text in postcolonial context as well as the estrangement emotions and moral identification through strategically adapted techniques of narration and performance. She focuses on Panikkar's preoccupation with aesthetic design as he defamiliarizes the narrative through the employment of region specific styles and presentation that are unfamiliar to his urban audience. (205, 206, 208, 209)

The attempt here, as mentioned earlier, is to create a repertoire of theatre that is anti-realistic and anti-colonial by turning to Classical Sanskrit tradition and infusing it with regional and rural elements to make it relevant in contemporary context. However, even though his brand of theatre claims to dismantle the supremacy of western influenced realism, what it does is to replace it with the supremacy of caste-ordained high art that was always in place in Indian society. Granted the meeting of Sanskrit classic in *Natyashastra* repertoire and lower caste folk forms on a stage as a part of the same performance is unprecedented and may even be argued as an inclusive experiment, but the cultural capital of Sanskrit classics narrows the scope for it to be anything but reductive.The experiments here seek to reimagine ritual performances for purely decorative function devoid of their cultural role, to form a collage of distinct performance cultures in order to create a flavorsome, multidimensional pan-Indian theatre. Theyyam cannot develop further than the element lending raw grandeur to the stage with the bright red costume and headgear on tall stilts against the backdrop of a bare black setting, as it is subsumed in the larger framework of *Natyashastra*. This mode of experimentation with ritual in original works can be seen prevalent in works of alternative theatre practitioners such as Peter Brook, Richard Schechner et al. It becomes problematic when the marginalized rural art forms remain at the periphery of such a collage that reinforces the hegemony of high art such as the Sanskrit theatre.

Theyyam functions as a connection between myth and reality, and man and his god. Panikkar uses this liminality of theyyam as something that belongs to both worlds to embody the soul or goodness in Duryodhana. However, it also is very much alive aperformance practice and is sheathed in processes of local social relations of caste, gender, legends and beliefs. Panikkar's usage of it in the play emphasizing only on the grandeur and the spiritual aspect of the ritual performance alienates the particular significance of the locale from it and makes it universally consumable. Panikkar's attempt of placing ritual in theatre then becomes an intervention of a homogenizing nationalism in the particular or local traditions. Furthermore, his patronizing call for recovery of folk theatres by a movement that bestows the canonical hierarchy upon Sanskrit and *Natyashastra* traditions is highly problematic in itself.The roots movement here, in turn acts as a disruption of traditional folk and ritual performances as they are uprooted from their contextual location to an urban stage.If anything, by such museumization of ritual elements on urban stage, Panikkar engages in a homogenizing act that conjures a notion of timeless and ethereal India for urban consumption and romantic imagination, which is in stark contradiction to the lived realities of the contemporary India.

Panikkar's interest in transposing ritual and its ceremonial elements for theatre raises many interesting and unexplored questions on the very meaning of performance. While usage of ritual elements in a predominantly *Natyashastr*a based Sanskrit Classic like *The Shattered Thigh* does not have any scope of engagement beyond its reductive treatment of indigenous art forms, his Malayalam plays like

TheyyaTheyyam and *Karimkutty* delve deeper into mythic and contextual aspects of rituals presenting further scope for exploration.

Karimkutty is a Malayalam play written and directed by Panikkar and performed by his troupe, Sopanam, first in 1983. It is one of the few plays of Panikkar that has a published script. Karimkutty, literally meaning the little black one, is a mythical figure from theyyam and thirayattam, and is performed generally as a mischievous deity. Though rare, the ferocious forms of this deity can also be seen in some specific *kaavu* (the sacred groove where theyyam and thirayattam are performed). The myth as well as the presentation of karimkutty in theyyam is different from that of thirayattam,and each theyyam and thirayattam may differ according to the specificities of myth of that locality. Even though there are many variations, the core idea of the myth is more or less concerning the spirit called *Kuttychattan*. The legend goes, Chattan, a lower caste boy who worked for a *Namboothiri* (Brahmin) Scholar, killed and ate a cow when he was being starved at work (Dasan, 2013, 117). The infuriated Namboothiri used black magic on the boy who because of the force of the magic was torn into pieces and each piece became a chattan. It is said that the pieces of the boy that fell into flower became *Pookutty* (flower child), the pieces that flew up into the air became *Parakutty* (flying child), the ones that burst into fire became *Theekutty* (fire child) and the ones that were charred in smoke became Karimkutty, and together they tortured the Namboothiri. The multiple spirits of the murdered boy were brought under control by black magic and were appeased by deifying them. Once in every year, they are freed from the bond and theyyam or thirayattam is performed as they enter the body of the lower caste performer. Over the years, the name Chattan became synonymous to mischievous spirits.

Panikkar's *Karimkutty* is loosely based on this myth. In the play, Karimkutty is the leader of four hundered minus ten Chattans who answer to the master Kondadimadan. Karimkutty is mischievous, powerful and even terrifying to some characters. Kondadimadan owes money to his former follower Mantravanan, who does not have the same ancestral legacy as Kondadimadan, but has learned enough magic to make himself very rich. In the subplot, Kondadimadan's daughter falls in love with the charming Chattan, Sundaran. They meet on 28th of *Makkaram* (Malayalam calendar), the only day in the year when the spirits are free to roam the land. When Kondadimadan comes to know of this transgressive affair between his daughter and the servant Chattan, he banishes her from his house. When Kondadimadan has no means to pay back what he owes, Mantravanan offers to write off his debt in exchange for Karimkutty. When their leader is sold like a slave, the Spirits rebel against the master and causes the destruction of him and his legacy.

Perhaps to make up for the displacement of indigenous art forms in his Sanskrit plays, Panikkar is mindful of the context specificity of the performance in this play. He uses myth as a platform to reflect on themes of social relations of power, economics and tradition in an allegoric performance.This thematic contextualizing of theatre occurs with the intersection of the setting of the myth, process of telling and

the context of the theatrical production. Apart from the mythical reference, structural parallels can also be seen between the production of Karimkutty and the ritual of theyyam/thirayattam. Visuality of the performance of the play karimkuttyinvokes the visual aesthetics and familiarity of thirayattam for malayali audience. Panikkar's experiments with ritual in *Karimkutty* make use of the fundamental relationship between theatre and rituals. Richard Schechner distinguishing between rituals and theatres, discusses what he calls 'the Efficacy- Entertainment Dyad', 'whether one calls a specific performance called "ritual" or "theatre depends mostly on the context and function. A performance is called one or the other because of where it is performed, by whom, under what circumstances and for what purpose….. If the performance's purpose is to effect transformations, then the qualities listed under the heading 'efficacy' [Results, Link to transcendent Other(s), Timeless time – the eternal present, Performer possessed, in trance, Virtuosity downplayed, Traditional scripts/behaviors, Transformation of self possible, Audience participates, Audience believes, Criticism discouraged, Collective creativity] will be present and the performance is a ritual. But if the performance's purpose is mostly to give pleasure, to show off, to be beautiful, or to pass the time, then the performanceis an entertainment.The fact is that no performance is pure efficacy or pure entertainment.' (Schechner, 2013, 79-80).

According to Schechner, both theatre and ritual possess the qualities of efficacy and entertainment. Both ritual and theatre contain a bit of each other and can therefore wield this as a link between one another. A ritual such as thirayattam has a definitive performance aspect to it, in that it involves trance, dance, music and play. Though these rituals are performed for their social function of maintaining the hierarchical status quo and reinforcing faith and community ties, the entertainment component of the dyad is clearly present in theyyam/thirayattam.

The chattans are dressed in the costume of thirayattam with a skirt-like lower garb made of palm leaves, *mughathezhuthu* and *meyyezhuthu* (facial and body paintings), but without the *mudi* (headgear). The character Karimkutty is dressed in all black, just as its ritualistic counterpart. Kondadimadan's make-up and costume resemble that of the Brahmin *guru* (literally teacher, in this context, scholar) of *gurupuja*, a performance of thirayattam that enacts the myth of defiant Karimkutty disrupting the puja of Brahmin *guru*, for which they are admonished and brought under control by magical powers of the *guru*.

The specificity of the space, body, time and myth involved in the performance are the ceremonial aspects effectuating ritual's social function. Theyyam/thirayattam is performed in the open air, usually in a clearing in the middle of a sacred groove with trees, shrubs, a river or a pond nearby, anthills of snakes, and shrines of gods making it a space where god, man and nature come together. The transformation of space and time from this environment to the setting of the performance occurs through association and invoking of collective memory in these ritual performances. The space of the performance is the same as the space of worship and it is also the same

place where the spectators stay to watch the performance. This environmental characteristic that does not use or build a specific space demarcated just for performance plays a significant role in tying the performer, spectator and the performance as well as myth, faith and social function together. The performer is in a state of trance, his body said to be possessed by the spirit of the deity. The body of the performer becomes the site of liminality of space and time, between myth and reality, natural and supernatural, memory and imagination. The space of the performance is shared between the performer in this transformed state and the spectators who worship the deity. The spectators are transformed into participants through shared space, imagination and memory as well as through direct personal interaction during *vakkuennal* or *vachal* (after the performance the audience receive blessings, reassurances and warnings from the performer who is still in trance). The personal interaction and the group experience of the ritual causes a bond that is both private and social for the participants in the performance of the ritual. The regular repetition of rituals strengthen the transformation as the time is conditioned for the participants (spectators and performers) as that of performance through memory of annual recurrence of imagination.

Panikkar uses aspects of Thirayattam/Theyyam in *Karimkutty* to elicit the ambience of the ritual's liminality. The narrative of the play is in itself a postcolonial reimagination of a myth, and therefore, lies between collective memory and individual interpretation. The transition from collective to individual is made seamless by grounding the performance in the familiarity of rituals. Besides the similarity in attire, make-up and performance style, Panikkar's usage of space in *Karimkutty* parallels the associative transformation of time and space as seen in ritual performances. Panikkar sets *Karimkutty* as an environmental theatre where the performance take place in an open found space near foliage shared by both spectators and performers. During the scene of Karimkutty's materialization as Kondadimadan performs a magic ritual to summon him, the actors stand amidst the spectators and touch one of them, who then touches the one next to them so that a chain of spectators are formed touching each other. According to Panikkar's *Karimkutty*, one can only see the chattan if one is in physical contact with the person performing the ritual. The spectators here, much like in thirayattam by employing means of shared space and personal interaction, are physically transformed as participants in the performance as well as in the myth in the performance. Moreover, by applying structural characteristics of theyyam/thirayattam, the play invokes collective memory associated with rituals. For instance, in the same scene described above, as Karimkutty is summoned, Kondadimadan sings a song which is an adaptation of *thottampattu*, (the oral invocation sung ritually right before the performance of thirayattam). It is this invocation that acts as the transformation moment as the performer goes into a trance and the deity enters his body. The singing of thottam by Kondadimadan as part of the theatre performance blurs the line between theatre and ritual, and as the performer appears as Karimkutty, the collective memory of ritual is

triggered in the audience and becomes one with the reimagination in theatrical form.

Pannikar simulates the conditions of efficacy in thirayattam in his staging techniques of shared space, associative transformation of performers and spectators, personal interaction with the spectators, etc. in the production of *Karimkutty*. Though the function of the performance here is in the format of an entertainment, it triggers memory of ritual efficacy through this simulation and causes the formation of a temporary community through shared experience. The collective memory of the community is invoked to narrate a postcolonial retake of the myth and to device a form of theatre that iterates modern concerns in the performative style of the 'roots'.

In his Sanskrit play *The Shattered Thigh* meant for a pan-Indian urban elite stage, Panikkar's use of ritual is purely decorative and avoids the social function and role of ritual completely. This style is modern in craft, in terms of its unorthodox fusion of subaltern and brahminical style, but traditional in style, narrative and its reinforcing of pedantic hegemony. In creating a national narrative positing canonical supremacy on *Natyashastra* and Sanskrit classics, the role of regional specific ritual is subsumed in the aesthetic excess and the superficial need for multiplicity. On the other hand, in his Malayalam play *Karimkutty*, theatre simulates the processes of ritual for the same purpose of returning to the roots. Live ritual practices in Kerala like Theyyam and Thirayattam that are still very much a part of north-Malabar cultural identity and social life, and therefore theatre has little space to be the savior of the roots.Panikkar, therefore, plants modern theatre within the roots, instead. In both cases, however, ritual loses its signification as the sacred process of worship and enters the domain of pure performance of theatre, and along with it is lost the caste performer's subjective experience of embodying myth and participating in the social function of the ritual. The alienation of the sacred from the performance of theyyam or thirayattam enables a perception of ritual as an artform as these performances are made to enter the market through popular culture of theatre.The tactics of adapting their visual aesthetics and strategies of efficacy and entertainment in Panikkar's plays provides a platform for infusing theatre in the roots of indigenous performanceand ritual on the stage of modern theatre.

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Athira R S

Time is a Flat Circle: Revisiting Gender, Sexuality and Diversity in "Two-Spirits"

Abstract

Ideological constructs of gender and sexuality arise from cultural constructions and differ from culture to culture. A cross cultural perspective makes it clear that societies organize their thinking about sex, gender, sexuality, and gender identity in different, but perhaps not unlimited ways. Gender variant people have been documented in numerous cultures and nations around the world. The acronym LGBTQQIP2SAA recognizes the spectrum of gender identity and sexual orientation in the contemporary era. However these identity categories existed from time-immemorial and were revered as well. Native cultures often held gender variant individuals in high regard, valuing them for their unique intellectual and artistic aptitudes and important economic and social contributions. Hundreds of distinct societies around the globe have their own long-established traditions for third, fourth, fifth, or more genders. The present paper intends to analyze the "Two-Spirit;" a term used to characterize Native American people who adopted diversified gender and sexual roles, attributes, dress and demeanor for personal, spiritual, cultural, ceremonial or social reasons until colonization altered their world. The term "Two-Spirit" is used today to universally signify the Indigenous LGBTQ community and is part of the counter hegemonic discourse of resistance and reclamation of unique histories.

The paper aims to look at the culture, traditions, characteristics and contributions of the Two-Spirit people in the pre-colonial era; compares that to the present experience where colonization altered their Indigenous sense of self, identity, and language as well as understandings of gender and sexuality; and looks forward to the role these gender fluid people could play in the future. The study investigates how the diversity in gender and sexual identities existed and reappeared in the time cycle of human existence.

The framework of Gender and Sexuality Studies is used to analyze the intersection among articulations of gender, sexuality, language, and indigenousness, and the ways in which Two-Spirits create and adhere to a conceptualization of ethnic identity that maintains continuity with the past even while they observe and engage in radical reformulation of Indigenous cultures.

Even with evidence of historic milestones in the acceptance of all types of individuals in the world, we must also understand that there also exists a parallel world where any variance from the standard gender norms remains a stigma. The present movements by gender variant people are looking to reclaim and reconnect with culture and acceptance that many communities and societies used to have.

Keywords: Time, Gender, Sexuality.

Gender variance has existed among people in different communities around the world throughout history. When a person comes out as gender fluid, they are following in a lineage that was and is sacred in many societies around the globe. On nearly every continent, thriving

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cultures have recognized, revered, and integrated more than two genders. The 'Two-Spirits' in Native America, 'Mahu' in Hawaii, 'Kathoey' in Thailand, 'Fa'afafine' in Samoa, 'Acault' in Myanmar, 'Mino' in Benin, 'Bakla' in Philippines, 'Whakawahine' in New Zealand, 'Ashtime' in Ethiopia, 'Ankole' in Uganda, 'Sekrata' in Madagascar etc are few of the well-known examples. One such tradition of nuanced understanding of gender exists among the Native American people known as "Two-Spirits." "Two-Spirit" is an umbrella term used to describe Native American and Indigenous First Nations people that indicate a person whose body simultaneously houses both a masculine spirit and a feminine spirit. The mixed gender roles encompassed by the term historically included wearing the clothing and performing work associated with both men and women.

The terminology "Two Spirit" has been used in connection to the ancient underpinnings of gender and sexual diversity in North American Native communities and to involve in discourses about the associations between Indigenousness, gender, sexuality, spirituality, and social roles. In a civilized world where everything and everyone are looked at to incorporate and exhibit masculinity and femininity, Two-Spirit do not represent a 'third,' 'alternative,' or 'non normative' gender but, rather, one way that the interconnectedness of all things manifests itself. That in preceding generations people had esteemed gender non-conforming individuals had been largely lost to later generations, due to post-contact subjugation of Indian peoples as a result of colonization, Christianization, and stigmatization of everything that was not Euro-American. Brian Joseph Gilley in his work *Becoming Two-spirit: Gay Identity and Social Acceptance in Indian Country* points out:

> Gender diversity, as with other native cultural practices, however, had difficulty surviving amid the onslaught of Euro-American aggression. From the time of first contact with Europeans, gender diversity and same-sex relations were repressed by religious condemnation and violence. (13)

Two-Spirit people have been documented in over hundreds of tribes in every region of North America. Most Indigenous communities have their own unique words for describing people who challenge gender norms and they also have distinct places of honour for those folks in their communities. The term Two-Spirit does not diminish the tribal-specific names, roles, and traditions tribes have for their own Two-Spirit people such as the "Winkte" among the Lakota, the "Nadleehi" among the Navajo people etc. Because they have both maleness and femaleness totally entwined in one body, the Two-Spirits were known to be able to see with the eyes of both men and women. The Two-Spirit people in pre-colonial Native America were immensely admired and families that contained them were considered fortunate. They held respectful positions within their tribes such as medicine people, shamans, visionaries, mystics, conjurers, keepers of the tribe's oral traditions, conferrers of lucky names for children, hunters, warriors, nurses during war expeditions, cooks, matchmakers and marriage counselors, jewelry/feather regalia makers, potters, weavers, singers/artists besides adopting orphaned children and caring for the elderly. Traditional Native Americans firmly equate Two-Spirited people with having greater intelligence, sharp creative skills and remarkable capability for compassion. Unlike their status as social dead-enders as within Euro-American culture today, they were permitted to completely engage within traditional tribal social structures. One of the most famous Two-Spirits in history was We'wha (1849-1896), of the Zuni tribe; a biological male with a female spirit. We'wha was a proficient potter and weaver and a profoundly honoured spiritual leader. We'wha eventually became the

cultural ambassador of Zuni tradition and travelled the world familiarizing Zuni cultural and artistic expertise.

Since European colonization, the existence of the Two-Spirit community has been systematically denied and alienated from their Aboriginal identity. As a result, Two-Spirit people are often viewed as perverted, untraditional or untrustworthy and Two-Spirit people have lost their place in society and their dignity. As hysteric discriminations, prompted by Christian indoctrinations increased among Native Americans, the acceptance of gender and sexual diversity clearly diminished. Two-Spirits were frequently compelled by government officials, Christian representatives, or by acculturated Native communities to integrate to systematic gender roles. Those who could not adhere to this transformation committed suicide or made their identity secretive. Interaction with whites and the cultural genocide perpetrated on Natives has changed Native Americans' perception of gender and sexuality. The procedures of cultural assimilation, Colonization, and Christian preaching in association with the residential school system, had provided to suppress Two-Spirit practices in Indigenous communities. There are considerable modern perceptions of Native masculinity and femininity in present days that discard variations in the binary gender roles that have been embodied over time and by way of assimilation with Christianity and Western values. The abolition of variant gender and sexual identities in the colonial authority fundamentally reigned as a separate way of European mandate, conviction and dominance of the colonizers. In this way, the gender variant people are epitome of the continuing conflict amidst diversified modes of disparity.

The key concept of the 'spirit' is often used metaphysically to refer to the consciousness or personality of an individual. The spirit mediates between the body and the soul, which inspires thought, feeling, and action. Indigenous people, even today, tend to see a person's basic character as a reflection of their spirit. Since everything that exists is thought to come from the spirit world, Two-Spirit persons are seen as doubly blessed, having both the spirit of a man and the spirit of a woman. Thus, they are honoured for having two spirits, and are seen as more spiritually gifted than the typical masculine male or feminine female. Rather than the physical body, the Native North Americans emphasized on a person's 'spirit' as being most important and it is more precise to understand them as individuals who take on a gender status that is different from both men and women. The emphasis of Native Americans is not to force every person into one box, but to allow for the reality of diversity in gender and sexual identities. It is believed that the Two-Spirit could mediate between the psychic and physical since they possessed the visions of both sexes; called "double vision" by certain tribes. This was due to both their intermediate status in society as well as the belief that the spirits must have taken great care to create an individual so unique in society.

The “Ardhanarishvara” theme in Indian art has considerable resemblance to the concept of Two-Spirit gender. Ardhanarishvara represents the synthesis of masculine and feminine energies of the universe and illustrates how Shakti, the female principle of God, is inseparable from or the same as Shiva, the male principle of God. Ardhnarishvara personifies the dissolution of sectarian strains and the adoption of a more holistic, all embracing worldview. It signifies totality that lies beyond duality, and unifies all the dichotomies of Universe. It represents two conflicting ways of life which are needed for life to be created and emphasizes the fact that none can exist without the other. The Ardhanareeshvara represents a constructive and generative power which symbolizes the idea that male and female

principles cannot be separated. B N Raveesh in his article "Ardhanareeshwara Concept: Brain and Psychiatry" observes:

> A human being is not a pure unisexual organism. Each human organism bears the potentiality of both male and female sex. Neurohormonal mechanisms have been found to be greatly influencing the sexual behavior. The modern world has come to understand the concept of "Ardhanareeshwara" as it aspires to resolve the paradox of opposites into a unity, not by negation, but through positive experiences of life. The matching of opposites produces the true rhythm of life. (27)

It is deplorable that even with so many books coming out about LGBTQ themes and individuals; the Two-Spirit individuals are still largely invisible from the greater body of queer literature. Most of the books with Two-Spirit content attune to the broader definition of the term, which depicts individuals who may be transgender, gay, lesbian etc and who also happen to live in Native American or First Nations communities in North America. The clear-cut definition that Two-Spirit embodies male and female spirits in a spiritual and Indigenous context is completely apparent in only a few works in literature. However things are gently changing and in fact the literary works by Two-Spirited people themselves have started arriving in the literary culture which would be helpful in understanding their experience and existence.

Over the last decade there has been a development in the account of essays and books analyzing perceptibility of diverse sexualities and gender identities in literature, specifically in a North American context. The belief in interrelatedness and the inclusive character of Native identity have been an important theme in works by contemporary Native writers. Cultural theorists and writers like Will Roscoe, Daniel Heath Justice, Deborah Miranda, Lisa Tatonetti, Serena Nanda, Walter L Williams, Toby Johnson, Sabine Lang, Sue-Ellen Jacobs, Wesley Thomas etc are some of the pioneers who has done extensive work in understanding the Two-Spirit tradition and educating the contemporary society about its significance.

Gender is not a discrete category, but rather one that takes shape through its intersection with other relations of power including sexuality, race, ethnicity, class, nationality, and religion. The malleability of the gender binary varies across cultures. The tribally specific concepts of the Two-Spirit people can rarely translate into western concepts of sexuality and gender; they derive from cultures whose belief system recognized transformation and change as the basis of human existence. The difference between the modern constructs of gay/lesbian/bisexual is that they are based on sexual orientation, whereas two-spiritedness is based on gender orientation. Two-Spirit identity is not constructed on the basis of sexual preferences but on crucial contributions of these people to the tribal community. Two-Spirited Aboriginal people experience intersecting oppressions that impinge upon their unique identity in the queer community. Two-spirited people have typically been seen only as an add-on or subset of other queer categories like bisexual or transsexual, rather than as their culturally specific and unique selves, failing to consider how Indigenous culture in general, and discourses within Two-Spirit communities in particular, have transformed the ways such terms are conceptualized and articulated. In fact the term 'Two-Spirit' was included in the labeling of the variety of sexual orientations and gender identities only recently as LGBTTQQIP2SAA (Lesbian, Gay, Bisexual, Transgender, Transsexual, Queer, Questioning, Intersex, Pansexual, Two-Spirit, Asexual, Allies). Thus the Two-Spirit identity

is emblematic of the continuing conflict amidst diversified patterns of dissimilarity.

While gender is not a main theoretical framework in Native studies, discussions on gender occur more frequently than do those about sexuality. In Native studies gender is not as scary a topic as sexuality especially in discussions of Native sexualities. And important analysis of colonial power in Native studies and Native nations can be found in Michel Foucault's theories of sexuality and biopower. Foucault argues that the modern racial state comes into being by producing "sex" as a quality of bodies and populations, which get targeted for life or death as a method of enacting state power. Scholars in Native studies increasingly argue that biopower defines the colonization of Native peoples when it makes sexuality, gender and, race key areas of the power of the settler state. Histories of biopower deeply affected native people's relationship to the body and sexuality. Throughout the imposition of colonialism, one of the methods native communities have used to survive is adapting silence around sexuality. The silencing of sexualities in Native studies and native communities especially applies to queer sexuality. This attitude of silence has more intense consequences for native peoples because of the relationship of sexuality to colonial power. Sexuality is a difficult terrain to approach in native communities, since it brings up many ugly negative realities and colonial legacies of sexual violence. As Andrea Smith in her article “Not an Indian Tradition: The Sexual Colonization of Native Peoples” points out, “sexual violence is not simply a tool of patriarchy, but is also a tool of colonialism and racism” (71). Queered native bodies are made into docile bodies open to subjugation by colonial and imperial powers.

Evidence from non-Western cultures, as well as subcultures within Western societies, reveals that gender is not an inevitable polarity, but more fluid. That the terms sex and gender are so often confused shows how deeply the notion that biology is destiny is entrenched within the culture. It is notable that in Euro-American societies, where polarities are assumed to be natural and inevitable, gender crossing is easily recognized, while intermediate forms are not. The experience of third-gendered people in this regard parallels that of people with other types of intermediacy, such as those of mixed race and those who are bicultural. In most contemporary societies, attitudes towards gender diversity are ambivalent and complicated. Such attitudes include awe, fear, respect, ridicule, disgust, dismay, pity, bemusement, and often a contradictory combination of these emotions. Native American Queer communities come out of a history of genocide, their people have been persecuted, killed, kidnapped, forced into residential schools and assimilated for hundreds of years; they also face homophobia and sexism from the dominant society. The Native American cultural pride renewal that began in the 1960s / Red Power movements brought a fresh knowledge perception of the Two-Spirit tradition and have since stimulated a steady growth of acknowledgement and reverence for gender variance within tribal communities.

The history of gender diversity in Native North America has gone largely unnoticed by contemporary Native peoples. Those non-gay Indians who are aware of third gender traditions mostly fail to make the connections between contemporary GLBT (gay, lesbian, bisexual, transgender) Natives and historic forms of sexuality and gender difference. At the same time Two-Spirit people consistently look to the example set by historic women-men, whom they call Two-Spirit ancestors for inspiration and guidance in the way they conduct themselves and, more importantly, construct their identity. Recent Native American revivals of the Indigenous traditions are also resurrecting the role of Two-Spirit people through community action, social networking, gatherings, conferences, media, scholarship and

education. The contemporary Two-Spirit movement is not looking to gain equality, but to reclaim and reconnect with culture and acceptance that many communities and society used to have. They are simultaneously regenerating culture and reclaiming non-binary roles that live within those cultures. The term Two-Spirit is used currently to reconnect with tribal traditions related to sexuality and gender identity, to transcend the Eurocentric binary categorizations of homosexuals vs. heterosexuals or male vs. female, to signal the fluidity and non-linearity of identity processes, and heterosexism in Native communities and racism in LGBTQ communities.

Gender structure forces each person into a woman or man binary, each of which comes with an extensive account of rules of behaviour that restricts people from expressing themselves and their authentic self. The Two-Spirit gender among North American people has created a non-conforming gender role uplifting and enlightening people to break away from binaries and embrace the multiple spirits within human beings. The Two-Spirit gender affirms the interrelatedness of all aspects of identity including sexuality, gender, culture, community and spirituality. The world has grown more accepting to those who are non binary, although there is still an apparent prejudice against anyone who does not fit into gender or sexual binaries. Those who exist in-between and embody all the complexities of the human experience are still widely discriminated against and unaccepted. For centuries, the European understanding of gender and sexuality has been imposed on native cultures without any serious attempts at analyzing their varied ways of constructing sexual and gender relations.

The contemporary world often bear witness to cruel forms of stigma, isolation, and intolerant political and religious forces that wish to mask, suppress, and even extinguish gender variant native people. Despite political and social advances, throughout many highly diverse cultures today, the gender fluid people remain stigmatized and misconstrued. Even with evidence of historic milestones in the acceptance of all types of individuals in the world, we must also understand that there also exists a parallel world where any variance from the standard gender norms remains punishable by death, torture, or imprisonment. The revival of Two-Spirit people among tribes is vitally important to see the beauty and truth in gender fluidity. The present Two-Spirit movement is looking to reclaim and reconnect with culture and acceptance that many communities and societies used to have. Two-Spirit natives are simultaneously reclaiming culture and non-binary roles that live within those cultures. The importance of understanding the benefits and contributions of Two-Spirit people is acutely necessary as it can safeguard the contemporary and future social scenario.

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Tiresias(es) of the Indian Psyche: A Close Analysis of the Chronogender Characters in *The Mahabharata*

Introduction

> Great as the Ramayana is as an epic poem, and loved by the people, it is really the Mahabharata that is one of the outstanding books of the world. It is a colossal work, an encyclopedia of tradition and legend, and political and social institutions of ancient India.
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> - Jawaharlal Nehru (qtd. In Lothspeich, 5)

The Mahabharata, which is the longest epic poem written in any language, comprising of about 100,000 verses, is believed to be composed over some twenty centuries ago by the sage Vyasa. According to Vyasa, the epic is meant as an exposition on life itself, including religion and ethics (dharma sastra), polity and government (artha sastra), philosophy and the pursuit of salvation (moksa sastra). The epic is regarded both as a religious text and a literary masterpiece. So its significance reaches the literary world for its social, political, cultural and gender relationships. Behind the veneer of myth, the epic portrays a variety of characters who are representatives of the metamorphosis that time has brought upon (or is expected to bring upon) the socio-cultural gender norms that marked our predominantly heteronormative society.

Indian mythology has dealt with the subject as an indispensable part of life cycle where role playing or sex change is a common, regular and acceptable notion and it is interesting to discover the array of examples of homoerotic love and relationships in the vast canvas of Indian literature starting from the ancient texts to the contemporary texts in diversified regional languages. The desire to transcend the gender typification imposed by society has always been present throughout the ages. Few cultures have accorded this phenomenon so prominenet a place in the realms of mythology and religion as has that of traditional India. Queer manifestations of sexuality, though repressed socially, squeeze their way into the myths, legends and lore of the land. *The Mahabaharata* has many tales of gender fluidity, homoeroticism and cross dressing to tell us, which are not only approved of but also admired by the society. The epic dissemblingly reverberates the idea of Alan Danielou that "The hermaphrodite, the homosexuals and the transvestites have a symbolic value and are considered privileged beings, images of the Ardhanarishvara" (Danielou, 34). Cross dressing incidents by Arjuna, Shikhandi and Krishna are examples of non-normative incidents which are usually unacceptable by the patriarchal society. By the cross dressing or transsexual incidents in this epic, a new idea comes to the mind that gender has no particular idea. Gender ideas are flexible and it varies from person to person. While sex changing involves surgical procedures, change or variant gender behavior is solely dependent on the person's psychological sense of being what gender he or she is.

Devdutt Pattanaik (2014) observes that …within *Mahabharata*, there are stories of men

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who become women, and women who become men, of men who create children without women, and women who create children without men, and of creatures who are neither this, nor that, but a little bit of both. (12)

Pattanaik points out that through these stories, *The Mahabharata* showcases the volatility and indefiniteness of gender and sexuality where the characters go through different forms of sexual transformation and gender metamorphosis. In doing so, the characters within the stories not only defy the rigid binaries of heteronormativity but also showcase the ability to revert back and forth from different forms of sexualities and gender. Such queer narratives from the epic engage the readers into 'non-conforming' ways of living that are present in ancient Indian texts and practices. By analyzing those stories and dissecting those characters that revolve around queer themes of sexual transformation and gender metamorphosis, we can unambiguously apprehend that even when the anatomy and apparel of people seem obvious and easy to identify, the way we perceive and speculate on their sexual orientation and the current mainstream understanding of specific bodies as having specific gender identities are inapt and dysfunctional.

Myth is not a chronicle of absolute truths, but realities that have been tampered with, for social convenience. However the precarious and sensitive area of gender with all its knotty mesh of labyrinthine complication is craftily addressed and attended to in *The Mahabharata*. But gender is not an essence, nor does it constitute a stable identity. Heteronormativity, as Jillian Todd Weiss puts it, is a "power to define our place in the hierarchy….To step out of the hierarchy is to lose power and control, to lose congruity. To separate sex and gender is to disassemble the coiled binary structure from which our power, control, and sense of congruity derives (Weiss, 2019). However society provides no room for the innumerable spectrum of possibilities that tend to lie between two mutually exclusive constructs of the masculine and the feminine. This compartmentalization enforces strict conformance to actions and expressions deemed suitable for the respective sex, so much so that violation of the same often lead to infamy.

Gendered identities are tenuous and provisional, and can never be demonstrated once and for all; they exist, as Judith Butler emphasizes in her *Gender Trouble*, only so far as they are performed and re-performed. Her theory of the 'performativity of gender' includes what Butler calls "the various acts of gender" which "create the idea of gender" without which "there would be no gender at all" (Butler, 1988). Hence "If gender is one of the foundational pillars upon which the elaborate edifice of dharma rests in *The Mahabharata*, interesting alternative possibilities emerge as well." (Mitra and Saha). Gender ought not to be conceived merely as the cultural inscription of meaning on a pregiven sex (a juridical conception); gender must also designate the very apparatus of production whereby the sexes themselves are established. As a result, gender is not to culture as sex is to nature; gender is also the discursive/cultural means by which 'sexed nature' or 'a natural sex' is produced and established as 'prediscursive', prior to culture, a politically neutral surface on which culture acts. There is no doubt that discursive frameworks which defined sex and gender solely on the basis of binary categorizations have been powerful in shaping culture and subjectivity over the course of the last century; and the legacy of the invariably uncontested homo-hetero bifurcation has been powerful.

Yet at the beginning of the 1990s, Judith Butler's *Gender Trouble* sought to question what she describes as 'the heterosexual matrix', that 'grid of cultural intelligibility through which

bodies, genders, and desires are naturalized'.It is the troubled management of sexuality and gender in the late twentieth century which prompts Butler's investigations in *Gender Trouble.* She argues most powerfully that identities figured as feminine or masculine do not axiomatically require the anatomical grounding which has traditionally differentiated sex and gender identities. *Gender Trouble* and *Bodies that Matter* probe and question models of sexuality and identity which cohere around stability of heterosexuality. Extending her analysis of naturalized genders, she suggests that performances associated with 'drag' illustrate how gender is open to imitation. Butler's main contentions is that gender does not axiomatically proceed from sex. Although the sexes might seem binary in their 'morphology and constitution', for Butler there are no grounds to assume that genders ought to remain as two. Alternatively phrased, gender does not necessarily mirror sex. Consolidating and expanding a key argument in *Gender Trouble*, that the relation of gender to sex is not mimetic, *Bodies that Matter* and *Excitable Speech* (1997) abandon the notion of an innate or intrinsic gender identity. Louis Althusser's proposition that the subject is figured and interpellated linguistically, and Derrida's reading of speech act theory provide the terms for Butler's reformulation of performativity and performance. The performative is not an act which brings into being the subject it names. Rather, the performative is to be understood in terms of the 'reiterative power' of discourse to produce the object that it so names. Hence according to Butler, gender is not a pregiven entity but a prerehearsed act. Gender does not necessarily have to mirror sex and in fact becoming gendered involves appropriating an impression of being a male or a female so that we fit into the heteronormative binary of gender identity.

These formulations of Butler are clandestinely anticipated in those queer stories from *The Mahabharata* where characters cross dress, change sex and gender at will and engage in homoerotic encounters. But deserving of particular exposition and rumination are the tales of characters who display chronogender behavior. Chronogender is the state of one's gender identity changing with age and time. A heterosexual man or woman developing a taste for gay or lesbian relationship from a particular period of time in their life are examples of chronogender. Similarly a male who possessed the gender identity of a man chooses to cross dress and acquires the gender identity of a female from a particular point of his/her life and vice versa are instances of chronogender behavior. Elizabeth Forsythe Hailey writes- “Time is a cruel thief to rob us of our former selves”. Likewise, in the case of chronogender people, it is time and age that decide upon their gender identity and expression. The very notion of gender switching with respect to time and age might initially strike us absurd, but the very idea of chronogender and gender flexibility with time and age is blatantly portrayed in *The Mahabharata* through the stories of Ila/a and Bhangaswana. Both these characters not only switch their gender at a particular point of time, but they also revert back and forth between their gender identities. That being so, there can be deduced the prevalence of a temporal conditioning of gender expression and gender identity from the delineation of these characters yield us the conclusion that like everything else, gender can also change with time.

Bhangaswana: Tiresias of *The Mahabharata*

The story of Bhangaswana appears in Book-13, Anusasana Parva of *The Mahabharata*. The tale is narrated by Bhisma to Yudhishtira when the latter asks the question, -“It behoveth, O king to tell me truly which of the two *viz*., man or woman derives the greater pleasure from an act of union with each other. Kindly resolve my doubt in this respect."(Ganguly 330). Bhisma then tells the story of the righteous king and royal sage Bhangaswana who lived both

as a man and a woman. Though gifted in all other possible means, king Bhangaswana was tormented by the pain of being childless. So he performed a sacrifice called Agnishtuta to find a solution to his predicament of being heirless. This was a sacrifice meant specifically to absolve one of his sins. However the peculiarity of this sacrifice was that it worships only the deity of fire and as a result is disliked by lord Indra. However the sacrifice was made with utmost perfection and it yielded the king one hundred sons. The displeased lord Indra was nevertheless waiting for an opportunity to punish Bhangaswana for ignoring him in the sacrifice. Hence one day when the king went hunting Indra stupefied him and made him drink water from an enchanted lake. A spell was cast upon the lake that anybody entering it would become a female and as a result of which king Bhangaswan became a woman. The monarch was distraught with much despair and agony because he was sure that it was impossible to return to his former life as a king, a husband and a father without changing back to his former gender. So after informing his kingdom and family about the unexpected and unexplainable gender metamorphosis that he has underwent within the span of a single day, he self-exiled himself to the forests. In the woods he sought protection and shelter in the hermit of an ascetic and soon the ascetic was struck with her beauty and eventually they became a couple. By the ascetic one hundred sons were born to her in due course of time. Later,

> Taking all those children of hers, she repaired to where her former children were, and addressing the latter, said,--Ye are the children of my loins while I was a man. These are my children brought forth by me in this state of transformation. Ye sons, do ye all enjoy my kingdom together, like brothers born of the same parents. (Ganguly 334)

Consequently all the hundred sons fathered by Bhangaswana and all the hundred sons whom he had given birth when he was a woman started to enjoy the kingdom as their joint property. Nonetheless lord Indra on seeing Bhangaswana's family in complete bliss and unity decided to strike havoc to his\her life once again. So he took the form of a brahmana and approached the monarch's kingdom and instilled in their minds mutual hatred and distrust. Indra succeeded in disuniting Bhangaswana's sons and soon a battle ensued and all were killed not leaving alive a single offspring of Bhangaswana. Upon hearing this, Bhangaswana who was then living like an ascetic woman burnt with grief and started lamenting for the catastrophic events that pervaded his/her life. Indra then approached the monarch disguised again as a brahmana and enquired about the reason for her lamentations. After bhangaswana narrates the entire series of unhappy events that occurred in her life, Indra reveals his identity and informs that all that were part of his plans to teach Bhangaswana a lesson for not invoking him for honors during the Agnishtuta sacrifice. A guilt ridden bhangaswana soon pleaded for mercy and forgiveness which appeased lord Indra and he decided to grant a boon to the tormented monarch. Hence lord Indra asks: “Which of your sons, O king, dost thou wish, should revive, those that were brought forth by thee transformed into a woman, or those that were begotten by thee in thy condition as a person of the male sex?” (Ganguly 336). To this, Bhangaswana replied that he/she wished to bring back to life those children born to her when he/she was a woman. A surprised Indra asked for the reason for her greater affection for those children born out of him/her when he/she was a woman. To this Bhangaswana replied: “The affection that is entertained by a woman is much greater than that which is entertained by a man. Hence, it is, O Sakra, that I wish those children to come back to life that were borne by me as a woman.”(Ganguly 336). Much pleased with the truthullness of the monarch Indra

offered one more boon, that is the ability to acquire the gender of Bhangaswana's choice. However to the much surprise of lord Indra, Bhangaswana replied that he chooses to remain as a female itself. Indra was curious to know Bhangaswana's interests behind the decision to remain as a female to which the king replies:

> In acts of congress, the pleasure that women enjoy is always much greater than what is enjoyed by men. It is for this reason, O Sakra, that I desire to continue a woman; O foremost of the deities, truly do I say unto thee that I derive greater pleasure in my present status of womanhood. (Ganguly 336).

Thus content with the explanation lord Indra granted Bhangaswana both the boons and took his leave. Bhangaswana's story is very similar to the story of the Tiresias, a blind Theban seer in Greek Mythology. Tiresias had also lived as a man and a woman. Once he saw a snake couple during mating and stroked and wounded them, as a result of which he was cursed and transformed into a woman. Seven years later when he reached the same spot and found a couple of mating snakes, he stroked them again and was cursed again to get transformed into a man. Just like how Yudhishtira asked Bhisma, there was an argument between Zeus and Heera in Greek Mythology regarding whether man or woman derives more pleasure during love making. Like Bhangaswana, Tiresias also replied that woman enjoyed more and Heera struck him blind for this answer; but Zeus granted him the gift of prophecy and longevity.

In both cases gender transformation occurs as part of a curse or a boon. While Tiresias wished to revert back to his former gender identity, Bhangaswana chose to remain in the gender identity that befell him as a curse. But the object of prime concern here is not the choice but the ability to choose. Bhangaswana was born as a male and was brought up as a man. Until the age of getting married and begetting children he remained as a man itself. But something that could be inferred from his apparent inability to sire an heir is his veiled homosexual or transgender disposition. Even then to an agreeable period of time and age he lived by conforming to the established gender behavior and performing the gender acts that pertain to his biological sex-that of a man. However the fantastical and out worldly events occur with the wink of an eye and Bhangaswana, the king and the royal sage, is transformed into a beautiful woman. More than being a magical transfiguration, the gender switch could also be read as the tormented soul's bold decision to live the life of his choice. Now that he has a hundred sons as scion to his kingdom, he could retire to a place undisturbed by the socio-cultural restrictions and norms to live with the gender expression of his inner self. The striking feature of Bhangaswana's gender metamorphosis is its temporal quality. Until a particular point of time and age (which is also a matter of time), the character chooses to remain as one gender and over time the character chooses to remain as another gender. This quality is what makes Bhangaswana a chronogender character who changes one's gender with time and age. The reason why Bhangaswana decided to remain as a woman may not be just because of the greater pleasure that he enjoys as a woman during love making but also because his innate temperament and disposition is that of a woman. That could be why he says to Indra that "I desire to remain a woman, O Sakra. In fact,--do not wish to be restored to the status of manhood, O Vasava" (336).

Also noteworthy in this tale of gender metamorphosis is the effortless and uncomplicated ways in which gender change occurs. The male Bhangaswana becomes a woman with a slight dip in the limpid waters of an enchanted lake. After the passing of a period of time she is offered the ability to change back to a man. The author is clearly not targeting at a

miraculously absurd story but very obviously anticipating Butler's theories of 'the performativity of gender'. Vyasa is in fact dexterously rendering the volatility and amorphous nature of gender through the character of Bhangaswana. Gender is the repeated performance of a set of culturally constructed gender acts which enable one to assemble the idea of being a male or a female. Sex is a biological reality but gender is to an extent a matter of choice. That is why Bhangaswana chooses to change gender at one point of time and later again chooses not to change gender at another point of time.

Ila Becomes Sudhymna Becomes Ila

The Mahabharata tells the stories of the Chndravamsis, descendants of the moon or rather Budhvamsis, descendants of Mercury (Budh). The story of Ila/a is also the story of the Chandravamsis. There is a similar story of Ila/Sudyumna where two genders exist in a single body. This story has been recorded as a conversation between Arjuna's grandson, Pareekshit and Sage Shukdeva in *Bhagwat Purana*. When Pareekshit asks about the origin of his Chandravanshi dynasty and its relation with the Suryavanshis, Shukdeva narrates this story to him. The story line has its commencement when Budh, an illegitimate son is born to Chandra and his guru Brihaspati's wife, Tara. Budh even as a small child was far matured than his age and he felt ashamed of the adulterous love that resulted in his birth; so he self-exiled himself to the Himalayas to seek the rest of his life in penance. Even after receiving many boons from the Devas, the Brahma as well as lord Rudra himself, Budh still continued with his penance. There was a grove nearby his hermitage which was sacred to lord Shiva and goddess Parvathi. In order to please Parvati lord Rudra had cast a spell upon the pond that anybody entering the grove shall immediately become female.

Simultaneously to that story, at some other place, a son Vaisvrata Manu was born to Surya and Sangya. It is said that all the dynasties of humans have originated from Manu. Manu remained childless for a long time after his marriage to Shraddha. He decided to pray to the Gods for a son to perpetuate his bloodline. With the help of his guru Sage Vashishtha he conducted a fire sacrifice in the honour of twin Gods Mitra and Varuna. They appeared and granted his wish for a child. A girl Ila was born to Shraddha. However, Manu was not satisfied, because he had desired a son. He asked Vashishtha to use his power to turn the child into a boy. Vashishtha turned Ila into Sudyumna a male. But destiny had its own plans. Sudyumna was riding near Mount Sumeru during a hunting expedition with his men. Following a deer they entered a grove called Sukumara. The moment his retinue reached the centre, they all turned female, men, king and horses. The grove was a private bath for Goddess Parvati. To guard her privacy, Lord Shiva had enchanted the place. Any male would turn to female if he set his foot inside and this is the same grove and pond nearby which the ascetic Budh's hermitage was situated. Sudyumna sent for Sage Vashishtha, who tried to appease Shiva to pardon him and restore his masculinity. Shiva could not reverse the effect of enchantments but he could alter them a bit. Rudra says “I cannot undo the spell, but I will modify it so that you will be woman only when the moon wanes and a man when the moon waxes.” (Agarwal, 178). That is, he would live as a female and male both but he would forget everything he did in his alternate identity as a woman when he turned into a man. His memory would switch too, to save him from living with guilt. Thus Sudyumna again became Ila.

Roaming in the woods Ila met planet Budh, the illegitimate son of Chandra the Moon God and Tara. Budh was very knowledgeable and pious. The sage took one look at him and by his yogic powers, divined what had happened. He offered shelter to the helpless maiden

and soon the sage felt desire for the beautiful woman. He proposed to Ila and they married. After a month Ila turned into Sudyumna. He totally forgot his alternate gender identity and marriage as a woman. Budh accepted fate and accepted Sudyumna as his disciple. For a year, one month he enjoyed marital bliss with Ila and the next he taught Sudyumna the edicts of the Vedas. As Doniger puts it in *Splitting the Difference,*

Then for a month she was a woman and enjoyed the pleasur of making love ceaselessly, sleeplessly, and then for a month he increased his understanding of dharma as a man. In the nineth month, Ila, who had superb hips, brought forth a son fathered by Budha, named Pururavas…and then …she became a man again…(273).

After the passing of a year Budh disclosed the secret to Sudyumna/Ila. Sudyumna returned to his kingdom with the child. He married again and had three more sons, Utkal, Gaya and Vimal. Every alternate month, he retired to his private quarters to live life as a woman. The alternating identities and his unexplained absence from the throne every other month, interfered with Sudyumna's prestige as a king. He finally announced Pururava as his successor and retired to the woods.

As Wendy Doniger says in *Splitting the Difference*, in this story we can see that myth reifies and embodies a cliché : "We often speak of a 'single parent' as being 'both mother and father' to a child, in Hindu myths, it actually happens…" (276). Our scriptures have many elaborate and extensive references to sex changes and alternate sexual identities. Although they never mention homosexuality or bisexuality directly, yet there are tales of Gods or people whose attributes or behavior are symbolic. They can be interpreted as bisexual or transgender or as having elements of gender variance. Although this story describes the transformation of Sudyumna to Ila as complete physical transformation, it could be a euphemistic representation of his dual sexual identities in a single body – a bisexual person, who lived both as a man and a woman.

Here again what distinguishes Ila from other genderqueer characters in the epic is his/her ability to switch gender with the passing of time. Ila/Sudyumna is a perfect example of Chronogender identity. Ila was born as a female but on the request of her father was transformed into a man, Sudhyumna. Nevertheless fate had other plans for him/her and eventually Sudyumna gets transfigured back to a woman, Ila. However matters do not end there; Ila is given a boon to become a man and a woman alternatively between months. To a rational reading public this switching of genders might seem ridiculous and bizarre but in fact it might not be the consequences of a curse or a boon but Ila's own chronogender temperament exercising its effects. Being a Chronogender person, Ila's gender expression is dependent of time and age. That is why he/she constantly moves between the two genders-male and female while in reality Ila possess neither a male nor a female personality, but a Chronogender personality. That is why Doniger writes that when Budh asks Ila if she is willing to live with him she replies: "Son of Soma, I am free to do as I wish…" (272). Also like Bhangaswana and Tiresias, Ila also experienced life both as a man and a woman. But unlike them Ila is characterized by a patterned, sequential and alternating transition from one gender to another. Hence Ila's gender identity is the one that possess utmost of temporal tampering and conditioning. Again Butler's notions regarding the instability and fluidity of gender is skillfully exemplified through Ila's story. Ila by performing the gender traits pertaining to each of the two genders-male and female alternatively is revealing how the very act of repetedly performing gender acts is what sustains the notion of gender itself.

Conclusion

> The Mahabharata is the creation and expression not of a single individual mind, but of the mind of a nation; it is the poem of itself written by a whole people…the whole poem has been built like a vast national temple unrolling slowly its immense and complex ideas from chamber to chamber…
>
> -Shri Aurobindo (qtd. In Lothspeich, 75)

This words points to the extent to which the epic has become a part of the socio-cultural scenario of India. *The Mahabharata* is replete with genderqueer characters and tales of unrestrained gender transitions and variant gender types. Many deities in Indian mythology are represented as both male and female at different occasions or as incorporating both male and female essence and infusing it into one such as the concept of Ardhanarishwara. This form of Shiva represents the totality that lies beyond duality. Arjuna as Brihannala, Amba as Shikhandi and Krishna as Mohini are a few popular examples of gender transformation in *The Mahabharata*. Queer identity in the arena of ancient Indian mythology incorporates the concept of a third gender (Trithiya Prakrithi) that include a wide range of people with mixed male and female natures such as effeminate males, masculine females, transgender people, transsexual people, the intersexed, androgynes, transvestites, drag, cross dressers and so on. Mitra and Saha observes in their article on "Gender Bending Characters in *The Mahabharata*" that "A way in which normative gender roles are subverted and challenged is through *The Mahabharata*'s several gender-bending characters" (np). However they also explicit Judith Butler's ideas in Gender Trouble that, "gender is not an essence, nor does it constitute a stable identity. Rather gender identities are tenuous and provisional, and can never be demonstrated once and for all…" (qtd. in Mitra and Saha).

By examining the stories of Bhangaswana and Ila in *The Mahabharata* it is clear that the epic demonstrates an accommodating and obliging attitude towards gender variant behaviors and genderqueer identities. Unlike in the contemporary period any variant gender behavior was not looked down upon with raised eyebrows in the epic. Switching of genders is presented so effortless and natural which ascertains the view of gender being unstable and volatile. Unlike the popular genderqueer characters in the epic like Shikhandi and Brihannala, the comparatively unpopular characters Ila and Bhangaswana show traits of chronogender because their gender metamorphosis is reliant on time. While Amba is believed to be reborn as Shikhandi in the next birth and while Arjuna chooses to live as a eunach in order to disguise himself for a limited period of time, both Ila and Bhangaswana are found oscillating between the two genders. This inconsistency and obscurity of gender is what Butler tries to put into words in her theories. There are multiple ways to practice sexuality, each determined by, in all likelihood, a mix of biological and experiential influences. Within the heterosexual majority, those different iterations or forms of sexuality tend to be obscured. The categorical norm of male -female makes us think everyone in the majority practices the same heterosexuality. But, of course, that is not the case. Some heterosexual women have what the culture calls strong 'masculine' traits, while others prefer less assertive approaches to gender identity and to sexuality. And the same range can be found in men, between active and passive, assertive and receptive, and so on. We are many things sexually. Some of the interesting complexity of gender culture and some of the most

compelling problems of gender identity arise at those points where physical drives confront cultural norms. One of the most interesting ideas regarding gender to emerge in Cultural Studies contends that our gender identities are performances, like theatrical performances on stage. We act out ideals of gender identity such as 'femininity' and 'masculinity' that would not appear normally or naturally in the absence of strong cultural and social pressures on us to perform or act in certain ways. What Butler interrogates in *Gender Trouble* are the seemingly invariable contradictions between sameness and difference which mark identity formulations based around gender and sexuality.

However *The Mahabharata* through its portrayal of these gender bending characters is exceptionally envisaging these views put forward by Butler, centuries later. As Lakshmi Bandlamudi writes, "the characters are simply seen as prototypes and moulds in which humanity is cast and hence their validity is understood as timeless" (105). Thus the epic once again underscores the fact that gender is not a natural feature of human existence but a constructed category of experience which has historical, social and cultural, rather than biological origins. Nevertheless, it is still challenging to enter and explore into the full complexity of a vast culture that dates back to different time and space.

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Fabitha Ibrahim

Traumatic Experience of Yazidi Community in Nadia Murad's *The Last Girl: My Story of captivity, My fight against the Islamic State*

Abstract

In the present study, an attempt is made to analyze the traumatic experience of Yazidi people during the invasion of Islamic State in Iraq and Syria [ISIS]. In 2014, ISIS invaded Kocho, Nadia's village in Iraq. Through the proclamation of genocide, ISIS militants misused their power and constantly tortured Yazidi people mentally, physically and sexually. ISIS militants were degraded Yezidism by accusing them as dirty and forcing them to convert. Moreover, they consider Yazidis to be Kuffar, Unbelievers worthy of killing. Yazidi women were captured and brutally enslaved by ISIS. This Paper tries to disclose the inhuman and unethical treatment of ISIS militants towards Yazidi community. In this paper, theory of trauma has applied to analyze the traumatic experience of Yazidi people. In this study, an attempt is made to expose the issues of injustice, hidden faces of political power, enslavement, sexual slavery and various paradigms of survival and the impact of genocide in Iraq.

Keywords: Survival, Rape Victims, Yazidi Community, Trauma.

Yezidism is an ancient monotheistic religion. Yazidi people were poor, cut off from education, and committed to do the most difficult and disastrous jobs in Iraq. Kocho, a Yazidi village, for a long time they had been tormented between the competing forces of Iraq's Sunni Arabs and Sunni Kurds, demanded to deny Yezidi heritage and convert to Kurdish or Arab identities. Yezidi people had close connection with Sunni Arab families but resisted calling themselves as Arab. Moreover, being identified as Kurdish was easier for someone to accept, because they feel very close to Kurdish identity and their commonly shared language and ethnic heritage. Kurds welcomed the American armies for invading Iraq and disposing the dictatorship of Saddam Husain. Kurd called the U.S invasion as a 'liberation' from the tyranny of Saddam.

In this paper, an attempt is made to trace the real reason for the drastic situation of Yazidi community. In August 3, 2014, ISIS had begun a surprise attack on nearby villages of Kocho. ISIS militants were studied the history of Yazidis and concluded that Yazidis were nonbelievers, whose enslavement was a worthy act. They find that this Kurdish-speaking group didn't have a Holy book and prescribed laws in their religion. They decided to destroy them completely by raping women and killing their men.

The militants killed anyone who refused to convert to Islam and those who tried to flee from the village. ISIS captured them as prisoners in their own home while they carried out the '*genocide'* elsewhere in Sinjar. In the particular novel *The Last Girl*, Nadia Murad rightly observes:

> They were busy confiscating Yazidi homes and filling bags with their jewelry, car keys and cell phones; busy rounding up the Yazidi's cows and

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> sheep to keep as their own. They were distributing young women among militants in Iraq and Syria to be used as sex slaves and murdering the men who might be old enough to defined themselves. Thousands of Yazidi's had already been killed, their bodies swept into mass graves that ISIS would try-and fail to keep hidden. [54]

ISIS militant's invasion completely changed the village Kocho, No one greeted anyone, smiled and they seem like ghosts, a terrible stench was pervaded from their bodies due to unwashed and wet with sweat. Here the theory of trauma is significant to delineate the traumatic experienceof Yazidi community. The meaning of the term trauma is a stress or blow that may produce disordered feelings or behavior to a state or condition. The traumatic situation is a state of mind which results from an injury. It is devastating and damaging experience and destroys a person's harmonious existence in the society. In *The Significant role of Trauma in Literature and Psychoanalysis*, Negin Heidarizadeh rightly admits:

> Trauma or Traumatic means a traumatic event which involves a single event or experiences; it involves the feelings and emotions. Moreover, Psychoanalysis trauma engages serious long term negative consequences. Essentially, past trauma and traumatic memories affect the mind of the characters. Typical causes of psycho analysis trauma are sexual abuse, employment, discrimination, domestic violence and particularly childhood experiences…. It starts a movement to illustrate an episode of changing; the path of suffering and pain continue to reach to reach to a point of knowledge and understandings. [789-790]

During the invasion, ISIS militants were looted all valuable belongings like cell phones, jewelry and money, state issued IDs and ration cards. When Yazidi people assembled in a school, militants had ordered the men to the trucks parked outside the school. Women and children scared to think about their men. Nadia's brother massoud, Elias and others were along with the group. After few minutes, they drove away to behind the school. A moment later they heard gunshots, women shouted “they killed them”. They have been suffered terribly and forced to muted their sufferings hopelessly. Nadia rightly puts forward the brutal attitude of ISIS towards Khaled. She adds:

> ISIS militants shot at Khaled from the roof of the Kocho school as he ran by and Khaled saw three men from Kocho take off from the ditch in the direction of the mountain, a truck following close behind them. When the militants on top of the truck began firing, Khaled threw himself between two of the round bales of the hay that were scattered across the farm and stayed there until the sun went down.[84]

Women were screamed and howled by asking their men. After sometime the militant began to separating women by pointing out married women, older women and young girls. They were less interested in married and old women. They used the word 'sabaya' to mentioning to the young virgin women, they used to buy and sell them as sex slaves. Nadia Murad vehemently observes:

> They would buy and sell as sex slaves. This was part of their plan for us, sourced from an interpretation of the koran that had long been banned by the world's Muslim communities, and written into the fatwas and pamphlets ISIS made official before they attacked Sinjar. Yazidi girls were considered

> infidels, and according to the militant's interpretation of the Koran, raping a slave is not a sin…. We were no longer human beings- we were sabaya. [111]

Most of the young women were unaware about what's happening there. Around four hundred Yazidi women and children were taken for slave trade. If the woman is married, they will wait for forty days before the slave trade. It is unable to believe that these forms of

injustice is still happening in the world. There are number of crimes happening at a time – Human rights violation, sexual atrocities, brutality towards women, enslavement etc. One woman in the camp says:

> If they don't choose you as sabaya on today, they will choose you tomorrow. Each time they come, they take some of the women. They rape them and then they bring them, sometimes they rape them here, in a room in the house and just bring them back when they are done. [116]

Surely, it is too terrible situation to accept, some girls deliberately disfigured by rubbing ashes or dirt on their faces, but it doesn't a matter for militants. They just ordered to bath and become fresh. Some of the girls had committed suicide by cutting their vein. Women were clearly known that it is impossible to fight against ISIS militants. They hopelessly admit: "Killing ourselves seemed more honorable than submitting to the militants. Suicide is the only way of fighting back." [118]

It became apparently clear that the slave trade was immensely held in Mosul. Thousands of Yazidi girls were kidnapped from their home and were being traded or given as gifts to high-ranking militants and sheikhs. If hundreds of Yazidi girls were killed themselves, that wouldn't an issue for militants, they would continue what they were doing. Moreover, they had destroyed all the documents- IDs, ration cards, birth certificates in order to erase the existence of Yazidis from Iraq. It is an unacceptable crime that militants were make sure about the virginity of sabaya by undertaking a virgin test by a doctor before the trade.

In ISIS- controlled Mosul, women had to be covered all the time- in niqabs and abayas and escorted by men if they want to go outside. They banned television, radios and even cigarettes. The rules of militants were obviously human rights violations. Civilians, those who didn't joint the terrorist group had to pay an amount if they wanted to leave Mosul for a long time without payment, a member of their family could be punished and their property confiscated for violation of the law.

Every sabiyya has a vicious story about the atrocities of ISIS militants. Some women witnessed that their husbands killed by militants. Nadia Murad in '*The Last Girl'* rightly remarks:

> They are held in homes or hotels, even in prisons, and systematically raped. Some of them are children and are attacked no matter whether they have started their period or not. One girl had her hands and legs tied when her captor raped her and another was raped for the first time while she slept. Some girls were starved and tortured if they disobeyed their captors, and others even if they did everything the militant asked them to do… when a woman's captor decided to rape her on his way to the home, he stopped the car to the side of the road and raped her in the car. [173]

After few years, Yazidis have escaped slavery in extraordinary ways. They assembled in the camp, struggle to re-establish the peaceful atmosphere and lives for them in Iraq. Life in the camp was unable to tolerate for them. They were jobless and didn't have cars for proper transportation. Their wives, sisters and mothers were in enslavement. They got only a little money from the Iraqi government and some aid agencies like Yazda, a yazidi rights organization, formed after the Kocho massacre. The family members or the government have to pay an amount of five thousand dollars to release the Yazidi slave girls to smugglers or directly to the Islamic State member.

After the survival, Yazidi people were worked hard to recover. The entire Yazidi community were nearly destroyed. No one will ready to marry the yazidi girl as they were sex slaves during the invasion. They weren't looking for happiness. In *Introducing psychoanalysis* Carolin Gurald says about Trauma in the particular chapter, *Trauma and the possibility of recovery*, she says:

> Traumatic events can equally often erupt in adult life, making an impact on relatively formed and reasonably well functioning individual. After such an event there are two states of mind that emerge in the survivor. There is the initial break up, catastrophic disruption of normal mental functioning, which is what happens when there is an event big or sudden or horrible enough to overwhelm the minds ability to filter or screen out excessive or painful stimuli…. The survivor is shocked and confused, perhaps unable to tackle in what has happened. He or she may become silent and withdrawn, or compulsively talkative and active, but in either case normal functioning is in a state of disintegration. (247)

The traumatic experience of Yazidi people was incredible to accept. Thousands and hundreds of people were lost their lives, family, native land and culture. Through this paper an attempt is made to expose the brutalities and atrocities of ISIS militants to the world. Nadia Murad's 'The Last Girl' is absolutely a testimonial of the traumatic experience they had been suffered during the ISIS militant's invasion in Iraq. Here Nadia Murad and other Yazidi people are presented to the witness to show trauma of survival.

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James Joyce's *Ulysses*: A Temporal and Spatial Narrative in Modernist Literature

Abstract

Every work of literature walks a thin line between reality and fantasy. There are some which intertwines both and creates a new world of their own. Various notions of time and space are often challenged and searched for by the literati of today. The way in which time becomes a point of contention and ambiguity is evident in most modernist works in English literature. However, the way that most works cement themselves in literature is very specific and pointed. The way in which the stream of consciousness as a literary and narrative technique, overpowers the medium and takes it further is novel.

This paper aims to observe and analyse the work of James Joyce, Ulysses as a narrative spanning multiverses; both spatially and temporally. The role of time taken up as an internal factor as well as an external one is yet to be contested within the novel. The way in which time is seen as a fluid concept is distinctive to Joyce's work(s). The storyline spans a day in Dublin, while the hours spend by the reader in the novel is much more. The way in which multiple layers of plotlines are interconnected and intertwined in a complex manner on a single point, which is time, is commendable. The characters and their lives have a dual nature in the work, wherein the internal monologues and the actual storylines transcends these. Often, there is a thin line between the monologue and the actual event within the novel. The lines between reality and fantasy with respect to time are a contested factor. As a form of non-events, there is a lot being talked about and being formulated in Ulysses, but, nothing ever takes a solid form, plainly, nothing ever happens. The concept of body time and mental time is looked at from an interesting point of view which brings forward the question of the capabilities of the characters to the forefront. Time as such isn't merely brought forward in the novel, the numerous reconsiderations, reevaluations and reinterpretations give the whole work an ambiguous quality. Moreover, the sense of the work defying death and life, people being remembered and imagined come into play. People from another time altogether get involved within the narrative put forward by Joyce. The endless and infinite nature of the novel and the perception and conception of time in the novel is very admirable. Neither here nor there but everywhere is the essence that can be attributed to Joyce's Ulysses.

Introduction

Time as such has always been a tricky concept to deal within works of literature. The intricacies that weave time makes it far too complex to be inputted into a paper. The concept of time has always been used or challenged in works of literature. The various notions of time; starting from author time, leading onto narrator time and plot time, flowing to analepsis and prolepsis ending even with the concept of time travel, are often widely in works of literature. Especially in the modern and postmodern works of literature, the concept of time and time flow in a normative manner. There is a deep relation between time and space. The way in which a work is categorised into the genre it falls into is mostly decided by the themes

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it deals with. When it comes to the concept of time, there arises an ambiguity on how to categorize a work. Time can be broken down into time travel, interior and external time, real time, author time followed by narrated time. According to a study in cognitive science, time is perceived in the mind in terms of space. Herein, it is observed that time is generally perceived in relation with a particular space or an activity and not in an abstract manner. Likewise, time in general is often associated with actions or activities which were earlier time bound, that is depending on time and leading to action, but is in turn now action bound, leading to an association of an abstract time. For example, there has been a trend wherein, when a train leaves at 9 AM, it does so because the time is such. But there has been a change where, the train has left, and therefore it is 9 AM. The way in which people perceive the essence of time with respect to the situation is notable. Therefore, it can be said that humans perceive time in a unique manner. This varies from person to person and even across generations. The way in which time is constructed and then acted out; that is, real-time and actual-time, is very different. The factors revolving around time are many and they pan out in a number of ways. Plenty of anachronisms and anatopism are also utilised within the concepts of time. As mentioned above the modernists and postmodernists are not alien to temporal distortion, fragmentation and non-linear narratives.

Taking up *Ulysses* by James Joyce to examine the presence and flow of time is an exhaustive process. Joyce has painstakingly and meticulously brought forward the events of a single day in Dublin, the capital city of Ireland. Through an expansive and detailed schema that had each episode start at a particular hour, each event and different point of views of the same within the same time frame, *Ulysses* has covered every point to perfection. Each character in the Joycean universe lives in their own world. They have their daily jobs and chores yet everything is intertwined with the lives of the other characters. Characters do meet up now and then; and even if it is from a distance, it is shown in the lives of the other characters' point of view, or in the narrative. The internal and external aspects of time are a bit ambiguous to the reader in many ways. Firstly, the real time and actual time, that is, the actual happening of the event and the thoughts of the character during that particular moment has different times attributed to it. The action may have been for a minute or so but the actual thought process may take up pages. From the episode of 'Nausicaa', the thoughts of Molly Bloom as an internal monologue has more than three dozen pages while the actual action is just of a moment. The measure of time by the clock and the actual time spent in thought is seen to be widely different.

Diving into Joyce's *Ulysses*

The one day set in *Ulysses* is divided into hours that further trickles down into moments. The clock time isn't always given within the work. Certain events which are bound to happen are jotted down and presented within the novel. Similarly, the actual time taken to travel a distance by foot is measured even to the tiniest second, all the while pin pointing to the fact when the character will meet or bump into another during then; but mentioned maybe eight episodes later. There are many other numerological facts tied in with time and place in *Ulysses*. For example, the novel is set on the 16th of June. a load of events crammed into a single day. The novel first foremost introduces Buck Mulligan “bearing a bowl of lather…and a razor," and “a yellow dressing gown, ungirdled, was sustained gently behind him on the mild morning air" (Joyce, 3) The mountains in the background was termed to be “awaking”, which suggests to it being the morning. No other detail is delved out to the reader

other than the span of time. There is a lot of fragmentation within the novel when it comes to time. "But tomorrow is a new day will be. Past was is today. What now is will then morrow as now was be past yester." (Joyce, 15.2409-10) Easily means what something will be now, will be something else tomorrow but past it. It mainly deals in making the reader move forward and backwards in time to get into a more orderly linear matrix, which is otherwise absent. It can be said that our thoughts about a particular moment turn gets disturbed or removed from reality once we become conscious of them and begin analyzing them. The level of time can be divided into many in *Ulysses* and is not restricted to simply the past, present or future but to the mix of all three across different levels. The historically accurate past referring to the kings, queens, dukes and duchesses. The factually epic past, the actual epic of Homer's *Odyssey* shadows Joyce's *Ulysses*, each episode is named after each chapter of the epic. The unreal timelessness within *Ulysses* is also to be noted. These may be illusions, dreams or fantasies that do not have any base or facts surrounding them. The hype within the novel does not cease and at the same time it does not create any grand action either. Nothing momentous happens within the work, but still that does not make the work dull. As mentioned earlier, people have the tendency to mix and match times and dates. Within the novel, one instance is when Stephen, the protagonist in his absent mindedness in class asks a question about where a particular war was fought and the student replies with the year. This showcases the ability of humans in a way to associate time and spaces depending on their availability and inclination.

Tracing time in Joyce's *Ulysses*

According to the Gilbert schema, for example, *Ulysses* begins at 8 AM. Buck Mulligan ascending to Martello Tower and shaving himself while having a conversation with Stephen happens on one side of the spectrum. On the other, in Bloom's household, Leopold Bloom starts preparing breakfast for his wife, Molly Bloom. Around 11 AM, Bloom is in a carriage to attend a funeral and Stephen is walking along the beach, which Bloom spots from his carriage. Similarly, every hour creates a web which is interwoven to connect stories of characters in a multitude of ways.

Ulysses was a work which was very advanced for its age. The intricacies of not following the traditional narrative, mixing and matching a new one has cemented Joyce as a true modernist. Similarly, *Ulysses*, can be a perfect example of a hypertext. The various cross-references that are within the text, across time, makes it a sophisticated text for the reader. Joyce's concept of time is in the things or actions that governs the city of Dublin. Time in different forms and different spectrums tend to co-exists together within the work, that is, the past and the future, along with the present. Matters mentioned in the work, tend to be intertwined with others from the past as a thought or an action. This makes tracing time in *Ulysses* a tedious task. In a way, space and time can never be separated. Dublin is a city governed as a space, but time does influence it a lot. Joyce moulds and crafts Dublin into a perfect city, all the while not breaking away from reality then. The changes abound in Dublin, in every nook and cranny, of the characters life, shows the flow of time and space as a collective entity. The constant epiphanies are another matter altogether. Epiphanies are the Joycean idea of a sudden discovery of of something or the matte of it. There's always some kind of epiphany in the narrative due to the fragmentation of thoughts and the interior monologue of the characters. Every minute spent within the mind of the characters results in some new information being uncovered. The concept of interior time, as mentioned above,

holds relevance here. Molly Bloom's soliloquy in the final chapter is a very good example of the same. Even though the soliloquy happens in a few minutes in real time, the interior time span of it within the novel is quite large. There is also an ambiguity to the way in which thoughts and real life actions overrule each other. The way in which a character moves from a thought or a memory to a real life action is very ambiguous.

There is also a tendency to revisit time within the work. Joyce has shown this clearly by restarting the day in another episode with another point of view from another character. The revisiting of time showcases the tendency of the author to go back to events to rewrite them. This also shows up in the minds of the characters when they reminisce over a particular time over and over again. Molly reminiscing over her horde of lovers can be seen as her travelling back to her youth and times with them. Bloom, on the other hand is almost aloof in his thoughts. He is involved in everything and not involved simultaneously in the work. He thinks about everyone and everything but never deals with them directly. He deals with time in a passive manner, unlike the other characters. The different narratives also gives the readers a clear view of how things are behind each plotline.

Another point to be noted is that, even though *Ulysses* deals only with eighteen hours of a day's events. There are linkages between other works of Joyce too. These are mostly seen in characters mentions and character development throughout the episodes. These factors also makes the time span of *Ulysses* far more than it seems to be. Likewise, the supposed mystical meanderings of Bloom's mind during the episode 'Circe' is an example of lost in time. The reader is left to check if it is real or imaginary. The author isn't upfront about it all. The nature of the imaginary according to Bloom isn't imaginary at all. The part that happened and did not is a very blurred line. These time 'lapses' also shows the mysterious ways in which time seems to humans. The way we conceive and perceive it.

Conclusion

Ulysses is a work that deals completely with the mind, in a way. It has the ability to provoke the reader into thinking about the interconnectedness of time and various timelines. It is to be noted that Joyce brought forward various timelines in a single work of fiction and presented the reader with a world independent of everything else. The work transcends a lot of boundaries, be it of life, time and death in a multitude of ways. The way in which each characters hold their thoughts on a particular subject or person and then connect it with something else, resulting in an interwoven web of realities. These realities all exist at the same time which is quite unnerving because we as readers conceive time very differently. Joyce has taken all these things into consideration and brought forward an exemplary work of fiction which traverses most theories and concepts in literature, here time.

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Vidhya Viswanathan

Time Bound: Gendered Role Plays in Manju Kapur's *Difficult Daughters* and *Home*

Abstract

The socio-political movement, feminism has formulated a school of thought that focus on the welfare of women in society and its reflection in literature. Concerns on the marginalization of women, their predicament in the patriarchal society, spatial justice, the mystery of the female body and its psyche are set on the threshold of discourses by feminists and critics including Simone de Beauvoir, Mary Wollstonecraft, Julia Kristeva, Helene Cixous, Luce Irigaray, Kate Millet and Elaine Showalter. In spite of the various theorizing and discussions done on the politics of gender, the feminine experiences and expressions are still silenced by the vicious codes of cultural conditioning. In such a scenario there is a need to listen to the smothered voices and suppressed anguish expressed by women in the gendered role plays set on the platform of gender politics. The physical and psychological turmoil of women are reflected in the literary output by women writers. The eminent post colonial Indian English writer, Manju Kapur , exhibits the dilemma, susceptibility, vulnerability and identity crisis experienced by women folk in different gendered roles that are bound by time and space. Her novels, Difficult Daughters and Home, present before the readers a myriad of women characters that fight against society that refuses to accept their individuality, education and professional achievement. From the perspective of these novels, this paper attempts to draw attention to the gendered role plays performed by women within the frame work of the patriarchal society.

Key words: feminism, gender politics, gender roles, patriarchal society.

The socio-political movement, feminism has formulated a school of thought that focus on the welfare of women in society and its reflection in literature. Concerns on the marginalization of women, their predicament in the patriarchal society, spatial justice, the mystery of the female body and its psyche are set on the threshold of discourses by feminists and critics including Simone de Beauvoir, Mary Wollstonecraft, Julia Kristeva, Helene Cixous, Luce Irigaray, Kate Millet and Elaine Showalter. Feminism as a movement had its presence felt with the publication of *A Vindication of the Rights of Women* in 1869 by Mary Wollstonecraft and *A Room of One's Own* in 1929 by Virginia Woolf. The most powerful book that brought into focus the gender bias was Simone de Beauvoir's *The Second Sex* in 1949. In spite of the various theorizing and discussions done on the politics of gender, the feminine experiences and expressions are still silenced by the vicious codes of cultural conditioning. In such a scenario there is a need to listen to the smothered voices and suppressed anguish expressed by women in the gendered role plays set on the platform of gender politics. The physical and psychological turmoil of women are reflected in the literary output by women writers. The eminent post colonial Indian English writer, Manju Kapur , exhibits the dilemma, susceptibility, vulnerability and identity crisis experienced by women folk in different gendered roles that are bound by time and space. Her novels, *Difficult Daughters* and *Home*, present before the readers a myriad of women characters that fight against society that refuse to accept their individuality, education and professional

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Manju Kapur is an Indian Novelist, born at Amritsar in 1948, graduated from the Miranda House University College for women and went on to take an M.A at Dalhousie University Halifax Nova. She is a professor at her alma mater Miranda House College, Delhi. Her first novel *Difficult Daughters* won the 1999 commonwealth Writers' Prize, Best First Book, Europe and South Asia. Manju Kapur, has exhibited the dilemma, susceptibility, and identity crisis experienced by the female psyche in the oppressive mechanism of a closed society through the representation of certain women characters in her novels. She is successful in scrutinizing the mental conflicts of her characters.

Manju Kapur's *Difficult Daughters* pictures a young enthusiastic lady, Virmati who is split apart by conventional doctrines and personal aspirations. In accordance with her desire to lead a life of autonomy and selfhood she drifts away from others. The novel revolves around the physical and emotional struggle of Virmati to assert her individuality which she attains to a certain extent. The novel is set in the backdrop of India's struggle for independence and this runs parallel to the protagonists struggle for self assertion and individuality. The novel presents three generation of women characters: Kasturi, the mother of Virmati; Virmati, the protagonist; and Ida, the daughter of Virmati. Virmati belongs to a conservative Punjabi family that upholds traditional customs. The society of that time had well distinguished chores for men and women that adhered to the conventions of patriarchal Indian society. As a result, women folk were confined within the four walls of the house. Virmati tired of the household works and her ever pregnant mother, seeks permission to pursue higher education. Elders in the family who actually wanted to get her married, reluctantly permit her to take up graduation course. During this time she meets Professor Harish, a family man, with whom she falls in love and this unfortunately creates turmoil in the life of Virmati and so the young lady who longed for her own space and individuality gets lost, to certain extent, in love and its predicaments. Virmati undergoes the agony and humiliation of love with a married man and after an unsuccessful suicide attempt decides to change her outlook to life. From the house arrest that follows this incident she rebels to go for higher studies and with great difficulty gets permission to join for a BEd course at Lahore. Here again Harish follows her and ones again she is caught in intimate love which leads to a pregnancy that ends in a very painful abortion, all of which she had to encounter all alone.

The novel distinctly presents gendered role plays. When the affair with the professor was known to others, everyone stigmatized the young docile girl, and Harish easily continued to express his whims and fancy without any hesitation as he was a male. Virmati falls victim to humiliation and loses her peace of mind while Harish acts as if nothing has happened. On the one hand he leaves her alone to face humiliation and on the other hand instigates her to fight while he sits idle. Gradually she realizes that she could not depend on him to sort out things:

"It was clear to her that she could not depend upon the Professor to sort any domestic situation."(68) She holds him responsible for all that has happened to her: breaking of her engagement, blackening her family, house arrest, and abortion. She says,

> Here I am in the position of being your secret wife, full of
>
> shame, wondering what people will say if they find out, not
>
> being able to live in peace, study in peace ... and why?
>
> Because I am an idiot ... Now you want to prolong the

situation. Why don't we get married? Be honest with me. I

can bear anything but this continuous irresolution. Swarna is

right. Men do take advantage of women! (137-138)

When ever questioned he finds excuses in the social norms which reveal that he is a hypocrite.

Even during all the hue and cry, it becomes her responsibility to force him to marry her. He responds:

What can I do? I am hemmed in and tortured on all sides. I

know I have been unfair to her- I know. And yet what can I

do? Everybody will condemn me, her. My children will never

accept it, nor my mother. You know the constraints. Surely I

need not explain myself to you! (185)

Most of the women characters, including Virmati's mother Kasturi, are spokespersons of patriarchy and wants her daughter to be absolutely domestic in thoughts and actions. She rebukes and punishes Virmati for all her attempts of self assertion. As Simon de Beavoir puts it, "What was good enough for me is good enough for you, I was brought up this way, and you shall share my lot." (Beauvoir, 533) The suppressed desires and anguish of Virmati enables her to fight for a space of her own in the family and society at large. Compared to the other women characters her attempt at the expression of her individuality is remarkable. Yet there are instances which reveal that she must push herself forward even from the man who holds her back from her goals for selfish needs. She tells her friend Swarna: " First when he came … in the beginning it was all right. But I have to think about the future, even if he doesn't." (151) Even though she has the capacity to lead a life of her own, she follows Harish mutely. In blind love he controls her just like any other patriarch:

"Alternating his gaze between brochure and painting, the Professor pinned Virmati to him with his low voice, telling her just what to look for, what to admire, what to criticize. Virmati listened, looked, wondered. Of course, all that the Professor was saying must be true, he was older and so much more refined and civilized. He knew." (130)

Her education also takes place in accordance with his interest. Whenever he needs her physical presence she remains close to him and takes up studies only when he feels like it. During the many interactions with Harish, she also understands that he does not value the chores done by women. When Virmati asks him about the works done by Ganga he says, "Oh, nothing much. Just little small things here and there."(216) without considering the fact that she works day in and day out to satisfy his needs.

The domestic fiction *Home*, the third novel by Kapur portrays the life of women in a typical patriarchal family structure. The narrative revolves around the joint Lal Bagh family which later gets fractured due to distrust and envy. This novel presents distinct gender differences in the various activities done by the characters. The novel has three prominent female characters namely Sona, Rupa and Nisha. These women characters are groomed to remain domestic and to be content with their domestic chores and taking care of kids and elders. The male members control all the financial affairs and also monitor and take decisions in the matters of women. Like in the novel *Difficult Daughters*, in this novel also women

become victims of patriarchal norms. Sona is taunted by her family members for the lack of dowry and for her barrenness. Her in laws blame her by saying that she is childless due to her past 'karma' and so is counseled to observe fasting on certain days. On one occasion her mother in law shouts,"What can you know of a mother's feeling? All you do is enjoy life, no children, no sorrow, only a husband to dance around you." After ten years Sona conceives and gives birth to Nisha, the protagonist. Right from her infancy Nisha was controlled and all her movements were restricted by family. She was always under close surveillance and yet, within her own house she was molested by her cousin Vicky. This incident leads to her physical and spiritual deprivation. Another instance that reveals the torture of females is the suicide of the Sunita, the married daughter of Banwari Lal. Narrative illustrates that she was ill treated by her in laws and husband. As Purneet Kaur argues, "Women in *Home* are the rebels of inhibition, societal oppressive expectations, joint family regulations and patriarchal limitations in the society." Despite many setbacks Nisha moulds herself into an indomitable character and finds happiness in being self dependent. For this she takes up textile business against the wishes of the male members who believed that the women's domestic life and submissiveness within the household rates their masculinity. Soon after, she is forced to marry a widower ten years elder to her.

In comparison, it is quite interesting to note that there are many similarities in both the novels, *Difficult Daughters* and *Home*. In the narratives it is commonly expressed that the status of married women depends on their ability to bear children. As a result, child bearing and rearing are considered the most significant aspect in the life of women. Throughout both the novels Kapur takes effort to depict two kinds of women characters. The first category represents women of conventional society that adhere to the norms of patriarchy. In *Difficult Daughters*, it is Kasturi, Virmati's mother and in *Home* it is Sona, Nisha's mother. Both these women are victims of patriarchal society and they suffer endlessly. Yet, they cannot think of an alternate way of life and so they instigate and reinforce the same on their children. The other category of women characters includes the protagonists Virmati and Nisha, who challenge patriarchal norms to establish their individuality. Both Virmati and Nisha are empowered women characters who struggle free of reinforced patriarchal norms. Both novels offer an insight into the traditional Indian culture that chain women to domestic chores and also exhibits the struggle of the educated empowered women to challenge the gendered role plays and break the structural inequalities. Education and financial independence encourage these characters to challenge restrictions based on gender by being vocal about injustice and coercion. These outspoken characters also remind the readers that the family structure should not in anyways limit individual development. It also points out the fact that proper opportunities, guidance and support will enable women to flourish in their entire endeavor. It also instills the idea that in life women too must cross the social and psychological thresholds. Biological and chronological growths are inevitable and the social movement involved in passing from the role of the daughter to that of a wife or of mother are all part of society's institutions. Psychological growth and the crossing of threshold are however, choices that a woman makes, despite social pressure, by utilizing her personal qualities and by investing herself and redefining her roles. The struggle for the free thinking woman begins here. Up to this point she has either contained herself within or negotiated with the legitimate social and psychological role space. However, impelled by the awareness of the lacuna and detrimental forces in her life that limit and restrict her, she starts seeking a space where she can redefine her role, find new meanings and greater fulfillment

and claim herself to be a person beyond the given role so that she can reach out into the limitless potential and meaning of being alive. Virmati of *Difficult Daughters* and Nisha of *Home* present the journey of such women who do not merely acknowledge the existence of cross roads of choices in life but evolve the spirit of rebirth to explore the meaning of various existing thresholds of patriarchy and beyond. These women who transgress the boundaries of old patriarchal system can be seen in the context of their unending quest to understand and locate the identity of womanhood along with their attempts to redefine the patriarchal matrix which place them in the category of non- conformists or deviants. Traversing into a conscious domain rather than unmindfully practicing the outer world for survival is a phenomenal endeavor commonly observed in such characters. Their behavioral patterns also highlight the childhood dismay, physical and mental suffocation of adolescence due to patriarchal notches as well as irreversible dogmatic forces of a traditional marriage in the lives of these emergent women.

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