World Literature of Internal Exiles: Strangers at Home

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A Dissertation Submitted to The Faculty of Graduate Studies in Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy

Graduate Program in English
York University
Toronto, Ontario

July 2024

Abstract

This dissertation explores three spaces and times of destruction since World War II: India/Pakistan under Partition, Palestine/Israel post-1948, and Afghanistan under Soviet invasion. These crises are not isolated events but multiple transhistorical products of global politics and war. As an ethical response to the incessant spiral of violence that causes suffering and alienation, this dissertation is not an analysis of world literature texts as "windows to the world" (Damrosch), for such a perspective implies a passive relationship between the reader and the text. I focus on an active dialogue centred on ethics as a praxis, principle, and process. While scholars focus on the macro-geopolitical levels to consider transnational tensions, I call for a new mode of world literature that recognizes how, in their singularities, communal violence, occupation, and invasion are reproductions of the same transhistorical forces: ethnic nationalisms spurred by bio-and necropolitics. Scholarship accounts for those who can/want to leave, I argue that an alternative conceptualization is required for those at home: the *internal exile*, an individual ostracized in their homeland as a consequence of being marked through race, religion, or politics. The oxymoron of 'internal exile' destabilizes the political and semantic meaning of each term, opening a transhistorical space of persecution. This project redeploys Bakhtinian concepts of discursive identities to delineate the chronotope of the internal exile in order to examine the lived experiences of those whose bodies are the effect of power. Through discursive analysis, I trace the chronotope of the internal exile in nine *parrhesiastic* novels: *Two* (Gulzar 2017), *A Promised Land* (Khadija Mastur 2019), *Daughters of Partition* (Fozia Raja 2020), *Mornings in Jenin* (Susan Abulhawa 2010), *Minor Detail* (Adania Shibli 2020), *Track Changes* (Sayed Kashua 2020), *The Pearl That Broke Its Shell* (Nadia Hashimi 2015), *Earth and Ashes* and *The Patience Stone* (Atiq Rahimi 2002, 2009). I triangulate three forms of destruction in

three spaces with three modes of individual and communal response (memory, identity, language) to dismantle a homogeneous understanding of ethnic nationalism. Each text produces the reader in exile to decolonize and alter knowledge of and engagement with internal exiles beyond ethnic-national ties.

Dedication

To my parents who sacrificed it all so that I can live my dream today, this one's for you.

Acknowledgements

First and foremost, I would like to thank God: for gracing me with the opportunities and the privilege to do what I do. I'm eternally grateful for the endless blessings which He has bestowed upon me.

To my parents who made sure that I had everything I needed, always, and never asked for anything in return: شکریہ.

A special thank you to my husband, without whom all this would be devoid of colour. Usamah, your steady, unwavering, presence at my side, always advocating to stay steadfast on the values that were instilled in me, has been my biggest source of comfort, support, and validation. Thank you for listening to the many versions of this dissertation, at home and at all the conferences. By now, I owe you your own copy of *Earth and Ashes*.

To my family for their unconditional love and encouragement, and a big thank you to those who would cross oceans for me: Baji, Papiya (my #1 cheerleader), Didi, Bhaiya, and Maryam (Doctor Friend).

This dissertation began under the supervision of Professor Marie-Christine Leps, who passed away in October 2022. Her support is the reason I was brave enough to embark on the topics in this dissertation, often seen as "occupational hazards." I am deeply indebted Lily Cho, who accepted to supervise this project (so late in the game) with unwavering support. Your confidence in my work steered me to the finish line steadier than I could ever imagine. Thank you. Through these difficult times my committee never wavered in its support, patience, and kindness. Thank you Mehraneh Ebrahimi for your mentorship and friendship, and Nergis Canefe for your guidance and thoughtful feedback.

I'm thankful to York University and the Social Sciences and Humanities Research Council for the fellowships and scholarships that enabled me to work on this dissertation with the focus it deserved. I'm also extremely grateful to the English Department: Karen Valihora, who has always been a big source of support, and Kathy Armstrong and Rose Crawford, who always have the answers to every question, no matter what.

A big thank you to those I met along the way, who have helped me work through the knots of this PhD: Venkat Mani, whose seminar at the IWL helped inspire the initial stages of this project and whose feedback has strengthened this work further. To Vanessa Evans, who graciously coached me through the final ~~'transitionary'~~ year of my PhD: I'm glad my past-self was brave enough to shoot that email and connect with you. Thank you for always hyping me up.

My academic journey would not have been made possible without the support of the faculty at York who encouraged me at every step to pursue that which ignited the fire within me: Megan Hillman, Natalie Neill and James Papoutsis—for their mentorship during my early teaching days—and Keith O'Regan—whose Thesis Writing Café saved me from the depths of multiple writing blocks. Finally, to Marcia Blumberg (my rock from day one): I'm extremely grateful for your mentorship and friendship. Thank you for always believing in me and my work.

To the friends who have stuck through it all: from high school English essays—Zainab Al-Mehdar, Lina Hassan, Tuba Kamil, Salma Kassem, Birjis Khan, and Hadia Tariq—to Grad. School dramatics—Monique Attrux, Iffah Elnaz, Cecilia Evoy, Irem Karabag, Aqsa Kidwai, Adam Marcinkowski, Meraid Meyer-Rawlings, Rahaf Sheikh-Khalil, and Caterina Tryphonopoulos—thank you for keeping me grounded. To Aykiz: thank you for being a source of joy and laughter. You are the drive behind my hustle. Coming home to your meows is the highlight of my day, even if all your little paws want are the treats I have stored away.

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Introduction: An Alternative Mode of World Literature

Production of Internal Exiles

Invasion, occupation, and communal violence have resulted in millions being uprooted through migration, internal displacement, and exile. Destruction is transnational: homes, places of worship, healing and community are annihilated across borders. Meanwhile, civilians on the ground are left to grapple with their new realities, live with the memories of their past, and somehow find a way to move forward. Countries have been torn apart regardless and on account of ties to race, ethnicity, and creed. The underlying force that triggers a call to arms is often ethnic nationalism in all its glory: the power it wields, the effects it has, and the transnational havoc it wreaks.

Wars continue to emerge under different forms of government, agendas, and propaganda. The bloodshed is a product of bio-and necropolitics and a weapon of racism and war. This dissertation explores three specific spaces and times of violence since World War II (WWII): India/Pakistan under Partition (1947), Palestine post-1948 (1948-present), and Afghanistan under Soviet invasion (1979-89).[1] The brutality in each region is not a crisis, rather it is a determined strategy. Partition of India/Pakistan displaced twelve million people in 1947 (Talbot and Singh, *The Partition of India* 2), yet the religious strife against non-Hindus is still debilitating in 2024 as Prime Minister Narendra Modi champions turning India into a Hindu state (Mashal, "In a Region in Strife"). The United Nations reports Palestine under occupation has the "largest and the longest-standing unresolved case of refugees and displaced persons in the world today," with 7.98 million Palestinian refugees and internally displaced persons (IDPs) ("Palestinian

[1] Although both the Partition of India/Pakistan and the Soviet invasion of Afghanistan have official end dates, similar to Palestine, the effects of their destruction are continuously present. Thus, the transnational effects of bio- and necropolitics continue to echo across generations.

Refugees"). In 2020, Amnesty International reported four million IDPs in Afghanistan ("Afghanistan's Four Million") – a number that has grown by 570,000 under the Taliban regime in 2021 (UNHCR). With the enormity of these numbers, one must question how these refugees, IDPs, and exiles are created. Why has the world turned an apathetic gaze towards those suffering? And what are the justifications for violence against another?

While exiles and refugees account for those who are able to or want to leave, an alternative conceptualization is required. The internal exile: an individual ostracized in the society to which they belong as a consequence of being marked through race, religion, or politics. The oxymoron of the 'internal exile' destabilizes the political and semantic meaning of each term, opening a transhistorical space of persecution. Internal exiles are unable and/or unwilling to leave their homes and are subjected to the living conditions enacted by institutions of power. While refugees account for the undocumented for whom agency is restricted, and the exile is considered to be an exceptional position, I argue that there is a tension between the exile, refugee, and internally displaced. The internal exile opens space to consider the emotional, and physical suffering of individuals left at home to deal with the consequences of war and destruction. While refugees, exiles, and IDPs have been paid attention to in scholarship, the writings of the internal exile have not been examined at length. Citizenship does not equal belonging: the tension between these two terms are illustrated in the narratives of internal exiles as they grapple with alienation despite (and on account of) their citizenship status. What are their narratives? What is the relationship between internal exiles and the destruction of their homelands? These questions lead to broader discussions of the politics that enable the impassivity with which death to the 'other' is justified? This introduction serves as a starting point for these questions. Beginning with a brief examination of *who* the products of violence are

and how larger systems of power produce them, it will then discuss *why* these categories exist before examining scholarship on the object of study, ethnic nationalism, and the transnationality of bio-and necropolitics. Finally, it will call for an ethics of reading, analyzing, and theorizing world narratives from these calamities.

To consider the narratives from the 'ground-up,' from the eyes of internal exiles, one must first examine the relations of power among citizens from a two-pronged approach: first by exploring how norms, pressures, and justifications for and against war are circulated and second by considering why and how individuals are reduced to internal exiles living in unfathomable conditions. To productively engage with the living conditions of the contemporary world, it is imperative to turn to the works of Michel Foucault (1926-1984) and Achille Mbembe (1957-).

Michel Foucault: Relations of Power

Foucault uses a genealogical approach to trace the different modes by which humans have been made subjects ("The Subject & Power" 336). For him, subject, power, and knowledge are intricately woven. One should investigate the forms of resistance and attempts made to dissociate these relations to understand what power is. Power, according to Foucault, brings into play relations between individuals or groups and consists of "a more-or-less organized, hierarchical, coordinated cluster of relations" ("The Confession of the Flesh" 188).

Power is productive: it creates and circulates societal norms (Bevir, "Foucault, Power, and Institutions" 349). Power relations create individuals as effects and vehicles; through such relations, the one and the many are directed to behave. A Foucauldian approach analyzes *how* power works rather than viewing it as an object and tracing how it is possessed by one group. Power is a strategy that circulates and is employed and exercised through organizations and institutions. Foucault studies the ways in which institutions exert power over groups and how

individuals affirm “their identit[ies] and resistance to the effects of power” (Bălan, “M. Foucault's View on Power Relations” 193). Individuals are the vehicles of power rather than points of application. Foucault’s approach encourages critics to study politics that transcend the state. Thus, the matter at hand is one not just of the state but rather one that impacts the individuals at the anatomic level of childcare, schooling, punishment, and self-improvement (Bevir, “Foucault, Power, and Institutions” 353).

For Marxist theorists like Louis Althusser, power has an economic function. It is viewed as the dominance of a particular class. Political power in Marxism is rooted in the economy: it is concerned with the “economic functionality” used to “perpetuate the relations of production and to reproduce a class domination that is made possible by the development of the productive forces and the ways they are appropriated” (Foucault, *Society Must be Defended* 14). Foucault questions this criterion and doubts whether power is secondary to the economy and if it can be “possessed and acquired, that can be surrendered through a contract of by force” (Foucault, *Society Must be Defended* 14). While Althusser considers power as a top-down action and views individuals as puppets and products of ideological and repressive apparatuses, Foucault considers how power relations circulate through relations and structures of society. This alternative approach from a critical and historical viewpoint allows him to build a “model of the daily and mundane manners in which power is exerted and contested” and enables him to analyze how individuals are active subjects rather than just objects for power (Bălan, “M. Foucault's View on Power Relations” 193-4). Thus, Foucault sees the subject as the effects of power/knowledge and studies it as a function of a “will to power,” a concept that critics such as Mark Bevir note he borrowed from Friedrich Nietzsche (Bevir, “Foucault, Power, and Institutions” 349).

Foucault's study of governmentality differs from the Liberal and Marxist analyses of modern power, for both of these see the state as a "unity" and "the dominant locus of power" (Bevir, "Foucault, Power, and Institutions" 353). For the former, the state threatens the autonomy and freedom of individuals in society. For the latter, governmentality represents the political institution through which the dominant ruling class "maintain the relations of production that enable them to exploit the proletariat" (Bevir, "Foucault, Power, and Institutions" 353). Foucault, however, depicts the state as a "polymorphic entity": one that comes into being through the development and adaptation of the many techniques of government that are not tied to a centralized power but work in various ways throughout society (Bevir, "Foucault, Power, and Institutions" 353). Thus, his study of the state is no longer a study from the top-down but rather from the bottom-up.

Foucault also explores the genealogy of modern society as a space in which the negative and positive dimensions of power converge. His focus is on the emergence of the art of government in the mid-sixteenth century. Before this time, writers focused on the notion of sovereign power: power exercised through a monarch focused on the territory. According to Foucault, the sixteenth-century theorists of the art of government focused on how individuals were acted upon to influence, limit, and determine their behaviour regarding the economy, family, and soul. This, as Mark Bevir analyzes in "Foucault, Power, and Institutions," brought forth the emergence of the modern state. The modern state is characterized by three forms of power: pastoral power, discipline, and biopower. Discussing the genealogy of biopolitics, Foucault states that in the classical period, there was "an explosion of numerous and diverse techniques for achieving the subjugation of bodies and the control of populations, marking the beginning of an era of 'biopower'" (*The History of Sexuality* 1: 140). Biopolitics, the power that

fosters life from the cradle to the grave, encompasses disciplinary and governmental powers. Anatamo-politics, disciplinary politics, works at the individual body level, including policing, bookkeeping, and drills. The politics of the individual is seen through disciplinary powers built through environments such as families, institutions, and hospitals. Governmentality, which focuses on many aspects of everyday life (such as education and leisure), determines policies (such as immigration), predicts, and fosters economic developments, and operates through three domains: birth and mortality rates, including medicalization, forced sterilization, control over interracial marriages; biological disabilities; and the effects of the environment. Thus, the "old power of death that symbolized sovereign power was now carefully supplanted by the administration of bodies and the calculated management of life" (Foucault, *The History of Sexuality* 1: 139-140). Focusing on the relation between biology and theology, critic Eugene Thacker's work in this area underscores the idea of the "bio-" of biopolitics as governance of "life itself" (Thacker, "The Shadows of Atheology" 135). This is characterized by circulation, flux, and flow—specifically, a principle of life. Thacker focuses on biopolitics as the governance of vital forces and questions how one can manage "and modulate phenomena that are at once 'above' and 'below' the scale of the human" (Thacker, "The Shadows of Atheology" 135).

The narratives of internal exiles this project focuses on display how disciplinary powers can manifest as checkpoints, language barriers, political perceptions of categories, the recreation of maps, and rewriting history. It is the surveillance that is both inward and outward, "the eye acting as a weapon," which the organization of the West Bank, for example, has "created multiple separations, provincial boundaries, which relate to each other through surveillance and control" to produce control, separation, and isolation (Mbembe, *Necropolitics* 81). Thus, in modern society, there has been a shift from the preservation of the life of a sovereign to the

sustainment and control of the life of a population. The state now exercises governmental forces and disciplinary powers as the right to foster life or disallow it to the point of death is a crucial point of society. Foucault states that biopower was an element in the progression of capitalism that allowed for the "controlled insertion of bodies into the machinery of production and the adjustment of the phenomena of population to economic processes" (Foucault, *The History of Sexuality* 1: 141).

The focus of this dissertation is to analyze the ways in which narratives of internal exiles are resistances to power relations. For Foucault, there are six elements to consider in this area. First, power relations should be recognized as transversal: they are not limited to one country or a particular political or economic form of government. Second, the targets of these resistances are the power effects. Third, these resistances are "immediate" struggles because people criticize instances of power "that are closest to them," and they do not expect to find solutions (such as revolutions) (Foucault, "The Subject and Power" 330). Fourth, these are struggles against the government of individualization: they question the status of an individual. Thus, resistance aims to attack a technique, a form of power that categorizes individuals, attaches them to an identity and imposes a law of truth on them (Foucault, "The Subject and Power" 330). Fifth, they are opposed to the effects of power connected to knowledge and question how knowledge circulates in society through power relations. Sixth, they revolve around the question of "who are we?" and refuse abstractions of economic and ideological state violence (Foucault, "The Subject and Power" 331).

Scholarship on Foucault's theory of power relations is vast. Critics such as Barbara Hendrie and Mark Duffield examine power relations between institutions of power and citizens. While Hendrie examines how power was elaborated in famine relief interventions, in the case of

Tigrayan refugees in eastern Sudan, and how institutional practices influenced "the reaction of international agencies" ("Knowledge and Power" 57), Duffield focuses on the concept of "development" as a "formula for sharing the world with others" ("Development, Territories, and People" 242). Here, the author connects the West's external sovereign frontier with humanitarian agency, concluding that sovereignty over life within "ineffective states" is now contingent on the ability of effective states to declare humanitarian emergencies (Duffield, "Development, Territories, and People" 242). Development has become a way of governing others rather than offering humanitarian aid (Duffield, "Development, Territories, and People" 242).

Volha Piotukh, in *Biopolitics, Governmentality and Humanitarianism,* takes these concerns as starting points to expand on the connection between humanitarianism, development, sovereignty, and biopolitics. Piotukh is concerned with the production of "negative biopolitical effects," the role of professionalization of humanitarian action and the authority of international expert bodies (8). Following the thread of examining biopolitics and sovereignty, Brad Evans further investigates how liberal biopolitics displaces the life of the sovereign "with the bare activity of species survival" ("Foucault's Legacy" 413). Evans examines how violence is rationalized through 'necessity,' and concludes that "humanity's most powerful expression appears through battles that are waged upon life, for life, on a planetary scale" (Evans, "Foucault's Legacy" 413). As Fanon argues in *Wretched of the earth*, colonialism is established through violence, thus the colonized must actively overthrow the colonizers – this is a psychological necessity for the colonized to claim themselves as fully human.

Evans's work further relates to other critics' focus on the connection between power, government, and war. Ansgar Allen and Roy Goddard suggest that Foucault reconfigures "power-as-government" to "power-as-war," in order to replace the question of "*Why fight?*" with

"*How to fight?"* ("The Domestication of Foucault" 45). My contribution aims to show how the war machinery that enacts genocides, communal violence, and destruction is a continuation of the predicaments that have been raging on across time and space. Foucault's analysis of Fascism and Stalinism, two pathological forms of power historically unique but not original or one-time occurrences, illustrates the foundation upon which the violence in my three regions can also be examined. Fascism, Stalinism, and nationalism merely reflect the war machinery present and the devices of our political reality.

Julian Reid traces the development of Foucault's discussion of war and argues that not thinking of politics as the continuation of war is challenging because this is the principle of politics that accounts for the racial techniques that strategize our lives ("Life Struggle" 128). My research builds upon the relationship between politics and transnational wars by focusing specifically on the role of ethnic nationalism as a tool of bio- and necropolitics to subjugate bodies and justify killings. Furthermore, Louisa Cadman draws on the "rights" of individuals and the "right to question" governmental truths in order to analyze how these rights are "radically de-subjugating" and allow for individuals to "experience" and navigate "a given field of power-knowledge relations" ("How (Not) to be Governed" 541). I argue the novels in my dissertation take this research one step further: they not only exercise the right to question truths, but they are also instances of *parrhesia*, expressing *their* truths in a violent political regime, as I will explain later on in this introduction.

Achille Mbembe: Necropolitics

The three war zones have exercised control over bodies, sentenced individuals to death, and reduced them to the "living dead"—those positioned in barely livable spaces (Mbembe, *Necropolitics* 92). Mbembe draws on biopower to introduce necropolitics—exercising power

through terror. Foucault first introduced necropolitics through the term "thanatopolitics." Foucault states that thanatopolitics is the reverse of the power that fosters life: biopolitics (Foucault, "The Political Technology of Individuals" 416). Necropolitics is evident in the living conditions of refugees in camps and internal exiles. According to Mbembe, the most "accomplished form of necropolitics is the contemporary colonial occupation of Palestine. Here, the colonial state derives its fundamental claim of sovereignty and legitimacy from the authority of its own particular narrative of history and identity" (*Necropolitics* 80). As the following chapters will demonstrate, necropolitics alters relations of power into "resistance, sacrifice and terror" (Mbembe, *Necropolitics* 92) that create death worlds in which internal exiles are forced to live.

Terror tactics run these death worlds. For example, Mikko Joronen, writing on the Israel Defense Forces' (IDF) technique of "roof knocking," – a strategy that is considered to be 'ethical'—examines how roof knocking operates through three thanatological governmentalities and renders the Gaza population as subjects "accountable for their own deaths" (Joronen, "Death Comes Knocking on the Roof'" 342). Roof knocking is a military practice where civilians are warned about "the forthcoming shelling" through warnings in the forms of "light" explosives or missiles onto rooftops (Joronen, "Death Comes Knocking on the Roof'" 337). This technique is regarded as a more "humane and ethically sound mission only targeted at terrorist sites and pivotal persons" (Joronen, "Death Comes Knocking on the Roof'" 337). As we will see in this dissertation, labels such as "terrorist[s]" and "enemies" are dictated by dominant discourse. Thus, the world literature critic should be wary of the justification used by the IDF and their claims of only targeting 'terrorist sites.' The ethics of war techniques have also been examined in Jamie Allinson's "The Necropolitics of Drones." Allinson argues that the debates over the use of

drones to kill individuals assume that the "current drone operators," or Western military personnel, operate outside of the racial dissections and "colonial encounters" in which they make decisions to kill (113). The author states that the human drone operators were likewise able to assign Afghan civilians "beneath their gaze to membership of a population worthy of death" ("The Necropolitics of Drones" 114). The connection between drones and individuals underscores the dismissive ways in which civilians are targeted. Whether operated by a human or non-human, civilians are still targeted without any regard for their humanity.

Mbembe takes a transversal approach to provide a "critique of our time" (Mbembe, *Necropolitics* 9). He asserts that the death of the enemy reproduces the tragedy of "humanity gripped by hatred" (Mbembe, *Necropolitics* 53). How is the classification and order for death carried out against those who are deemed to be from 'there' and not 'here'? Mbembe asks, "What do 'here' and 'there' mean in a time in which worlds are intertwining?" (Mbembe, *Necropolitics* 63). In a world that is quickly strengthening through networks and cultures flowing across borders, Mbembe argues that there is no center anymore (Mbembe, *Necropolitics* 63). In modern times, cultural exchanges that were once dependent on 'understanding' and 'recognition' are no longer at the center; instead, there is a battle between 'hospitality' and 'hostility' (Mbembe, *Necropolitics* 65): an either or that I argue predicates the internal exiles in each of the three regions. As Mbembe states, the narrative of history and identity that Israel has weaved is founded on the idea of a divine right to exist. This idea clashes with the Palestinian existence on their land. This 'right' is not reserved just for the occupation of Palestine but rather is a transnational claim that echoes ethnic nationalist cries. National and ethnic identities are conceived as oppositions against an 'other.' Thus, colonial violence and occupation are "profoundly underwritten by the sacred terror of truth and exclusivity (mass expulsions,

resettlement of ‘stateless’ people in refugee camps, settlement of new colonies)” (Mbembe, *Necropolitics* 80). The combination of disciplinary, biopolitical and necropolitical powers in Palestine, India, Pakistan, and Afghanistan have allowed for killing that “does not distinguish between the external and internal enemy” (Mbembe, *Necropolitics* 82).

If biopower defines life as the “deployment and manifestation of power,” then Mbembe questions the subjectivity of this life: he analyzes who the subject of the right of life is and brings forth contemporary ways in which politics takes control of the ‘other’s’ life and pushes them to the point of death through the fear of death (Mbembe, *Necropolitics* 66). Mbembe considers war to be a tactic to gain sovereignty, the same way the right to kill was once used to manifest a sovereign’s power. He states that the use of war and its relationship with and to civilians allows one to examine the relation of sovereignty to the state of exception (Mbembe, *Necropolitics* 66). State of exception has been examined concerning Nazism, totalitarianism, and concentration camps by others such as Hannah Arendt (1906-1975) and Giorgio Agamben (1942-) in addition to Mbembe. According to Arendt, the horror in the camps cannot be “fully embraced by the imagination for the very reason that it stands outside of life and death” (Arendt, *The Origins of Totalitarianism* 444). For Agamben, the camp is a place where one is stripped to bare life; it is a place where the most inhumane actions are actualized (*Means Without End* 37). The camp opens up when the state of exception becomes the rule (Agamben, *Means Without End* 38-9). In relation to this project, the living conditions of internal exiles and the justification for this treatment can be seen as a type of ‘camp’ or *nomos* in which the state's laws are suspended. War crimes flamboyantly colour the sky with attacks against hospitals, journalists, and other protected individuals in an attempt to erase memories, history, and evidence of state crimes.

In line with other critics who analyze the camp through biopolitics, Claudio Minca considers the camp to be a biopolitical machine that requires being filled with "biological substance" that has been stripped of human and political existence ("Geographies of the Camp" 76). The camp is part of broader attempts to reduce individuals into populations, figures, and "a mere biological matrix" (Minca, "Geographies of the Camp" 76). According to Jenny Edkins, the role of the camp is "fundamental in the production of NATO as a sovereign power and the legalization of its use of force" ("Sovereign Power, Zones of Indistinction, and the Camp" 4). While Minca, Edkins, and Agamben see the camp as a negative space, other scholars examine it as productive because it allows for cultivating new identities. For example, Irit Katz ("From Spaces of Thanatopolitics to Spaces of Natality–A Commentary on 'Geographies of the Camp'") considers campsites to be sites of new political subjectivities. For Kim Rygiel, the camp is a social and political space where individuals can recover their agencies and bring forth, as Romola Sanya argues, "new urban citizenships" ("Urbanizing Refuge" 561). For Rygiel, the camp operates under "orientalist mappings of the world that deem some peoples incapable or unworthy of citizenship" ("Politicizing Camps" 808). Thus, the camp should be understood as a "proto-urban' social, economic, and political space in which people forge social relations" that create new identities through which they can make claims to rights ("Politicizing Camps" 808).

This project regards the camp in line with Mbembe's conception of death worlds: it is a site in which IDPs, refugees, and (internal) exiles are subjugated and subjected to appalling living conditions and reduced to individuals whose lives are dispensable. The camp is a space where sovereign power, as Edkins outlines, is legalized and oppression against those living in it is seemingly justified in light of the lack of uproar from the world. However, while both Foucault and Mbembe's terms of biopolitics and necropolitics may be understood by the broader western

readership and are helpful in understanding the effects of power on the individual and the justification(s) for war and destruction, they could never imagine the form of suffering the novels in this project speak of. This dissertation goes beyond these terms to open space for an intervention, a broadening of scope to illustrate a type of suffering by the internal exile: an emotional as well as physical form of alienation.

Who are the Products of War?

War is a contradiction to the modern government's aim to foster life. It is a paradox that brings forth the question of how the right to kill is exercised and justified. According to Foucault, this right is a device of racism. Racism can be considered as a force used to rank and justify the destruction of the inferior other. Foucault states that wars are now "waged on behalf of the existence of everyone; entire populations are mobilized for the purpose of wholesale slaughter in the name of life necessity: massacres have become vital" (*The History of Sexuality* 1: 137). The discourse of power, operated through racism, asserts that wars are waged not merely between races but rather "by a race that is portrayed as the one true race, the race that holds power and is entitled to define the norm, and against those who deviate from that norm" and "pose a threat to the biological heritage" (*Society Must be Defended* 61). While Frantz Fanon considers race as an effect of colonization (rather than its cause), Foucault considers race as the cause. However, Fanon's view of race as an effect "makes [his] theory potentially application to situation like Afghanistan" argues Hamish Dalley, "where race is a minor factor in a social context violent for quite different reasons ... the colonized is disarticulated by the intrusion of identities produced and disseminated by the colonizer who ... takes up residence within the psyche as a kind of unclean foreign matter" (Dalley, "the Question of "Solidarity" in Postcolonial Trauma Fiction" 379). The matter at hand is one of protecting and fighting for one's ethnicity over another's.

State racism is fostered by the shift from the defence of the sovereign to a defence of the population, and it holds that "society will direct against itself, against its own elements and its own products" (*Society Must be Defended* 62). Thus, state racism is the primary tool of a modern biopolitical state.

Each war, constantly repeated, is waged for the survival of the race. Thus, bio-and necropolitics operate transnationally and produce exiles, refugees, and IDPs on a global scale. What is a refugee? An exile? A displaced person? On what basis are these terms used to categorize individuals? Arendt defines a refugee through two avenues: the known/established conceptualization of a refugee and her own definition. While the former regards refugees as individuals forced to seek refuge because of their actions or political opinions, the latter is a more nuanced understanding of a refugee that focuses on lived experiences. Her definition of a refugee is an individual who arrives in a new country "without means" and is helped by refugee committees ("We Refugees" 264). In defining individuals according to their circumstances (of leaving and arriving without a means), William Maley, in *What is a Refugee?* argues that refugees are not merely individuals who seek aid because they are fleeing persecution at the moment, "they can also be people who see what is coming and get out before it is too late" (7).

Furthermore, according to Vinh Nguyen, a refugee is a form of subjectivity. It is the "psychic quality of embodiment that results from seeking refuge and/or coming into contact with the bureaucratic processes laid out by legal instruments" ("Refugeetude" 114, 111). These definitions indicate an undeniable tie between refugees, their nation, and bureaucratic processes. As Nguyen points out, there is also an epistemological gap between what UNHCR sees as a refugee and the embodied experience of being one ("Refugeetude" 114). Thus, to trace the

connection of refugees to nation-states and history, we must investigate the definition of a refugee in light of those who prescribe meaning.

As Bridget Hayden discusses, the United Nations Protocol definition of a refugee is premised on the existence of sovereign nation-states. Quoting from the United Nations Protocol, Hayden states that refugees are defined as having a "well-founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group or political opinion" and are outside of their nationality or "unwilling to avail [themselves] of the protection of that country," or are unable or unwilling to return to their nation (Hayden, "What's in a Name?" 472). Hayden points out that this definition sets an opposition between those who leave their nation because they are compelled to and those who leave out of their own will ("What's in a Name?" 474). The social and legal structures that provide refugees asylum are built on these definitions and are problematic to those seeking asylum for two reasons: refugees are often only able to attain legal refugee status in the first country they arrive, and they are defined only in terms of "overwhelming reasons to leave" (Hayden, "What's in a Name?" 474). The legal status of a refugee, thus, depends on the subjective questions of "Why?" and "How?" of their displacement rather than considering the individual at stake.

In *Rejecting Refugees: Political Asylum in the 21st Century,* Carol Bohmer and Amy Shuman further explore this contradiction and discuss the "disconnect" and "hypocrisy" between theory and the practice of welcoming asylum seekers (2). They argue that although the West (the United States and the United Kingdom) prides itself on providing asylum for those fleeing persecution, it also follows these conversations with discussions on closing and securing borders. Regarding asylum seekers, Bohmer and Shuman argue that identity determines a case's success. Individuals granted asylum fit "into the framework of credibility and truth-telling" (*Rejecting*

Refugees 169). William Maley argues that refugees and asylum seekers are not mutually exclusive, for a person can be both: an individual who seeks protection because they are fleeing from the circumstances in their nation. Furthermore, a refugee can still be a refugee without being labelled as a refugee by a state. However, the states continue to play a central role in "providing aid" to refugees on a subjective basis (Maley, *What is a Refugee?* 9).

Building upon this urgency of engaging with exile and asylum seekers through lived experiences, Maggie O'Neill and Ramaswami Harindranath, in "Theorising Narratives of Exile and Belonging," explore the importance of a biographical approach to asylum seekers and refugees to understand their lived experiences productively. This, they argue, will allow for refugee stories to impact policy and praxis. However, for refugee narratives to be considered ethically, there needs to be a broader consideration of cultivating a safe space for asylum seekers. As this project will portray, ethics is critical to studying these narratives.

According to Said, exiles occupy a space in-between the nation they cannot return to and the nation they now call home ("Reflections on Exile" 174). Critics have pointed to the vagueness of Said's description. Doerte Bischoff and Sabine Sander argue that the terms "land" and "past" in Said's definition remain ambiguous, for exilic identities reveal an "overlapping of different temporal and spatial fields" ("Sprachwurzellos" 197) that do not correlate to a singular land or past. The idea of overlapping or "connectedness" to others' pasts and lands is what Ranajit Guha would call *shared time*. In "The Migrant's Time," Guha questions how those who live in a community can make themselves intelligible to one another. A way forward, for Guha, is to temporalize the experiences of being together ("The Migrant's Time" 156). This is a shared time of one's past and hopeful future: of how it was and how it might be. A community's 'now' (of shared time) arises from the affinity of the present with the past and the future. It is aligned

with the common moments of a community's past, which are now necessarily different from others (Guha, "The Migrants' Time" 158). This, however, falls precariously close to one of the pitfalls of ethnic nationalism: creating distance between groups based on shared or 'collective' pasts. Thus, while having a community for exiles and refugees is critical, we should be cautious in using this 'shared time.' I argue that a common past is unproductive if this term is taken literally. Instead, a more productive understanding would include ethically engaging with the narratives of exiles in communities, not based on judging their status in society but instead bearing witness to their stories to share in their present in light of their tumultuous history.

Other critics state that exiles can only be marked and experienced and cannot be described. Exilic memory is not "to be evoked, but [it is] a relation to be invoked, performed, lived, and in Said's case, "experienced'" (Salama, "Yanko's Footprints" 244). The emphasis turns again to the bodily experience of *being* an exile, of *experiencing* and inserting one's body into literature through writing. Exile, more than separation, is "longing for home," states Ngugi wa Thiong'o ("Despite Decades of Exile"). To write in/to exile then becomes a complicated concept. What language does the exile use to portray this longing beyond separation? This brings forth questions of literariness, which Jill Didur approaches in *Unsettling Partition: Literature, Gender, Memory*. Didur deals with the counter-narratives – the texts that represent how "women's bodies and identities became the focus of nationalist discourse and thus trouble both notions of 'recovery' and silences around women's experiences at the time of partition" (9-10). Didur states Partition literature can often be read as a "gossip" or "record" rather than a literary representation of the period (*Unsettling Partition* 10). In the absence of testimony, some scholars turn to literature to restore lost historical accounts. Didur's text argues that the silences and ambiguities in women's narratives should not be recovered or resolved. Instead, they should be

understood as the inability of women to subsume their experiences within the patriarchy that has produced them in the first place. It is an examination of what constitutes "truth" and the reader's desire to find out the "truth" (Didur, *Unsettling Partition* 11).

Resisting truth (a singular norm or idea recognized and discursively circulated) is a challenge that Didur argues gendered aspects of citizenship tackle. Gendered narratives destabilize truth claims of the past, disrupt totalizing accounts of independence, and work towards deterritorializing nationalist discourse. They resist by exhibiting the power of embracing silence and illustrating the inability to articulate the violence endured in words. The ethics of reading and writing about narratives lies in accounting for these ellipses and acknowledging that the language to speak about the atrocity does not necessarily exist. This complicates the idea of academic freedom, which Said advocates in "Identity, Authority, and Freedom." For Said, academic freedom means to be a traveller or a migrant. Individuals should be willing to move into different worlds, use other idioms and understand a variety of guides, masks, and rhetoric. Said uses his notion of academic freedom on options of travelling to speak from a place of privilege. A freedom that allows him to step away from his identity and 'travel' to different cultures. His ideas do not consider the ethics behind travelling and thus fall into the dangerous territory of aestheticizing the other.

Examining literature on Partition, occupation, and invasion requires a discussion of the ethics of travelling, traversing across the territory, and abandoning fixed positions, assumptions and binaries. Readers are to be exiled from absolute knowledge and to be "permanently undermined by the loss of something left behind forever" (Said, "Reflections on Exile" 173). As my dissertation argues, this is a strategy that the narratives of internal exile in this project also

utilize. They exile the reader from absolute knowledge and point to world literature ethics predicated on *not* knowing and connected through incomplete networks.

Refugees are not reserved to merely one region at one time in history – instead, they are produced worldwide regardless of ethnic or national ties. Furthermore, refugee identity does not end once asylum is successfully claimed. Instead, there is a continuation that Vinh Nguyen calls *refugeetude*. Refugeetude "finds a way to be human within a world order that often fails to be humane to the millions of people moving through the world in search of refuge" ("Refugeetude" 126). The binary of the civilized versus uncivilized refugee, enacted to justify aid to one nation over another, is a pretense that is used to show that one group is more deserving of empathy. The very frameworks upon which asylum seekers—refugees, exiles, IDPs—are accepted are predicated on a Western understanding of 'trauma' and 'identity.' These borders are created to distinguish, as Gloria Anzaldua argues, "*us* from *them*" (*Borderlands/La Frontera* 3). It is a dividing line, "a narrow strip along a steep edge" (Anzaldua, *Borderlands/La Frontera* 3), which does not account for hybrid identities.

As Peter Gatrell notes in "Refugees—What's Wrong with History?" there is still much to be written about mass population displacement in history. Looking for a way forward, Gatrell questions what future historians will write about forced migration, specifically around the Mediterranean. Gatrell states that historians can approach this task socially by inquiring about the lives the migrants left behind. The author invites us to approach the topic by "thinking through oceans": a perspective that transgresses the "bounds of the modern state" and interrogates the definitions and contexts attached to population displacement ("Refugee—What's Wrong with History?" 169). This microhistory, an approach from 'below' focusing on the individual first, is a task my project will also take on. This aim on the literariness of language

and the ways in which it engages with how memory, history and fictional representation of experiences are perceived is predicated on an ethical engagement with the texts. One must understand the importance of not "speaking for" or "filling in the gaps" of history, for the silences represent the inability to recover lost voices, and it is unethical to want to fill in the gaps of historical narratives (Didur, *Unsettling Partition* 69).

The final distinction that needs to be made for this project is between internally displaced persons and internal exiles. According to Erin Mooney, an internally displaced person refers to an individual who has been uprooted by conflict, violence and persecution and would be considered a refugee if they crossed the border. Others regard IDPs as those whom natural disasters and development projects have uprooted. The main element of IDPs is the involuntary movement within national boundaries (Mooney, "The Concept of Internal Displacement" 10). Scholarship on IDPs, such as work by Will H. Moore and Stephen M. Shellman, focuses on tracing the flow of production of IDPs—the authors conclude that these flows are more significant in state-sponsored genocide/politicides ("Refugee or internally displaced person?"). The connection between state-sponsored actions and the production of refugees and IDPs is critical to my project, as well, for history and power relations are intricately woven into the lives of the internal exiles in my three regions.

In "Refugees and Exile," Liisa Malkki interrogates what happens to those who stay behind. My project elaborates on this question by considering what happens and analyzing the roles of textual and empirical readers in these discussions. Internal exiles are those who remain in their country after it has been torn apart by war. Internal exilic life is marked by countries at war and communities that are no longer one's own – this alters the internal exilic political, economic, and physical landscape. For Said, the internal exile is "inside Israel or under military

occupation" (*The Question of Palestine* 119). My project further problematizes this notion through two points: by considering those who remain in their homelands and face discrimination from their communities and by tracing the figure of the internal exile as it manifests as a product of three forms of violence.

Although critics have called for an invitation to consider the IDP and the internal exile, there still needs to be a study that focuses on the way biopolitics and necropolitics have resulted in wars transnationally, specifically through an analysis of three war-torn regions. Thus, the question remains: what are the narratives of those pushed out, distanced, and targeted because of the relations of force exerted at home? With shifting borders and changing landscapes, internal exiles are left to grapple with trauma and power. As Mehraneh Ebrahimi states in *Women, Art, and Literature in the Iranian Diaspora,*

> If civilians, including women and children, are being murdered by fire from the skies on the basis of a lethal dichotomy between us and them, is it not time to probe the fictitious fabric of that binary further? If wars are supported with appeal to signs, metonymy, and metalepsis, it is a humanitarian duty of the scholars of humanity to deconstruct and reconstruct that worldview. (xxiii)

Thus, I advocate for critics and scholars to turn to internal exilic narratives across time and space to focus on the micro, the individuals impacted.

A Worldly Point of View

My project calls for a new mode of world literature that recognizes the ways in which, in their singularities, communal violence, occupation, and invasion are a reproduction of the same forces and themes transhistorically. Furthermore, this approach interpolates the reader of the text and asks it to (re)consider its ethical engagement with internal exiles from different ethnic

backgrounds worldwide. According to Venkat Mani, world literature "is the literature of inhabitance, not inheritance. It is marked by creation and re-creation coding, and recoding, and interpretation and reinterpretation of literatures beyond their linguistic arrogance" (*Recoding World Literature* 244). Who is the world literature reader, then? Each reader arrives at the novel with their own assumptions shaped by power and politics. As Mani states: "Writers ... are not the only ones in politics. Every reader is a reader in politics. The only question is, What and whose politics?" ("Rights" 149). The world literature reader as a textual, ethical, and critical reader must keep in mind that for "every reader with access to books, there are countless others who are not allowed to cross the border from illiteracy to literacy" (Mani, "Rights" 148). This, a "readers' privilege," must be accounted for in world literature: a field that is built on power dynamics that shape the politics of readership. In war and readership, individuals are constantly defending their certainty of knowledge, and while world literature "challeng[es] the pedantic arrogance and collective narcissism evoked by national literatures" (Mani, *Recoding World Literature* 244), it also unveils the "border controls of reading" ("Rights" 149), where migrants "although literature, are also poor, forced from their homelands becomes of pogroms, and therefore have no access to their own books" (Mani, "Rights" 148).

As the narratives in the upcoming chapters will illustrate, the relationship between the self—the reader—and the other—the subject of the text—is based on networks that question the notion of a knowable subject. The texts position the reader in exile to create an ethical readership: in the unfamiliar territory of *not* knowing where it stands in relation to the subjects and all that it presumes to know. I argue that a complete and accurate understanding of the other's identity is not possible, for the self-other relationship is an ongoing incomplete dialogue (Zhang, "Crossroads, Distant Killing, and Translation" 60). My texts of internal exile, "Tell all

the truth but tell it slant" (Dickinson, "Tell all The Truth but Tell it Slant" l.1), they offer narratives from the ground-up to illuminate the transnational repercussions of ethnic nationalism on civilians.

A Question of Ethics

As an ethical response to the spiral of violence which causes endless suffering, alienation, displacement, and separation from oneself, community, family and nation, this dissertation is not an analysis of world literature texts as "windows to the world" (Damrosch, *What is World Literature?* 24), for such a perspective implies a passive relationship between the reader, critic and the world(s) in which the text is set. I focus on turning this into an active dialogue centred on ethics as a praxis, principle, and process through which one reads and relates to others. To read and to critique is to consider the politics behind witnessing texts that "take on a new life" as they travel across borders (Damrosch, *What is World Literature?"* 24). World literature as a mode of reading, rather than an infinite "ungraspable canon of works" (Damrosch, *What is World Literature?* 5), is a system in which critics and readers engage with texts that circulate beyond their culture of origin. Works should not be treated with an "uncomprehending sympathy in order to appreciate [their] excellence" (Damrosch, *What is World Literature?* 276). What are the ethics of an active dialogue? Ethics is a process through which boundaries between one and the other can be rearticulated, for reading and regarding the other is a process of evaluation and cognition (Said, *Orientalism* 2). This practice recognizes how the other is employed in various contexts for the writer's purpose. World literature texts, as elliptical refraction, belong in a network and are influenced by host and source cultures (Damrosch, *What is World Literature?* 281).

World literature is an epistemology rather than an ontology, for the field is a polyphonic and dialogical engagement: one that cannot be regarded ethically without considering the networks, the "plurality of independent and unmerged voices and consciousness" that create them (Bakhtin, *Problems of Dostoevsky's Poetics* 6). For Venkat Mani, world literature "is not a choice between ... binaries. It is in fact the productive tension between these binaries that gives world literature its many contested meanings" (*Recoding World Literature* 33). Homi Bhabha's discussion of the "second person relation" ("On Cultural Choice"191) reinforces this claim. It examines the ways in which individuals are subjects in the "two-fold sense of the word": at different moments, the subject might become the object and the object the subject ("On Cultural Choice" 192). Thus, the ethics of world literature does not work in "absorbing other consciousness" but rather in interacting with several consciousnesses (Bakhtin, *Problems of Dostoevsky's Poetics* 18).

Furthermore, to exist in the world means to communicate and to be in dialogue with the world (Bakhtin, *Problems of Dostoevsky's Poetics* 293). Here, the ethics of literature focused on networks and dialogue can be used to further Bhabha's idea of subject and object. To regard the 'subject' of the text ethically, one must be aware of the reciprocal nature that networks create. Bhabha sees society as hybrid: the presence of a dominant culture can be questioned by referring to the hybridity from which it emerges. Thus, the ethics behind reading transnationally invites critics to recognize the hybridity and the networks in which cultures belong. Recognition becomes a poetics of dis-identification, where critics trace the networks that converge and unsettle the presumed static notion of culture. According to Mehraneh Ebrahimi in *Women, Art, and Literature in the Iranian Diaspora,* "marginal works of art ... incite an *aestextasy* that reminds humans of what is shared in the humanity of the invisible, inaudible Other" (xxii).

Ebrahimi's "Aestextasy" can be considered when discussing the ethics of world literature, for aestextasy creates "visceral bonds that displace and subvert notions of self and other ... It creates joints of connection between the pleasure and pain of one body to that of the world community via a new politics of susceptibility to the shared sensory landscape of life" (xxii). Through a shared understanding of the other, I argue that the ethics of world literature rely on the awareness of the networks that hold the reader, the critic, the subject in the text, and the text itself in the system of world literature. It lies in regarding the subject in the text as unidentifiable on its own. The reader enters into dialogue with the text to trace and to (re)consider that which it presumes to know, that which it thinks it knows, and all that which it does not—for it, too, is a participant in the network of knowledge being produced and circulated around the world.

Considering texts of world literature are marked by movement across cultures, this dissertation defines culture not as an essence but as an ongoing process, as Bhabha holds. It bases its methodology on comparison as a collage: a juxtaposition that sets texts side-by-side, discarding the notion of hierarchy in favour of creating links based on what the texts share and how they portray experiences of internal exile through language, identity and memory. Culture is not static or inherent; the signs of culture can be translated, appropriated, and "read anew" (Bhabha, *The Location of Culture* 37). Thus, it is constantly produced in the networks of communal and social relationships, and it is the symbolic realm through which choices are made and identities are created (Bhabha, "On Cultural Choice" 181). For Bhabha, the subject is not an origin or a closure but rather a "strategy of authorization and differentiation that produces an anteriority before the beginning and futurity beyond the end" ("On Cultural Choice" 188). Thus, it can be argued that the ethics of regarding subjects in a multicultural society, where cultural

choice is of a double and displaced nature, involves recognizing that the subject is part of networks connected to other cultural processes beyond the text.

Many of the texts in this project have been translated into English from different languages, including Arabic, French, Hebrew, and Urdu. The fact that they have travelled across their cultures of origins is a testament to the role of translation in providing those across linguistic borders with texts from the other side of the border. However, it is not enough to just take the text in translation as a proof of its authenticity in illustrating the culture[s] of the characters in the novels. Rather, it is critical that we, as readers and critics of world literature, question the ethics behind the translation in our hands. Daisy Rockwell, the translator of Khadija Mastur's *A Promised Land* states:

> [L]et us also remember that a literary translation is a work of creative writing in and of itself ... Art, for me, is an alchemical process by which ideas and images and sounds, depending on the medium, enter the artist's psyche, and are transformed by their way of seeing and thinking. Translation is one such alchemical process practiced within highly formal constraints. (*A Promised Land* xiii-xiv)

Translation has been at the center of debate in the field of world literature. Longxi Zhang in *From Comparison to World Literature* ties comparison and translation, arguing "translation is all about comparison, about finding comparable or equivalent expressions in one language for those in another ... translation is often taken to be a model for comparative literature" (24). Emily Apter in *Against World Literature* argues that world literature relies on a "translatability assumption" (14): the tendency to endorse cultural equivalence. For Apter, the "Untranslatable" signifies "the failure implicit in any act of translation, the losses in connotation, sense, and content attendant on the attempted transfer of meaning from one linguistic registrar to another"

(Mattar, *Translation and Literature* 430). In contrast, Zhang argues for the importance of translation by stating that it establishes human relationship:

> The idea of untranslatability is wrong because it is based ... on that narcissistic desire of cultural and linguistic purity, the ethnocentric illusion that one's own language and culture are unique, superior to, and incomparable with, any other. Or, in a different way, it is wrong because it keeps the Other as absolutely Other … with no possibility of comparison, understanding and communication. Translation as comparison of the Other with what is one's Own is thus deeply ethical as the act of communication and the establishment of a human relationship. (*From Comparison* 26)

Although Apter cautions against a homogenizing effect of world literature through translated texts in English, I argue that navigating translations are the reader's responsibility: to consider the political and cultural forces that shape the translations through the translator's own 'homeland' (Bakhtin, "Forms of Time" 103). Mikhail Bakhtin points out that at the centre of the travel novel's world is the author's own homeland. This homeland is the organizing centre for the point of view, and the way the narrator considers what and who is an "other." This homeland changes the entire image of the foreign world. This can also be used to argue for translated works. The translator's homeland will necessarily impact the way the words are translated and the type of footnotes that are incorporated.

In *Orientalism* Edward Said uses strategic location and strategic formation as a methodological device to study 'authority,' which he considers to be "instrumental ... persuasive" in establishing "canons of taste and value" (19). Strategic location "is a way of describing the author's position in a text with regard to the Oriental material he writes about" and strategic formation is the analysis of the ways in which texts relate and refer to one another (20).

Said proposes that anyone who writes about the orient must place themselves in relation to the orient and the way writers see themselves in relation to the orient becomes the voice the narrator and structure of the text itself. This self-image also dictates the motifs, images, and themes that the text will include. Thus, the author's homeland and (now Said's) strategic location impact the way the "other" is written about. Thus, it is prudent that the translator's own presumptions and "homeland" is taken into consideration by the reader.

Although the translator does not have the authority to change the larger images of the text, the translator still holds the power to translate the text through language "re-presen[ts]" a presence (Said, *Orientalism* 21). Said briefly discusses language in *Orientalism* and states that it is a highly organized and encoded system. The translations are re-presenting a presence and the language used to re-present this presence is in the hands of the translator (Said, *Orientalism* 21). Thus, translation, although a condition of the existence of world literature, requires, a careful consideration of the politics and ethics of translation and circulation of world literature texts. It is not a question of value but rather a matter of ethics: the reader's responsibility to examine questions of who translated the text and for what purposes.

In addition to considering the ethics of translation, it is critical to discuss the ethics of comparison. This dissertation uses comparison to analyze the particular by considering the general that allows for the particular to be possible. Triangulating three forms of violence in these three geographically distinct locations might initially appear incomparable. However, along with connecting threads of transnational bio- and necropolitics, the "ethical virtue of comparison" suggests that constructive comparison lies in analyzing the presumably incomparable, for it allows critics to (re)evaluate their practices (Felski and Friedman, Introduction 3). Some critics argue that comparison is detrimental for it dehistoricizes,

deterritorializes, and homogenizes, robbing the texts of the rich history that is required to understand any "phenomenon in its particularity" (Felski and Friedman, Introduction 2; Friedman, "Why Not Compare?" 36), this project aims to strive for the opposite: to ground the analysis of these texts in their contexts and to consider not only the reader's position but also the ethics of critiquing and reading. This produces a better understanding of the power at play, where, when, and how these texts belong to their networks. It also illuminates the new networks that hold space for them. Finally, refusing to compare is a political act that can reinforce hierarchies and prevent the establishment of "the Self-Other" relationship (Friedman, "Why Not Compare?" 36-7).

Partition of India/Pakistan: Scholarship

The political Partition of India caused one of the greatest "human convulsions of history" (Butalia, *The Other Side of Silence* 3). In 1947, India was divided based on religious boundaries –around 8 million Hindus crossed East Pakistan, and half of them settled in Calcutta (Ray, "Growing up Refugee" 116), while approximately the same number of Muslims migrated to Pakistan (Ansari, "The Movement of Indian Muslims to West Pakistan after 1947" 150). The result was the birth of two nations: a predominantly Hindu India and a majority Muslim Pakistan. The crimes were widespread: 10-12 million displaced, 1 million dead, and about 75,000 women *reported* to have been abducted and raped (Mohanram, "Specters of Democracy" 6). Partition separated families, neighbours, and fellow citizens and resulted in the splintering of identities and the burial of traumatic memories.

Johnathan Greenberg defines Partition as a label that applies to several places, from Lahore, Delhi, Kashmir, and Bengal to Jaffa, Haifa, and Jerusalem. In its ramifications, Partition simultaneously confirms that a homeland has been secured for some and lost for others

(Greenberg, "Generations of Memory" 90). It is a "code word" that covers both extreme violence and emotional turmoil inflicted on millions of individuals (Greenberg, "Generations of Memory" 90). According to Nonica Datta, in many scholarly works, Partition is a defining moment that has shaped and strengthened one's connection to community and land and has redefined "other identities" according to gender, class, caste, and religion to just religious identities ("Transcending Religious Identities" 17). This shapes the way Partition narratives speak of the bloodbath that occurred: by reducing narratives to religious strife compounded at the time of one event, this lens dismisses the heterogenous experiences that deviate from religious differences and continue beyond one instance in history. Scholarship on Partition literature focuses on the impact of Partition on the individual body. It highlights the intergenerational trauma of forced migration, separated families, and the emotional turmoil of changing landscapes.

One of the biggest names in scholarship on Partition literature is Urvashi Butalia. Butalia, in *The Other Side of Silence,* focuses on testimonies, oral storytelling, and the collection of individual and collective memories, familial and historical. For Butalia, this collection of memories comprises the "reality of Partition" and illuminates the "underside" of Partition history (Butalia, *The Other Side of Silence* 10). While the author acknowledges the unreliability of memory, they argue that the way people remember history is still a part of the facts of that history. The general information on Partition is available in books. However, "the particular is harder to discover; it exists privately in the stories told and retold inside so many households in India and Pakistan" (Butalia, *The Other Side of Silence* 4). Other critics who focus on the importance of memory in Partition narratives include Tarun K. Saint. In "Exorcising the Ghosts of Time's Past," Saint shows how memories of Partition are expressed in distinct ways in both public and personal domains – allowing individuals to articulate what official historical discourse

would dismiss. Saint argues that although life-writings tend to be subjective and incomplete, they perform testimonial functions by bearing witness and uncovering hidden stories. Saint's discussion of "bearing witness" considers the "tragic plight of refugees" and the "slippery moral terrain" of the grey zone travelled by victims-turned-perpetrators (Saint, *Witnessing Partition* 2). They assert that fictive testimonials in Partition literature allow alternative perspectives to be voiced (Saint, *Witnessing Partition* 2). Speaking about their personal experiences as a survivor of Auschwitz, Primo Levi also discusses the difficulty of testifying in *The Drowned and the Saved*. Levi stresses the importance of tolerance when reading about the choices made by survivors and argues that those living in a grey zone did what they had to do in the name of survival. In this zone, judgment should be suspended, and mindfulness should be enacted.

Trauma is woven into the very fabric of Partition narratives. Gyanendra Pandey, in *Remembering Partition,* examines how the "local" becomes part of the national in new ways during "moment[s] of rupture and genocidal violence" (1). The author investigates the violence surrounding the nationalization of populations, culture, and history. This point is one that Greenberg also examines in their work in regard to how violence is used to mould new national and ethnic narratives and identities. Greenberg notes how Pakistan has made use of 1947 as a way to fashion its "mission statement": to seek revenge from the Other (India), while India remains adversarial and contests the assumptions of its colonial counterpart ("Generations of Memory" 93). India's nation-building strategy focuses on its desire to "prove" the viability of an India that is unified in its diversity and to demonstrate the wisdom and endurance of Indianness (Greenberg, "Generations of Memory" 93). This highlights cultural memory's role in shaping citizenship and democracy (Mohanram, "Specters of Democracy" 3).

Misri Deepti in *Beyond Partition: Gender, Violence and Representation in Postcolonial India* focuses on the violence of Partition in India after 1947, the blood spilled, the communal violence, ethnonationalist insurgencies, terrorism, and the impact of these forms of violence on communities, regions, and nation(hood) as they intersect with gendered violence. Concentrating on the intersectionality of Partition violence is a productive thread that considers the multifaceted tools of bio- and necropolitics in a nation. These layered identities are underscored in Alok Bhalla's work, "Memory, History and Fictional Representations of The Partition." Bhalla discusses the importance of depicting ordinary experiences of day-to-day life, for it suggests that even in the darkest days, people still attempted to be civil. The ordinary details, Bhalla argues, resist the phantasmagoric, ground his memory in reality and allow him to question his history.

Scholarship on Partition highlights how women's bodies have been utilized for nation-building and how literature has attempted to combat this narrative. For example, in "Sacks of Mutilated Breasts," Antonia Navarro-Tejero analyzes Bapsi Sidhwa's *Ice Candy Man/Cracking India* (1988) as an example of literature with women as central figures in the violence of Partition. The author examines the female corpses as objects that "blur the limits of a normative society, displaying its fragility and corruption" and argues that the women's mutilated bodies that are "uncovered" by authors such as Sidhwa expose the tragedy and trauma of Partition ("Sacks of Mutilated Breasts" 4,1). This further illustrates the dialectic between history and body (Navarro-Tejero, "Sacks of Mutilated Breasts" 48). Finally, Ananya "Gender, Memory, Trauma," draws on novels by women authors from India, Pakistan, and the South Asian diaspora in English, Hindi and Urdu across generations to explore the relationship between gender, memory and trauma in postcolonial South Asia and the context of the novel as a form of art.

Kabir's work focuses on the form of the novel as a temporal scope and the potential between the relationship between narrator and author to examine the work of memory and narratives.

While these critics focus on Partition as it relates to India, Pakistan, Bengal, and Punjab, Greenberg, in "Generations of Memory," compares Partition transnationally in India and Palestine. They argue that minimal scholarship has attempted to compare these as nation-building processes. Through their contribution, Greenberg hopes to expand the framework through which the "unresolved legacy of these cataclysmic events can be assessed" ("Generations of Memory" 89). Although transnational, this work does not consider the more prominent themes of bio-and necropolitics that arise continuously and reproduce migrants and internal exiles. My project aims to address these themes.

My work considers the ethics of choosing who to empathize with depending on ties of ethnic nationalism. According to Nalini Iyer in "Partition's Others," writers such as R. K. Narayan, Lalithambika Antharjanam and Balachandra Rajan offer an empathetic understanding of suffering and propose a different understanding of the nation, minority rights and belonging. This indicates the need to resist a "master narrative" of Partition, as David Gilmartin argues in "Partition, Pakistan, and South Asian History." A master narrative overlooks multiple identities. Instead, we should attempt to understand the multiple constructions of identity. For Gilmartin, the aim should be to recognize how the search for a moral community defined Partition. This, I argue, is a cause that the narratives in my dissertation take on and place upon the reader: a moral obligation to the other to whom bonds of friendship would otherwise be unknown.

Palestine under Occupation: Scholarship

The Palestinian *Nakba* of 1948*,* translated into English as the 'catastrophe,' marked both the birth of a new nation, Israel, and the (continued) exile and ethnic cleansing of Palestinians.

600,000 Palestinians were displaced in 1948 and were (and still are) robbed of their right to return. Meanwhile, 130,000 Palestinians experienced exile at home when they became "unwanted residual residents in Israel" (Abu-Lughod, "Palestinians" 63). In 1967, Israel occupied the remainder of Palestine, the West Bank and Gaza, exiling another 1.35 million Palestinians, of which 300,000-400,000 migrated and the rest remained in place. Only a small portion of the 1.3 million Arab citizens of Israel (those who identify themselves as 'Palestinian citizens of Israel' or 'Palestinian Arab citizens of Israel') witnessed the *Nakba* of 1948 (Marcus, "Israeli Arabs"). However, they are still recipients of the ongoing persecution and intergenerational trauma that has not come to an end. Thus, when considering Palestinian exilic writing, it is important to indicate that the *Nakba* has not ended. Janet L. Abu-Lughod highlights this point in their work "Palestinians: Exiles at Home and Abroad," in relation to the ongoing trauma and exilic identities of Palestinians in the 20th century. Most of the Palestinians born outside of Palestine today have inherited the status of exile because they were born in it (Abu-Lughod, "Palestinians" 63). Centring on the voices of the Palestinian diaspora, Nell Gabiam and Elena Fiddian-Qasmiyeh also examine how Palestinians in France, Sweden and the United Kingdom negotiate and problematize notions of statelessness that are used to mark their identities. In their work, "Palestinians and the Arab Uprisings," the authors draw on the narratives of 49 Palestinians to examine the home(land)lessness and voicelessness that is marked by statelessness.

The *Nakba* has been discussed at length with strategies of remembrance and commemoration. In "Remembering the Palestinian Nakba," Masalha Nur argues that truthfully writing about the *Nakba* is a moral imperative. This imperative is also discussed in "Performative Narrativity" where Ihab Saloul analyzes audiovisual storytelling as an act of

remembrance to see how this type of storytelling can help commemorate and illustrate the loss experienced by Palestinians in 1948. Furthermore, in regard to literature, Joseph R. Farag, in *Politics and Palestinian Literature in Exile,* analyzes literary history and a literary account of history. Farag connects how history shaped Palestinian literature and draws our attention to the influence of history on literature. However, the question that arises from this documentation of literary history centres on the roles of these narratives in resisting occupational forces. In "The Burden of the Past," Wael Salam examines the poetics of memories and politics of representation to argue that reading Palestinian literature alongside trauma theory decolonizes the theory and enables critics to extend their analysis transnationally to the global South. Along this thread, the resistance narratives in my work serve to decolonize accepted and circulated knowledge of and on internal exiles. As narratives that tell the truth 'slant,' these texts exile the reader to undo and re-write the perceptions of their realities.

Scholarship on Palestinian narratives focus on the history of the occupation, the history of Zionism, and the rise of an Israeli state, as seen in Valérie Rosoux's "Israeli and Palestinian Stories: Can Mediators Reconfigure Incompatible Narratives?" and the essays compiled in *Shared Histories: A Palestinian-Israeli Dialogue*. These summaries of history are then used to consider the Israeli and Palestinian narratives in an attempt to be inclusive and diverse in their interpretations of the past. Although productive in tracing the birth of Israel and contextualizing Palestinian and Israeli narratives, this type of scholarship does not consider how the power relations and death worlds operate to instill fear and norms and uphold ethnic-national ties over the other. In other words, critics focus most of their works on the macrohistory, mapping the rise of a state and the downfall of another. At the same time, the "Whys" and the "How's" that impact the micro, the individual body, and result in subjugation are glossed over.

Afghanistan under Soviet Invasion: Scholarship

The Soviet-Afghan war was multi-faceted: it was the USSR's first military operation since WWII, it was part of the Cold War, and at the dissolution of the Soviet empire, it turned Afghanistan into "a global battlefield" (Behrends, "Some Call Us Heroes" 720). Beginning in 1979, the Soviet invasion and occupation continued until 1989, when the United States, Pakistan, Afghanistan, and the Soviet Union signed the Geneva Accords. During this decade, around 2 million Afghans were internally displaced, and 6.2 million became refugees (Khan, "Afghanistan" 214). The death count for which there is no exact number ranges from 876,825 to 1.71 million (Khan, "Afghanistan" 213). Scholarship in this context includes the urgency to focus on the heterogeneity of Afghan experiences, the role of Afghan writers in decolonization, the gendered aspect of Afghan wars, and the ethics of these discussions.

Wali Ahmadi, in *Modern Persian Literature in Afghanistan,* argues that Modern Persian Literature in Afghanistan offers a better understanding of the country's history, politics, and society than an analysis of Afghanistan's modernization and literary modernity. This further connects to Mir H. Sadat's "The Afghan Experience Reflected in Modern Afghan Fiction (1900-1992)," in which they argue that Afghan writers serve as the "eyes, ears, tongue and consciousness of the societal realities and conditions of the entire Afghan experience" (291). Part of this Afghan experience would mean illustrating the gendered violence of the Afghan wars. In V*eiled Courage,* Imran et al. focus on Afghan women's courage in resisting violence and victimization. This strength and resistance are also echoed in this project's literary texts. A discussion on gendered violence would be incomplete without an ethical approach to the topic. What are the ethics of writing on gendered violence? In "Representation of Afghan Women in Atiq Rahimi's *The Patience Stone*," for example, Muhammad Khan argues that this novel

reinforces the images of Afghan women in fiction as "passive victims of war" (189). In Part III, my project will speak to this concern and demonstrate that the novel uses passiveness to jolt the reader from its familiarity and presumed certain knowledge. I argue that the text does not reiterate the stereotypical Afghan female written by a man, for she is neither meek nor passive. Instead, she possesses the agency and the voice to speak for herself – and it is only in the moments of her confessions that the reader can better understand *what* and *how* she feels.

In "Engendered Violence Against Afghan Women in Atiq Rahimi's *A Thousand Rooms of Dream and Fear*," Seyedah Robabeh Zabihzadeh uses feminist literary criticism to analyze three forms of domestic violence against women in the novel. My work extends this scholarship by taking the analysis beyond examining the characters and their connection to theory to examine the role and production of the reader. My study will shed light on these themes and examine the "so what?" these narratives bring forth. What is next for the readers? Where does the study of world literature go from examining passages as reflections of multiple realities of internal exiles? The answer lies in ethics: the ethical engagement with the internal exile for the textual and empirical readers.

Object of Study

Internal exilic experiences will be analyzed through world narratives in the twenty-first century by eight authors: Sampooran, "Gulzar," Singh Kalra (India/Pakistan), Khadija Mastur (India/Pakistan), Fozia Raja (India/Pakistan), Susan Abulhawa (Palestine/Israel),[2] Sayed Kashua (Palestine/Israel), Adania Shibli (Palestine/Israel), Nadia Hashimi (Afghanistan), and Atiq Rahimi (Afghanistan). Their texts illustrate how the many causes of war, racism and sexism are

[2] In line with Lital Levy's explanation of using the term "Israel/Palestine," I use the term "Palestine/Israel "acknowledge the de facto political, cultural, and linguistic realities of a binational collective, and also because the temporal range of my narrative incorporates the pre-state period" (*Poetic Trespass* 2).

reiterated across space and time. As an ethical response to the dismissal of those who occupy a space between refugees and exiles and are left to fend for themselves amidst wanton destruction, my project aims to dismantle the homogeneity of a collective 'we' for which ethnic nationalists wage war. This 'we' indicates a uniform nation in race, memory, identity, and language and is one of the tools of bio- and necropolitics that spurs one to defend one's ethnicity. To dismantle this defence, this project analyzes how the texts question ambitions and norms of behaviours that lead to war.

Nationalism is the relationship individuals have with one another; it is the consciousness of being bonded ethnically to a nation (Cole, "The Problem of 'Nationalism' and 'Imperialism' in British Settlement Colonies" 164). For Frantz Fanon, the point of a shared culture is for individuals to realize this shared culture so that they may engage with others of a different culture in a productive manner. For Fanon, building a national culture is not the end goal, but rather a "stage" towards international solidarity. Building national culture includes breaking away from the inferior statuses under the grasp of the colonizer. This break creates what Fanon considers to be a 'national consciousness.' National culture, then as per Fanon, is tied to the struggle for the nation.

The contemporary world is divided into sovereign states, each representing a nation bonded by shared history and culture. In *Waves of War,* Andreas Wimmer states that before the age of nationalism, individuals defined themselves in relation to a local community. He connects the political with the national and traces the transformation of the political world from tribes, dynasties, and empires to a "world of states each ruled in the name of a nation properly seated in the general assembly of the UN" (*Waves of War* 3). Wimmer also argues that the shift from empires to national principles is a significant source of war because of ethnic hierarchies and

competition between nation-states over "ethnically mixed territories or over the political fate of co-nationals across the border who were ruled by ethnic others" (*Waves of War* 4).

Imperialism was closely related to a more "strident European nationalism" (Conversi, "Modernism and Nationalism" 230-1), and the drive to conquer was spurred by ethnic national mantras to 'civilize' the inferior. This was based on the presupposition that the "common 'we'" of one's ethnicity was superior to another's (Muller, "Us and Them" 20). However, as Eric Hobsbawm argues, designating individuals to one rigid definition and single nationality options is unsatisfactory and unreasonable. To insist on the consciousness of a nation dismisses the multiplicities in which individuals identify themselves: it implies a push to identify with one group, and brush aside hybrid identities (Hobsbawm, *Nations and Nationalism since 1780* 8).

In *Nations and Nationalism since 1780,* Hobsbawm focuses on the modes of production and class interests in nationalism. He states that his definition of nationalism stems from Ernest Gellner's. For Gellner, nationalism is the "functional equivalent in politics of capitalism, industrialization, the nuclear family, and 'possessive individuals, which were forces all believed to be on the march to dominance across the modern world" (Bayly, *The Birth of the Modern World* 203). As a Marxist, Hobsbawm links nationalism with urbanization and industrialization. He argues that the state produces nationalism since the latter promotes education, established citizenship and appointed duties. Thus, ethnonationalism has a psychological and economic basis: by creating a direct relationship between individuals and the government, the modern state weakens traditional bonds in social units – family, church, etc.—and creates an "emotional vacuum" (Muller, "Us and Them" 23). This vacuum is filled by new ways of identifying oneself through ethnic lines.

Furthermore, ethnic nationalist ideology reduced the 'inferior race' to marginal spaces: servitude, outlaws, or dependents (Muller, "Us and Them" 23). This is also reflected in Christopher Bayly's work on the globalized world. Bayly states that "imperialism and nationalism were part of the same phenomenon" since nationalism rose by "grasping and using the powers of the new and more interventionist state" (*The Birth of The Modern World* 230; 242). This further solidified the boundaries between "majority and assumed "ethnic" populations across the world" (Bayly, *The Birth of The Modern World* 242). Thus, the racism Foucault identifies as a justification for war is further delineated in imperialism and nationalism's dependency on each other to "redivide the world and its people" (Bayly, *The Birth of the Modern World* 243).

Nationalism requires that citizens and rulers be of the same ethnic background (Wimmer, *Waves of War* 1).[3] This indicates that ethnicity is simultaneously the flag of acceptance for some and the mark of an outsider for others. According to Lily Cho, citizenship "is about membership and belonging, but the modes of that belonging remain stubbornly tied to the genealogical" ("Intimacy Among Strangers" 13). Thus, war defending a nation is fought to protect their race and ethnic national ties. When war is waged, individuals are defending the original story of their race and their right to the land. This, however, is detrimental to the civilians who are targeted. Nationalism wields great power and passion, as D.V Kumar argues. In "Gellnerian Theory of Nation and Nationalism," Kumar considers Ernest Gellner's account of nation and nationalism within the broad paradigm of modernism. Kumar states that nationalism is both inclusionary and exclusionary. Thus, it has an immense potential to mobilize the oppressed, deprive them of the

[3] This conception of nationalism stems from Ernest Gellner's discussion in *Nations and Nationalism.* Gellner holds nationalism to be a "political principle" for which the political and national beliefs, cultures, and "unit" must be the same (1).

"Rubric of nationalism," and motivate them to struggle for their own social and economic future (D. Kumar, "Gellnerian Theory of Nation and Nationalism" 393).

Krishan Kumar examines how an empire comprises two cultures: the dominant culture of elites and a national, ethnic culture of its "constituent parts" (*Visions of Empire* 22). This results in a gap between the two parties. Nationalism bridges this distance and argues that the only legitimate political unit is one where the rulers and the ruled share the same culture (K. Kumar, *Visions of Empire* 22). K. Kumar argues that the "wars of national liberation" of the colonies of European Empires, such as the British, French and Dutch, attempted to gain independence through ethnic nationalist ties (*Visions of Empire* 22). Thus, nationalism can and should also be considered in light of postcolonialism.

Another conception of nationalism is that of Benedict Anderson's imagined communities, which emphasizes the role of the imagination in shared feelings. According to Anderson, print capitalism created imagined communities—nations—that allowed for a sense of belonging to be inscribed on individuals across the world (*Imagined Communities* 36). While recognizing the value of Marxist and anthropological analyses of modern imperialism, my project will focus on the mechanisms that allowed nationalism to "defin[e] itself against 'others' (Bayly, *The Birth of the Modern World* 204). Ethnic nationalism produces patterns of thought and ways of life. It produces a homogenous community, which, as my project aims to show, is not as uniform as it portrays itself to be. This project aims to trace the literary figure of the internal exile and retrace the transnational ties these texts produce. The nine texts analyzed in this dissertation will be used to illustrate how they exile the textual reader from the prongs of ethnic nationalism: certainty, truth, homogeneity and clear definitions of nation, memory, history, language, and identity.

These texts unmask the dangers of ethnic nationalism: of the ways in which it is used to justify violence against others.

Methods

The purpose behind choosing these texts is two-fold: to consider how individuals are products of bio-and necropolitics politics and argue that these texts are a way to counter bio- and necropolitics from a worldly perspective. My project decolonizes knowledge and examines the ways in which the texts focus on the figure of the internal exile and exiles the reader from certainty and truth. This, I argue, will allow for the elaboration of the self: a kind of writing that affects and dismantles the points of view on ethnic nationalism, for world literature "*upsets* but does not *annihilate* the national arrangement of literature" (Mani, *Recoding World Literature* 244). This dissertation will be divided into three intersecting parts, each examining three vectors of ethnic nationalism that inflect individual and communal lives: memory, identity, and language. Each part will be divided into an 'introduction' and three 'chapters,' one for each region/text. To examine these texts as critiques of bio-and necropolitics, I will explore how the reader's position as produced in the text dismantles each vector. This will be done through a discursive analysis and close readings of the novels. Thus, by triangulating three vectors, regions, and languages in each section, the objective is to trace the figure of internal exile as it manifests in each region and consider how these texts speak against the homogeneity posed by ethnic nationalism.

This project redeploys Bakhtinian concepts of genre and discursive identities to delineate the chronotope of world narratives of internal exile. Mikhail Bakhtin coined the term "chronotope" to account for the way in which literature represents time and space. The chronotope materializes time in space, organizes narratives, holds meaning and shapes narratives

(Bakhtin, “Forms of Time” 84). Thus, by tracing the chronotope of internal exile across my three regions and placing issues of memory, identity, and language in each social context, I will consider the powers at play that shape what is understood and what can(not) be said or thought of regarding the internal exile. The purpose is to reflect upon how the texts in each chapter are instances of *parrhesia*. *Parrhesia* is a form of truth-telling in situations where the *parrhesiastes* risks their life to speak their truth to those who hold power over them (Foucault, *Fearless Speech* 18). I argue that *parrhesia* can also be used in works of literature, for that is the role my literary works occupy. These novels alter knowledge and transform how readers engage with the world. The internal exiles in the novels are uttering their truths in contexts that condemn them and alter how readers engage with the world. Thus, the reader’s position in relation to the texts is critical to this project’s aim of engaging the reader and making them reconsider their presence in the ongoing biopolitics of the world.

Finally, I argue that these novels present alternative narratives to the macro, general history of violence. By analyzing the micro, we, as readers and critics, will be able to not only question our knowledge on issues of power, historiography, and ethnic nationalism but also consider other ways of operating. As witnesses and/or activists, how can we ethically engage with the repercussions of war if we do not bear witness to the narratives of internal exiles as they are situated in systems of power that help control, regulate, and produce them?

A Look Ahead

Part I: Memories on the Go

Internal exiles grapple with memories of their homelands, as they were before partition, occupation, and/or invasion. While they long for past conditions, the fear produced by the brutality in their nation also holds a place in their life. What internal exiles once understood as

'home' is shattered. This brings forth the question: how does each changing landscape impact the internal exile's relationship to nationhood, nationality, and identity? I will examine the contrast between memory and lived realities in Part I through three chapters, each focusing on a region, a novel, and a vector of ethnic nationalism that creates collective memory. By considering multifold ways of grappling with violent conditions undertaken by internal exiles of different regions, experiences, and memories, *Memories on the Go* asks, "How do internal exiles negotiate what they remember about their homelands in light of the present conditions of violence?" This section will consider how ethnic nationalism relies on collective memory to create a 'we' that is a presupposition of the text.

Critics of memory studies draw connections between memory and identity and forgetting. In "History, Memory, Identity," Allan Megill asserts that "the uncertainties of history, identity and memory are mutual" (55). Historical memory has played a role in identity politics and civic and ethnic conflicts around the world. Their essay grapples with the problem of memory and violence in the Middle East and North Africa. It focuses on how memory has cultivated a new collective identity. Megill speaks of the dangers of equating history with identities and argues that collective consciousness is not generated by history. There is a gap between history and memory, which the author argues must not be eliminated because doing so would position one's history or memory as authentic and true over the multiple renditions of individual memories that must also be considered (Megill, "History, Memory Identity" 56).

Jay Winter focuses on the practices of remembrance. In *Remembering the War,* Winter offers an interpretation of the twentieth century's memory boom—or the critical attention to memory—which altered how victims engaged with their pasts. The memory boom is an "act of defiance, an attempt to keep alive at least the names and images of the millions whose lives have

been truncated or disfigured by war" (*Remembering the War* 12). The author argues that scholarship must acknowledge the victims of war in studying the memory boom. They draw on "historical remembrance" and other practices that have linked memory and history (*Remembering the War* 9). According to Winter, when individuals "come together in public" and remember their pasts, they create a narrative that combines history and memory (*Remembering the War* 276). Furthermore, they question the modes of collective remembrance and the triggers that enable memories to be uncovered. This text offers a study of memory practices and how victims can share their pasts with others.

Sharing memories and pasts with others brings forth questions of ethics and responsibility. In *The Ethics of Memory*, Avishai Margalit tackles these concerns and analyzes ethics and memory by focusing on the individual and the collective. Margalit questions who the joint "we" represents: who are the "we ... obligated to remember?" (*The Ethics of Memory* 7). The author concludes that while there may be an ethics of remembering, a morality of memory, on the other hand, is rare. This spurs the writer to examine two types of human relations: thick and thin. Thick relations are grounded in the attributes of one's parents, friends, or citizens. Thin relations are those of "being human" (*The Ethics of Memory* 114). According to Margalit, morality concerns 'respect' and 'humiliation' (thin relations), while ethics concerns loyalty and betrayal (thick relations). By bringing forth questions of humanity that transcend familial and ethnic lines, Margalit speaks to a growing concern in my research: how can we pay respect to those on the other side of the world? To the strangers whose names we do not know but whose stories are echoed in literature?

My work extends this discussion on morality, ethics, and its connection to identity by bringing forth the role of the reader. Each internal exilic novel stands in resistance to one of the

three vectors of collective memory. The first vector of collective ethnic nationalist memory indicates that the ethnic national past is recorded accurately. The second vector falls under 'othering' and states that those whose past and memories do not align with the collective are not part of the ethnic, national unit of the nation. The third purpose of ethnic and national memory is to use this collective memory to point to a hopeful future away from a bleak past. The ways in which the reader is produced in the texts in this section dismantle each objective.

Chapter 1: National Language and Collective Memory in *Two*

The first chapter of this section will focus on India/Pakistan through the novel, *Two* by Gulzar (2017).[4] In this novel, the reader is made aware of the unreliable narrator of the text and is positioned as an unsure recipient of the narrative. The novel presents society's varying statuses, perceptions, and points of view through polyglossia. According to Bakhtin, under polyglossia, two "myths perish simultaneously: the myth of a language that presumes to be the only language, and the myth of a language that presumes to be completely unified" ("From the Prehistory" 68). As a Bakhtinian concept, polyglossia refers to the hybrid nature of language: the coexistence of multiple languages in one society or area, thus representing the hybrid identities of individuals in a nation. The novel spans from 1946 to 1999. It revolves around individuals who attempt to leave Campbellpur amidst the frenzy of Partition news. Along the way, the narrative provides readers snippets from different refugees, frequently blurring the line between accuracy and here-say. Through its position as a recipient of unreliable narratives, the reader is produced as a witness to the lack of accuracy of the past on which ethnic nationalism prides itself. This thus questions the very pillar upon which ethnic nationalists stand in solidarity with one another: a shared past.

Chapter 2: Friendships, Alienation, and Trauma in Transit in *Earth and Ashes*

[4] Published originally in Urdu as *Do Log* and translated into English by Gulzar in 2017.

The second chapter will focus on Rahimi's *Earth and Ashes* (2002).[5] Set during the Soviet invasion of Afghanistan, Rahimi weaves a tale of travel in the wake of destruction. The narrative is mediated through the second-person singular 'you' that compels the reader to encounter Afghanistan from, in, and through the perspective of Dastaguir: a grandfather on a journey with his deaf grandson, Yassin, from their destroyed Afghan village to the coal mines where his son, Murad, works, to inform him about the death of his family. The text's narrative strategy denies the reader its customary distance. This produces the reader as a potential friend, inviting the reader to a place of reflection. When another's story becomes the reader's own, the reader's position as the 'other' to the internal exilic experience is questioned. Thus, the othering that is caused by the illusion of collective memory, used by ethnic nationalists to create boundaries between themselves and those who do not share their pasts, is pulled apart in this text.

Chapter 3: Troubling Collective Memory in *Mornings in Jenin*

This chapter examines Abulhawa's novel *Mornings in Jenin* (2010) to combat the third vector of ethnic nationalism. This text constantly reminds the reader of the bleak future of the characters. The narrative, written in third person limited, continuously shifts to third person omniscient to keep the reader away from fleeting joyful moments in the novel and remind the reader of the reality of the thousands of displaced and internally exiled individuals worldwide. This splinters the ethnic national pride in collective memory, consistently pointing to a hopeful and better future. Here, the reader is reminded that the future, without productive actions, is unchanging.

Part II: Troubling National Identity

[5] Published in the Dari in 1999 titled, خاکستر و خاک. Translated into English in 2002.

Nation-building heavily depends on historiography shaping a nation's identity and image. This history is often altered for political reasons and to urge communities toward a national pride far removed from reality. In each of my chosen war-torn countries, historiography plays a big role in nationalism, shaping how the violence is recorded and thus remembered. However, what about the stories of those who refuse to conform to the 'history' of the state? How are ethnic national identities used to justify the 'us' versus 'them' binary? *Troubling National Identity* examines how the internal exilic texts resist the following three purposes of ethnic and national history which shape identity: a call to ancient roots which establishes a right to one's land; the idea that the history of their ethnic nationalism is 'clean,' and beyond atrocious and violent actions; the idea that if their history *does* have dreary moments, these moments are fleeting and mere 'marks' that stain their identities. Thus, systemic violence is reduced to 'events' in the past that are portrayed as not having a place in the nation's future.

Identity politics is an umbrella under which scholarship can be categorized according to each of the three regions. Broadly speaking, Arendt, in reference to Jewish refugees, argues that their identities change "so frequently that nobody can find out who [they] actually are" ("We Refugees" 270). This general search for oneself is analyzed specifically in refugee and exilic literature through notions of home, not-belonging, and shifting societal roles. In regard to Palestinian identity, critics focus on the Palestinian diaspora grappling with the fact that they cannot return to their homeland. Victoria Mason argues that the experiences of diaspora Palestinians are not framed as much by what "generation" of migrants they are but rather by the number of generations they have lived in exile because "generations do not adequately explain the complexities of their lived experiences" ("Children of the 'Idea of Palestine'" 272). Exile and displacement have been at the forefront of works on identity politics elsewhere as well. For

example, in “Writing in Exile,” Maha Habib explores ‘exile’ and ‘return’ as concepts that reconstruct Palestinian identity and the idea of nationhood in Palestinian literature. The author analyzes Palestinian literature and argues that history, politics, and religion are weaved into Palestinian exile. Here, exile and displacement create the crux of Palestinian identities for generations after 1948, as well.

This theme is further present in scholarship on post-Partition India and Pakistan and the post-Soviet invasion of Afghanistan. Although the population exchange between India and Pakistan was announced to be one based on religious ties, Paromita Deb argues in “Religion, Partition, Identity and Diaspora: A Study of Bapsi Sidhwa's Ice-Candy-Man” that *Ice-Candy-Man*, hailed as the “first ‘Partition’ story from the unique perspective of a Parsi child” (216), illustrates how Partition destroyed communal life and the “reconstruction of multiple identities” (215). Deb examines how the text highlights the need for humanity “through rehabilitation and recovery” (218). The author examines how the repercussions of bio- and necropolitics primarily impacted the victims' identities. The victims are left to grapple with the trauma that has been inflicted. These experiences, however, often do not account for the gendered elements of Partition. Thus, critics have also turned their attention to how Partition shaped the lives and roles of women in Indian and Pakistani society. For example, in “Partition of India and Women’s Experiences,” Anjali Bhardwaj makes women “the subject and agent of the story” in order to “undo the myth that the history of women is the same as that of the history of men” (70). The different ways in which women’s identities are shaped by violence are further examined in “Encountering ‘Identity’: Refugee Women and the Partition of the Subcontinent.” In this article, Roshni Sharma and Priyanca Velath analyze how “home” and “identity” are altered for refugee women in India after Partition. Tracing the lived experiences of refugee women and examining

how their identities were (re)shaped alongside the nations, the text focuses on memory's role in this change. Thus, questions of 'home' and what it means, similar to the Palestinian scholarship, are further examined in identity formation post-Partition.

Afghanistan, as the "meeting place and centre of four ecological, cultural and strategic areas," is a multi-ethnic state (Mazhar et al., "Ethnic Factor in Afghanistan" 97). In "Nationalism in Afghanistan," Anthony Hyman argues that the neo-colonial domination of Afghanistan by Britain and then by the USSR was accompanied by internal colonialism "by a Pashtun ruling class over the country's many ethnic minorities" (299). As critics note, Afghan identity is coloured by ethnic and linguistic heterogeneity. This is also reflected in the various names attached to the nation. Although the country was known as 'Afghanistan,' internally, its inhabitants referred to it by different names depending on the location: the northern half was called "Khurasan" or "Zabulistan" and "Turkistan," while the south was known as "Kabul" or "Kabulistan" (Hyman, "Nationalism in Afghanistan" 301). "Afghan" was identified with Pashtuns and their dominance. "Afghanistan" was used to refer to the nation because nineteenth-century British writers "approached the country from the south where, of course, Pashtun tribes were settled" and dominated politically (Hyman, "Nationalism in Afghanistan" 301-2).

In *Humanitarian Invasion,* Timothy Nunan draws on archival sources, manuscripts and interviews from Soviet archives in Russia, Tajikistan and Kyrgyzstan, the United States, and Germany to provide a transregional analysis of the country, its history, its place on the map, and the impact of modernization on its citizens. An approach to Afghan exilic writing depends on understanding how narratives are the product of sustained military and "epistemological intercourse" with the empire, the Cold War, and the violence exerted on the nation, as Nunan argues (*Humanitarian Invasion* 6). This thread is further analyzed in *Modern Afghanistan: The*

Impact of 40 Years of War. In this collection, critics offer an interdisciplinary assessment of the impact of war on the landscape of Afghanistan and the communal lives of its citizens. Similar to the gendered aspects in Partition and Palestinian literature, Afghan women have also been of focus as they negotiate and grapple with their identities and the norms enacted to control their bodies. In *Afghan Women: Identity and Invasion,* Elaheh Rostami-Povey focuses on how Afghan women have resisted the social control of families and communities and how individuals become "agents of change" when they engage with their communities and the occupational forces (3).

Chapter 1: Caper Bushes and Archives of the Silenced in *Minor Detail*

While scholarship has focused on the impact of war on the citizens' multi-layered identities, I will focus on how this heterogeneity is used as resistance against a homogenous ethnic identity. Chapter 1 will break down the idea of a 'right to land' that ethnic nationalists stand on by referring to their ancient roots in the nation, all the while ignoring their colonial past and present through an analysis of Adania Shibli's *Minor Detail* (2020).[6] Shibli's book maps the brutality under Israeli occupation. Here, checkpoints are reminders of overlapping identities tied to ideas of nationhood that clash at every intersection. The story asks the reader to witness the relations of force continually exercised over Palestinians in occupied territories in order to restrict movement on their land. To illustrate the ways in which Israeli presence is invasive on history and Palestinian lands, the reader is placed into an aerial bomber's position: at a distance but still able to see the murders and expanding territories of occupation. By providing a glimpse of the suffocation produced by the Israeli presence (through a focus on the micro), the text illustrates the aggressiveness of Israeli occupation. This resists the ethnic nationalist's attempt at claiming that the land has always been theirs and was empty before their arrival.

[6] Originally written in Arabic (2016), titled تفصيل ثانوي. Translated into English in 2020.

Chapter 2: Shaping Identity Through Narratives in *A Promised Land*

Chapter 2 will focus on how *A Promised Land* by Mastur (2019),[7] speaks against the second vector of ethnic national identity: the notion that the past that ethnic nationalism glorifies is 'clean' and nonviolent. Mastur's novel focuses mainly on Sajidah, a refugee in the Walton refugee camp in India. The main character's life in the camp is traced as she is drawn into another family and grows up to become a part of their dynamics. Filled with notes of violence that are either focused on with remarkable detail (if they relate to Sajidah) or eventually brushed aside with frustration (if they occur with other characters), the text produces the reader through the limited third-person narrative of Sajidah to acknowledge how history ignores the marginalized. The reader is positioned to recognize how accounts, testimonies, and narratives of lower castes or occupying marginal spaces in society are dismissed from historical accounts if they transgress the masculine and patriarchal ethnic national identity.

Chapter 3: Mobilized for Political Action in *The Pearl that Broke Its Shell*

The third chapter focuses on Hashimi's *The Pearl That Broke Its Shell* (2015). In this text, the reader is denied the final third vector that holds ethnic, national identity: the notion that even if the nation has fleeting 'marks' of violence, these were mere moments of their past and not a reality of their present or a possibility in the future. Through the parallel storylines in this text, separated by a century, the reader is positioned to recognize the ways in which national history and identity have recurring themes of oppression across time. While the textual reader is positioned to trace the continuing networks of violence, I argue this text offers the empirical reader further questions that can be of benefit to the internal exilic cause: the empirical reader is

[7] Originally written in Urdu (1987) titled, *Zameen.* Translated into English in 2019.

invited to question what can be done to help prevent continuous patterns of violence and what their role in this cycle is.

Part III: Speaking of Home, Discursive Trespass

The final part will explore how language and discourse are used to oppose forms of power, violence, and oppression. Each novel in this part is written in the language of the other. This will bring forth questions of language and identity. Language, as Lital Levy discusses in regard to Hebrew and Arabic in Israeli society, is a marker of identity (*Poetic Trespass* 4). However, there is a tension between the aim of designating languages to ethnicity and the reality of how members of ethnic groups engage with languages across borders. In this context, the basis of 'identity' equates the nation's homogenous identity with certain designated language(s). Scholarship in this category examines how translingual authors –authors writing in languages other than their own—transcend borders and enter communities where they would be unable to do so. In *Poetic Trespass,* Levy questions, "What does it mean to write when you inhabit the fraught borderline between Hebrew and Arabic? (1). Levy identifies writing between this line as a poetics of the no-man's land or a poetic trespass. The author argues that this no-man's land allows one to uncover alternate possibilities. These opportunities emerge through translation and literary imagination, allowing symbols and ideas to "migrate" between two languages (*Poetic Trespass* 3). This space, a poetic transgression, goes beyond the boundaries of language and identity and exists "*outside* the ethnocentric domain that equates Hebrew with 'Jewish' and Arabic with 'Arab'" (*Poetic Trespass* 3). Language here is a contested site of history, memory, and identity, and Levy's text aims to illustrate how authors revised Arabic and Hebrew through this dialogue.

Critics have examined translingualism on two fronts: thematically and through the field of world literature. In *The Translingual Imagination,* Steven G. Kellman examines literary translinguals of the twentieth century, including Samuel Beckett, Joseph Conrad and Vladimir Nabokov. As Kellman argues, translingualism is a rich tradition (*The Translingual Imagination* ix), and it intersects with many disciplines, including literary history, stylistics, postcolonial studies, and immigration studies (Kellman, *Nimble Tongues* viii). Kellman states that this strategy is a "microcosm of the entire field of comparative literature, the discipline that examines literature in ways that transcend the boundaries of language and nationality" (*Nimble Tongues* viii). Rita Wilson considers the thematic function of translation within translingual narratives to illustrate how the narratives of translingual writers explore new identities and spaces "in which language choice is located outside the oppositional model set up by the traditional binaries of postcolonial theorizing" ("Cultural Mediation Through Translingual Narrative" 235). Finally, turning to the use of translingualism in world literature, Jacqueline Dutton examines how "*littérature-monde*" explores this turn along with the intersection and interferences in order to understand how a reconfiguration of world literature in French was possible.

The authors that choose to write in languages of the other, such as the writers in this part, Raja (English), Rahimi (French), and Kashua (Hebrew), have been described as "prodigies of World Literature" by Kellman and others (Amiri, "'Kahalas!'" 203). The impact of writing in the language of the other is significant for social justice and geopolitics (Kellman, *Nimble Tongues* viii). The idea of writing in the language of the other, which at times might be English, brings forth debates between critics who advocate one to "*Forget English!"* (Aamir Mufti) and others who argue that "*The World Changed"* (Muneeza Shamsie) through engagement with English. This change is evident in the ways in which Pakistani women who write in English, as Shamsie

explores, view themselves and the world. Speaking on the dominance of English in World literature, Aamir Mufti in *Forget English!* Asserts that a genealogy of world literature leads to orientalism. Orientalism and world literature, according to Mufti, should be approached as a "*system of cultural mapping*" (*Forget English!* 20). The aim of critics should include moving beyond "appeals to 'diversity'" to reveal how diversity is a colonial and orientalist problem that emerges in world literature (Mufti, *Forget English!* 250).

In contrast, Muneeza Shamsie, in the introduction to her anthology *And the World Changed,* argues that Pakistani women who write in English occupy a space between East and West and have struggled to be heard. As the only anthology of creative texts written originally in English by Pakistani women, the collection is a testament to how colonialism further affects the language, literary history, and identities of Pakistani women writers. Here, writers employ the colonizer's language to showcase their multi-layered identities.

As Kellman argues, translingualism has been approached in scholarship on literature of the past 150 years and in Western languages (*Nimble Tongues* 2). My work on translingualism will extend to discuss the impact of translingualism on ethnic identities in the twenty-first century. I aim to go beyond the scholarship on writers who occupy the space of in-between and instead also focus on the ways in which these texts are used to subvert colonial oppression and power to infiltrate communities in which they are othered based on the final marker of ethnic nationalism: language. Translingualism, thus, is a resistance to the homogeneity of ethnic nationalism. This chapter examines how each text dismantles a notion of national discourse and the truths disseminated in society: these 'truths' are the foundations upon which ethnic national discourse rests. The first notion circulated is that ethnic groups have one identity and relationship with their land. The second is the idea that language clearly indicates one's ethnicity. The third

claim that creates the homogeneity of ethnic nationalism – a technique that erases the individual "I" in favour of the group's "we"—is situated on the power of ethnic, national discourse to dictate norms and behaviours to produce uniform bodies. Here, individual voices are masked in the name of standing in solidarity with the ethnic group. The ethnic nationalists speak for citizens: they are told what to believe in and how to conduct themselves. This erases the possibilities of hybrid identities and multi-layered ways of identifying oneself.

Chapter 1: For the Singular "I" in *The Patience Stone*

In *The Patience Stone,*[8] Rahimi performs a linguistic trespass of writing in French rather than Dari and presents a narrative of an Afghan woman who confesses her life-long oppression to her bedridden husband. This story provides a glimpse at the internal exilic experience as felt by the women left behind at home and culturally bound to norms that result in their alienation from society, families, and themselves. Through discourse, the main character can convey her 'truths' to her husband in an ironic instance of *parrhesia*. This text produces the reader in a place of being unaware of how the woman feels until she confesses. The third-person omniscient is limited in the text regarding the woman's emotions and feelings. The reader can only see how the woman feels in the passages containing her confessions. The ethnic, national discourse of dictating how people should behave is countered in this text: the textual reader is only told how the woman feels in the passages in which she speaks.

Chapter 2: Dismantling A Singular Discourse and Truth in *Track Changes*

The second chapter of this part analyzes *Track Changes* by Kashua (2020).[9] A nameless ghostwriter returns to Tira to visit his ill father and work on his memoir. He explains how he often tweaks his clients' memories to make them more interesting and nuanced. The writer states

[8] Originally written in French (2008), titled *Syngué sabour. Pierre de patience*. Translated into English in 2009.
[9] Originally written in Hebrew (2017), titled עקוב אחר שינויים. Translated into English in 2020.

that he has given away so many memories that he barely has any left. With its narrative, visible edits, and discussions on memory, this text positions the reader to acknowledge the multiple voices in a nation that illuminate varying relationships to their homeland. Memories and the idea of being 'one' and united to ethnic-national ties through language are dismantled through the in-between subject positions of the characters and the textual reader. The textual reader is produced as in-between knowing the truth the characters wish to speak and the reality of what is expressed in their memoirs. This dismantles the idea that the 'truths' ethnic nationalism disseminates are reflective of all its citizens.

Chapter 3: The Myth of a Singular Language in *Daughters of Partition*

The third chapter through *Daughters of Partition,* by Raja (2020), positions the reader to consider how the presumed networks of languages do not necessarily equate to ethnic groups as ethnic nationalism posits. The novel is a heart-wrenching tale of a family forced to flee Pakistan. Taji and her husband are Indian Sikhs who not only have to abandon their newborn along the way but are forced apart moments later as well. Separated from her husband, Taji is forced to marry a Muslim man and adopt his traditions, religion, and language until she finds herself converting to his ways and 'accepting' her fate years later. The text illustrates how the networks of language that connect one to the other and are used to create boundaries between ethnic groups are not tied to ethnic nationalism but are instead markers of survival in this text.

Internal exilic writing is a negotiation between shifting identities; it presents still unfolding narratives of suffering from below. The following chapters explore how individuals and communities respond to wars that tear them from their homes and regard them as collateral damage. These internal exiles have no place to go, they are strangers at home. By triangulating three forms of war and three modes of individual and communal response, this dissertation

contributes to the field of world literature and exilic studies by delineating how the chronotope of world narratives of internal exile forges new pathways to the past to represent a now that could generate an altered future. It is an examination of the textual reader and the empirical reader's responsibility that extends from the novels to the real world in which these narratives are situated.

Part I: Memories on the Go

Collective Memory: The What and Why?

"Ethnic nationalism establishes a collective "we" that operates as a double-edged sword: while disseminating a communal spirit, it others those outside the collective. The image of *what* (or *who*) this collective is taught through bio-and necropolitics" (Ali, "A Parrhesiastic Narrative"). Bio-and necropolitics is linked closely to collective memory, for "populations are managed through modes of disciplinary, sovereign and governmental technologies" (Griffiths, Introduction 1). In order to consider the "post" in 'postcolonial governmentality,' one must address the role of everyday bio-and necropolitics that resist, "subsist, persist, and transform" society (Griffiths, Introduction 1). Critics conceive "the mode of governmentality in its colonial form" by considering the ways in which governmentality pervades "the various means by which subjects of power are ... governed" (Griffiths, Introduction 4).

To consider governmentality through a colonial lens is a way of thinking; it is a mode of power annexed to the state in which subjects are governed to create a future that dismisses the past and erases indigenous histories. Colonial governmentality, then, "disabl[es] old forms of life" for the betterment of the state, and it "oblige[s] new forms of life to come into being" (Griffiths, Introduction 5). According to Ilan Pappe in "The Uses and Abuses of Collective Memory," the most "pervasive" and destructive form of human power is "held by those speaking on behalf of collective identities" (257). Another link is made here between colonialism, collective identities, and bio-and necropolitics: the colonial state erases indigenous pasts and memories in order to forge a new future in which their role is deemed as historic: "The colonizer attempts to deny and eliminate the colonized memory in order to create a new reality on the ground, while the colonized employs memory in order to redeem what was taken by the

colonizer" (Pappe, "The Uses" 260). As we will see in the upcoming chapters, while colonialism erases agency, it also intervenes in the social and economic life of the colonized.

One of the vectors through which the general "we" becomes a representation of individual identities across ethnic and national lines is collective memory. A shared understanding of *their* past (as a collective) is used to advocate for a better understanding of the past, present, and future of the national and ethnic groups. In "A Parrhesiastic Narrative" I discuss the ways in which ethnic nationalism relies on two levels of memory; the individual and collective and question: "For what purposes is collective memory wielded? How is memory cultivated from individuals and used to create a collective understanding of the past? What happens from the shift from the individual to the collective?" (© CRCL/RCLC).[10] This part analyzes how ethnic nationalism uses collective memory to portray the idea of a past that is remembered the same for all, to distinguish between friends and foes, and to point to a hopeful future. As we trace the chronotope of the internal exile from the Partition of India and Pakistan to the Soviet Invasion of Afghanistan to the Palestinian *Nakba* (and beyond), "what is at stake here is the individual micro-narratives that get discarded to cultivate a "we" that is homogeneous and reflective of the nation – even if that image contradicts the everyday reality of its citizens" (Ali, "A Parrhesiastic Narrative" © CRCL/RCLC).[11]

According to Julia Creet, memory plays a "crucial role within the contexts of migration, immigration, and diasporas, for memory provides continuity to the dislocations of individual and social identity" (Introduction 3). Memory is personal, for what can be more personal than that "which we seem to do in the solitary world of our own heads as much as in conversation with others?" (Olick et al., Introduction 16). However, personal memory has been moulded into

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collective memory through bio- and necropolitics to establish norms of what the "we" in ethnic nationalism stands for.

What is the relationship between exile, expulsion, migration and memory? Critics question whether memory adheres only to "the point of origin" or whether memory and travel are interlocked to the point that the latter invokes the former. Creet questions how we understand the fixity of location and memory if we consider movement constant. Drawing on Freud's dream mechanisms, Creet argues that separating the idea of origin from "the authenticity of memory" allows for memory to travel "archiving itself rhizomatically" (Creet, Introduction 6). Thus memory "is produced over time and under erasure" and migration, rather than location becomes "the condition of memory" (Creet, Introduction 6, 9). While scholars of memory assume an origin moment for memory and that "its formation is synchronic with event or person, its motion away from the point of origin, in eccentric circles" the authors in *Memory and Migration: Multidisciplinary Approaches to Memory Studies* question, "what would it mean to take the quality of memory's migration rather than the distance from its forever-lost point of origin as our object of study?" and investigate "movement as the condition of memory" (Creet, Introduction 9). Furthermore, Creet questions how migration "restructure[s] the concept of self and other" (Creet, Introduction 11). Zofia Rosińska argues that displacement is another dimension of the phenomenology of memory. According to Rosińska, "Memory plays a triple role: it is identity-forming by maintaining the original identifications; it is therapeutic because it helps bear the hardships of translations onto a foreign culture; and it is also community-forming, by creating a bond among those recollecting together" (qtd. in Creet, Introduction 11).

What is collective memory? The term can be traced back to Maurice Halbwachs (1877-1945). Halbwachs combined Emile Durkheim's and Henri Bergson's work and concern on

civilization to discuss the concept theoretically. For Halbwachs, memory is connected to society: "It is in society that people normally acquire their memories. It is also in society that they recall, recognize, and localize their memories" (Halbwachs, "Space" 38). According to Halbwachs, collective memory between communities varies and is selective.[12] Scholarship on collective memory spiked after the late 1960s when debates over historical narratives and national identities arose. This 'memory boom' occurred for two main reasons. Firstly, it was associated with three social movements of the late 20th century – student revolts of the 1960s over the wartime actions of their predecessors, the rise of anti-colonial struggles and "the resurfacing of suppressed national concerns among subjugated European peoples on both sides of the Iron curtain" (Verovšek, "Collective Memory" 29). Second, WWII played a significant role in memory studies, bringing questions of the past to the forefront. How does a country atone for the bloodshed? The trauma? The aftereffects of war? The politics of memory, what a nation decides to remember, are rooted in the past and "motivated by contemporary political considerations" (Verovšek, "Collective Memory" 530). This is because collective memory shapes a nation's identity and is the key to why individuals retain this identity. Critics argue that the basis of ethnic groups and other collective groups does not "lie in the cultural differences that people commonly ascribe to these social groups" (Takei, "Collective Memory as The Key" 59). Identities are retained because they share "similar experiences and a common collective memory" (Takei, "Collective Memory as The Key" 59).

According to Nergis Canefe in "Citizens versus Permanent Guests," amidst fragmented sovereignty and political power in the context of the German unification of 1871, Germany

[12] Critics such as Paul Ricoeur criticize Halbwach's sociological orientation in relation to collective memory. Ricoeur challenges Halbwach's "over-emphasis on social ties to the point of deriving individual consciousness itself from the often-unperceived influence of a social milleu" (Barash, "The Time of Collective Memory" 103).

searched “for collective cultural memory” and “concretizes race, ethnicity, language and sometimes religion into necessary characteristics possessed by an individual to be a member of the new nation” (521). To be a member was to share the characteristics of a nation forged by the sovereignty. I argue that collective memory through shared characteristics delineates the ‘other’ by emphasizing differences based on the past. According to critics such as Milton Takei, while people can fail to speak the language of their ancestors, can change their religion, and attempt to assimilate into the dominant culture, retaining an understanding of collective memory that sets them apart from others will ensure that they will stay within their social groups (“Collective Memory as The Key” 60).

The nation, states Canefe, “is a specific kind of political community, but like all political communities, its existence depends upon enclosure. It is the act of setting the boundaries that render nation-state-based cultures and thus national citizenship meaningful” (“Citizenships, History and Memory in Turkish Cypriot Society” 385). One of the ways ethnic nationalism is kept alive is through memories and past myths. Collective memory creates an understanding of the past by constructing it as an accurate depiction of the nation's culture, customs, and identity. However, it is “malleable” as groups are disciplined through bio-and necropolitics to abide by the narratives of sovereignty, which are promoted through “congressionally sanctioned, self-determination mechanisms” in order to establish “norms of political culture, reinforce notions of national identity, define hierarchies, and encode congressional memory as dominant through the formative power of its legal constructions” (Córdova, “The Incomplete Subject of Colonial Memory” 43). Although Nathaniel Córdova’s work focuses on the context of the United States, their ideas can be applied to other nation states that use the law to create exclusions and arbitrary customs to regulate population movement. Furthermore, Lily Cho, speaking on citizenship,

passports, and identity, states, “the demand for emotional neutrality on contemporary passport photographs, despite the ostensible rationale regarding ease of identification, indicates how the ideal citizen should look and *feel*” (“Intimacy Among Strangers” 19).

Memory helps create collective identities and boundaries, excluding those not aligning with these norms (Misztal, “Collective Memory” 27). Dominant groups “impose their interpretations of reality ... as the only thinkable way to view the world,” and through the hegemony, a particular perspective and narrative is established, one which “delegitimizes alternative forms of reasoning” (Molden, “Resistant Pasts” 125). This is done through norms and tropes in the media, communities, and literature. Hegemonic memory, for Foucault, “Experiences and memories transformed into a knowledge system,” are normalized in the canon (Molden, “Resistant Pasts” 125). Dominant discourse influences remembering: “blank spots” appear where history has attempted to be rewritten (Misztal, “Collective Memory” 27-8). National identity is dependent on not just the similarities between its members but also the events that have been forgotten (Misztal, “Collective Memory” 30). In reference to West Germany’s early postwar era, Barbara Misztal argues that the government enacted a policy and practice of “defusing the past” based on the goal of transitioning West Germany to a “stable democracy” (“Collective Memory” 30). Thus, it was “necessary to adopt a silence about the crimes of the Nazi period” (Misztal, “Collective Memory” 30). In the 1990s, the idea of “too much remembering” (and the way it undermines “intergroup solidarity”) resurfaced (Misztal, “Collective Memory” 31). According to critics, focusing on past injustices could lead to “social conflicts as it would enhance ‘the collective narcissism of minor differences’ which forms ‘the basics of feelings of strangers and hostility’ between people” (Misztal, “Collective Memory” 31). Thus, the political purpose behind forging a particular collective memory resides in erasing to

create–disregarding the injustices of the past to create a hopeful future. Collective memory attempts to create an idealized past that appears to be the source of truth. However, this source is inaccurate in its depiction of past injustices.

Collective Memory: Pitfalls

All "collective" terms are "problematic," note Noa Gedi and Yigal Elam in "Collective Memory – What is it?" because they are conceived to be present at the national and communal level when, in fact, they can "only be performed by individuals" (34). How can collective memory be protected from this pitfall? From generalizing the particular? Historians have justified collective memory at a "metaphorical level" to be a "general code name for something that is supposedly behind myths, traditions, customs ... all of which represent 'spirit,' the 'psyche,' of a society, a tribe, a nation" (Gedi and Elam, "Collective Memory" 35). However, the reality is that collective memory is used to generalize the individual for the collective through norms and customs to create a vision of the nation per hegemonic discourse.

The question critics pose is, "Does the individual take precedence over society or is s/he ultimately preceded by it?" (Gedi and Elam, "Collective Memory" 35). Memories are individual and yet constructed by society for "whatever existence they might have in the individual consciousness can be traced only in the collective representations that characterize social life" (Gedi and Elam, "Collective Memory" 36). In that case, it is critical to consider the bio-and necropolitics that shapes these memories: the systems of power that create individuals as effects and vehicles through which memories are tinkered. As per Foucault, power operates through institutions, laws, customs and norms. While critics such as Gedi and Elam focus on the use of "collective memory" as a "metaphorical one, namely as some proprietary attached to some generalized entity as 'society'" (43), my objective is to consider collective memory through a

Foucauldian lens. I argue that societal power relations, operating at the individual level through neighbours, families, and friends, create norms and customs that mould individual memories for broader collective use.

It is critical here to distinguish between cultural and collective memory. Critics such as Barry Schwartz, borrowing from Clifford Geertz consider culture to be a "historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate and develop their knowledge about and attitudes toward life" (qtd. in Shwartz "Culture and Collective Memory" 620). Collective memory is a "model of society—a reflection for its present problems and mentalities" and it is a "model for society—a program that determines the content of its values and defines the meaning of its experience (Shwartz, *Abraham Lincoln* 18). According to Astrid Erll, cultural memory "accentuates the connection of memory on the one hand and socio-cultural contexts on the other" (*Cultural Memory Studies* 4). For Erll, cultural memory can serve as an "umbrella term" for social memory, material or medial memory, and mental or cognitive memory, for all three are involved in "making of cultural memories" (*Cultural Memory Studies* 4). Other critics, such as Jan Assmann and John Czaplicka, characterize cultural memory by its "distance from the everyday": the events of the past, "whose memory is maintained through cultural formation (texts, rites, monuments) and institutional communication" ("Collective Memory and Cultural Identity," 129). Thus, while cultural memory may be considered the umbrella term, collective memory constitutes the societal practices which uphold the cultural memory of an ethnic national group.

According to Jan Assmann and John Czaplicka in "Collective Memory and Cultural Identity," cultural memory has six characteristics broadly categorized as identification,

reconstruction, obligation, reflexivity, organization, and formation. This part focuses on how the first three characteristics use the final three for the larger forces of bio- and necropolitics. This results in an analysis of collective memory as transnational and transhistorical. For example, in terms of identity, Assmann and Czaplicka argue that cultural memory allows citizens to gain awareness of its "unity and peculiarity" in either a positive ("we are this") or negative ("that's our opposite") way ("Collective Memory" 130). Although they distinguish "we are this" as a positive repercussion, I argue that it is used negatively to enact borders between individuals and prevent empathetic and ethical engagement with the 'other.' In order to counter the established hierarchy between ethnic and national groups and in opposition to dominant narratives, Elizabeth Jelin states that "there will be others who—whether in the form of private oral stories or as practices of resistance to power—will offer alternative narratives and meanings of the past, threatening the national consensus that is being imposed" (qtd. in Molden, "Resistant Pasts" 29).

As we will see, this is how friends are distinguished from foes in *Earth and Ashes.* Through the second characteristic, "the capacity to reconstruct," cultural memory "relates its knowledge to an actual and contemporary situation … giving it its own relevance" (Assmann and Czaplicka, "Collective Memory" 130). This will be analyzed in *Mornings in Jenin* to illustrate how the hegemonic discourse uses the past to give hope for the future. Abulhawa dismantles this hope and exposes the voices and narratives marginalized from this "knowledge." Third, cultural memory depends on "a clear *system of values* and *differentiations in importance* which structure the cultural supply of knowledge and symbols" (Assmann and Czaplicka "Collective Memory" 131). Gulzar's *Two* illustrates the harmful effects of this system of values and how it is used by ethnic nationalism to create enemies and make bodies killable. The other three characteristics are reflexivity, where cultural memory "reflects the self-image of the group through a preoccupation

with its own social system"; organization, where cultural memory depends on a kind of "cultivation" to canonize its memory; and formation, where collective memory is crystallized for future generations, are all micro tools of bio- and necropolitics that further perpetuate the presumed "we" of ethnic nationalism used by the more prominent three characteristics (Assmann and Czaplicka "Collective Memory" 131).

The Novels: A Parrhesiastic Response

Collective memory thus has three purposes: to present an accurate, idealized past its members can depend on, to other those whose pasts do not align with the nation's, and to point to a hopeful future. This is the pathway cultivated by the dominant discourse. How can the underside of history be illustrated if collective memory is situated on these three vectors? According to Foucault, memory is a discourse: it is constructed. Counter-memory is a form of resistance against the discourse of historical accounts, the "regimes of truth" for "Where there is power, there is resistance" (Foucault, *The History of Sexuality* 1: 95). I argue that reading these novels thorugh the lens of Foucault :urges the reader to 'overthrow the prevailing power grid of knowledge and history' and to identify the 'bourgeoisie as the universalizing hegemon of historical master narratives' (Molden, "Resistant Pasts"138)" (Ali, "A Parrhesiastic Narrative" © CRCL/RCLC).[13]While this project discusses historiography in greater detail in chapter two, it is important to note that these texts target the "asymmetry of power created through language, history, and knowledge" (Molden, "Resistant Pasts" 138). *Two* by Gulzar, *Earth and Ashes* by Rahimi, and *Mornings in Jenin* by Abulhawa operate as counter-memory, parrhesiastic accounts of the history as told from the civilian, the internal exile, the one who has been critically left behind in discourse and their nation.

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In Gulzar's *Two,* the author deconstructs the notion of the existence of one collective national memory by illustrating how social amnesia and rumours are used at the communal level to advance the state's desires. Neighbours are turned against one another through social amnesia and rumours which erase the past they once shared. By blurring their history, neighbours label their fellow citizens as strangers against whom they can justify violence. This is further advanced by the circulation of rumours based on religious ties. Once again, alienating friends from one another. Gulzar's text portrays the experience of the internal exile whose narratives have been swept aside by the collective memory. Thus, the collective memory portrayed by the state as stable, reliable, and accurate is instead deliberately forgetting the histories shared by fellow citizens to make them enemies of one another in order to cultivate a new collective memory based on religious ties. The alienation felt by the internal exile during Partition is further illustrated in the three levels (communal, familial, and individual) as neighbours are made strangers, women's narratives are disregarded, and citizens become removed from themselves and who they thought they were. In the final section of this part, I argue that this alienation is extended to the textual reader through the use of Urdu words in Gulzar's self-translation and code-switching. This shakes the textual and empirical reader of its presumed knowledge, similar to how the narrative devices used in Rahimi's *Earth and Ashes* dislodge the certainty in the readers' positions. Fields of inquiry in this section include how bodies are rendered killable, how women's bodies and narratives are disregarded, and how individuals navigate through the norms of society (of class, status, and religion) amidst violence.

Collective memory informs its citizens who the outsiders are and gives them a sense of security through this distinction. Rahimi's text, *Earth and Ashes*, dismantles the second vector of collective memory, friend versus foe, through three avenues ranging from syntax to plot. The

narrative technique of "you" destroys the distance between the reader and the internal exile, between 'us' and 'them.' The second way the text destroys boundaries is by revising the "other" to establish bonds of friendship that merge the past with the present to open new pathways to the future. In "Intergenerational: Trauma," I consider how the past and the present intersect, dismantling the rigid boundaries between the past and its atrocities and the bright present and future for which collective memory advocates. Through the epic, *The Shahnameh,* Rahimi illustrates destruction's transhistorical and transnational effects. Similar to Dastaguir, pain has been documented in past legends and is evident in the internal exilic writings across borders. Thus, the rigid boundaries that separate citizens of one nation and ethnicity from others and distinguish friend versus foe are obliterated through the epic and by tracing the chronotope of the internal exile across space and time.

Mornings in Jenin tackles the third vector of collective memory: a hopeful future. While collective memory argues that ethnic and national ties give citizens hope for a better future, the reality is that marginalized voices are not registered in the nation's collective memory. The text is a counter-narrative to collective national memory. It presents a parrhesiastic narrative of alternative memories across three levels: how citizens of Palestine were erased from their land and displaced from their families. These two factors lead to the eventual alienation felt on the individual level. Wai Chee Dimock's theory of *deep time* shows how timelines are decolonized in Abulhawa's text to present the dismissed narratives. The novel reaches out to the empirical reader to consider the ethics of engaging with works without considering how individuals are marginalized.

These texts are parrhesiastic accounts of trauma, war and violence – they bravely and boldly make the reader, both textual and empirical, uncomfortable in positions of authority so

that the systems of power can be dismantled and open new pathways to the future. The chronotope of the internal exile is traced from India and Pakistan to Afghanistan and lastly to Palestine and Israel in this section to analyze the ethics of reading and analyzing world literature texts. The internal exile deals with alienation from the macro, communal, and individual micro levels until each vector of collective memory is dismantled to show the detrimental effects of the first prong of ethnic nationalism.

Chapter 1: National Language and Collective Memory in *Two*

Language and discourse play a vital role in establishing collective memory, representing the medium through which the past is remembered and documented. One of the vectors of ethnic nationalism that establishes a collective "we" is national language. Critics argue that to illustrate the multitude of languages across India and Pakistan, Gulzar uses code-switching between Hindi, Urdu and English in *Two* (Bashir, *I Swallowed the Moon* 86). For the reader unfamiliar with Urdu and Hindi, code-switching between the three languages is an alienating experience.[14] I argue that Gulzar's method of code-switching puts the reader into a position of discomfort so that familiarity is dismantled and pathways to new knowledge are unlocked.

Bhavya Tiwari, in "Rabindranath Tagore's Comparative Literature," states, "India is a world within itself, where local and global converge and diverge" (48). With cultural and literary connections with the British, Persians, Portuguese, French, and East and Southeast Asian countries, the linguistic diversity in India promotes variety in aesthetics, until India become a place "where one can be away from home even in one's country" (Tiwari, "Rabindranath Tagore's Comparative Literature" 48). As a country with polyglossia, I argue that ethnic and national memory is complicated. To whose side of ethnic and national memory does Gulzar ascribe? Whose 'truth' does he remember? India's? Or Pakistan's? These questions dismantle the notion that there is one collective memory that is accurate while the other is not. As we will see, advocating for one correct collective memory has violent repercussions across three levels: communal, patriarchal, and individual.

[14] Sampooran Singh Kala, known as Gulzar (1934-), is a film director, playwright, translator and short story writer. Gulzar was born in Dina in the Jhelum District of Punjab. After Partition, his family migrated to India. Gulzar belongs to the first generation of Partition survivors who experienced the violent ramifications of the split (Ghosh, "A Doomsday Caravan" 84).

Translating his Urdu novel *Do Log* (Urdu for "Two People") into *Two* "became a bit of a hurdle" for Gulzar (Gulzar, *Two* ix). The work defies one simple categorization: deemed by critics as a novella, Gulzar labels it as a novel with "an arc of its own that has a beginning and which makes its way to an open end" (Gulzar, *Two* 179). Gulzar states that the length of the novel is "immaterial" because he asserts that that was the number of pages he needed to "tell the story" (*Two* 179). According to Gulzar, his poetry is reserved for the stories he wishes to tell in a few lines and short stories for which he needs "a few more sentences and paragraphs" (*Two* 179). The journey of the "people" in *Two* requires further elaboration than would have been possible in a poem or a short story. This, the people, and their stories "dictated the form and the length" (Gulzar, *Two* 179). Although a work of fiction, the author argues that the characters who "inhibit [the novel] and the experiences they go through are not" (*Two* 178). *Two* is rooted in the world he has seen and experienced, for "no work of fiction exists in vacuum" (Gulzar, *Two* 179).

Each part of the novel informs the last: part one focuses on pre-Partition – the rumours, the fears, the uncertainty. Part two depicts the reality of Partition – the violence, the trauma, and the power of storytelling. Part three focuses on the theme of returning to a homeland by second-generation adults–the (fractured) memories, the displacement, and the alienation. Mediated by an unreliable narrator, a narrative structure based on "here-say," and the production of a reader who is a witness to the lack of accuracy of the recorded pasts of these characters, the question remains: what can the empirical reader gain from the lessons imparted upon the textual reader in *Two*? What can the world literature critic learn from this text? How does the chronotope of the internal exile showcase what was rendered invisible during Partition? Gulzar's text provides an answer: the ability to see what has been blurred in the past and to recognize how memories of Partition, as depicted by the national, contradict the local and personal.

In “Specters of Democracy/The Gender of Specters,” Radhika Mohanram argues that in contemporary India, new projects of postmodernity and economic liberalization have “demanded a break from the historical memory of the 1947 Partition and India’s long travel down the road of Nehruvian socialism” (4). Partition narratives have been “mostly relegated to personal or local histories indicating an asymmetry of memories across the national geography” (Mohanram, “Specters” 4). History and the memories that cultivate the past are not as symmetrical as ethnic nationalism posits for its benefit. The “we” that is created by collective memory is dangerous. It produces a society of mistrust, a collection of disregarded gendered narratives and alienated individuals. National collective memory attempts to develop an accurate, complete, and reliable shared past. However, as *Two* illustrates, this is a farce. The realities lived by an internal exile on the communal, familial, and individual levels are far from the ideal portrait the nation illustrates for its nationalist needs.

“A One-Dimensional Version of the Past”

“In the Minds of the People”

“Pakistan had begun to take shape in the minds of the people,” states the narrator of *Two* (24). The omniscient narrator uses imagination to deconstruct what has been constructed for political reasons: Partition and its impact on civilians in India and Pakistan. Other Partition writers like Amitav Ghosh have also utilized this theme. According to Visnupriya Sengupta, Ghosh “attempts to search for connections, to recover lost information and re-live repressed experiences” through his use of “imagination with precision” (“Of “other” Histories” 506). Similarly, Gulzar’s narrator is revisiting the past to make sense of the knot of trauma, as Sengupta would argue, and to look for connections that justify violence and fear against neighbours. For example, in a discussion between Rai Bahadur and Karimullah, Rai Bahadur is

identified as an outsider by Karimullah: “Neither will you [Rai Bahadur] will be here nor will I have any queries,” states Karimullah before announcing, “You won’t be here once Pakistan is created. You will go away to your country” (27). Karimullah chooses to turn his back on his neighbour and let him know that the bond between them is shaky because “with all the killings in your country, will the people here remain quiet? If they lose their head, how long can we protect you” (27). Here, it is critical to examine the use of “your” and “their.” Karimullah assigns his neighbour, of a different religion, a new country and reminds him of his place: he is no longer wanted or safe in Campbellpur because of the way *his* people will treat Karimullah’s in Hindustan. All that they shared, their positions as ‘countrymen’ and ‘neighbours,’ is disregarded in the face of necropolitical tools to incite fear of death in citizens. Karimullah fears the death of *his* people in Hindustan (Muslims), so he casts his countryman as an outsider and deems him killable.

Simply labelling the creation of the ‘other’ as a communal problem is misleading, for it implies that the issue of Partition was merely religious. The reality, however, is that the anxiety circulating through Campbellpur in the novel is a product of the macro: plans for Partition and aims for justification. Collective memories play a crucial role in both. Memories of the past that “Are not synchronic with the ‘rational’ project of growth, of nation-building, are likely to be forgotten or set aside (Tazreiter, “Social Amnesia” 175). While the memories that align with the state’s agenda are “amplified in imagining an idealized past, and in building futures” (Tazreiter, “Social Amnesia” 175). Some critics argue that the demand for an all-Muslim country was “raised on behalf of all Indian Muslims, who were deemed to be a nation” (Jalal, “Conjuring Pakistan” 74). However, this homogenizes all Muslims into one group–assuming the desires of a heterogeneous group with varying political needs and dreams. In the introduction to *Revisiting*

India's Partition, Sing et al. argue that this argument was "bolstered by sweeping assumptions" (xiii). Here, it is critical to turn to discussions of how narratives are remembered and forgotten. Critics argue that time and space are imposed on people and impart a "sense of reality" through which the "unity [in a nation] is always brutally established" (qtd. in Sing et al., Introduction 6). Nations, thus, are "communities of memories whose identity resides in having traits of ethnicity, religion, culture, and experiences in common. Nationalist movements are enjoined with constructing shared memories" (Mohanram, "Specters of Democracy" 6). These memories allow future generations to establish "shared identities, destinies, and a sense of continuity" (Mohanram, "Specters of Democracy" 6). By constructing memory or utilizing collective amnesia, the nation ensures that citizens forget not only the "disturbing elements of the past but also that of the present" (Mohanram, "Specters of Democracy" 6). In the text, it is only by forgetting that they once shared a connection that neighbours can threaten one another and turn away promises of shelter.

Critics have studied the Partition of India and Pakistan through the lens of collective amnesia to consider how citizens remember and forget traumatic events. While Butalia's work *The Other Side of Silence* examines the ways in which voices of marginalized individuals and groups, including women, have been erased from national memory, Gyanendra Pandey argues:

> The historian needs to struggle to recover 'marginal' voices and memories, forgotten dreams and signs of resistance, if history is to be anything more than a celebratory account of the march of certain victorious concepts and powers like the nation-state, bureaucratic rationalism, capitalism, science and progress. (qtd in Didur, 214)

For Pandey, nations play a critical role in erasing memories of Partition in order to cultivate an Indian national identity. In the introduction to *Partitioned Lives*, Anjali Roy and Nandi Bhatia

argue that the task of recovering memories of Partition is ongoing. Their focus is on the ways in which memories of Partition circulate across generations and "intersect with the everyday realities and negotiations of diasporic communities in the homelands they occupy" (xii).

According to Yasmin Khan in *The Great Partition,* the memory of Partition and the state's ability to "appropriate and manipulate these memories" are evident since 1947, as India and Pakistan both say, "opposing and sanctified versions of the story of Partition" (201) In India, the story of Partition includes the Muslim League's intransigence, "its 'communal' or religiously slanted political orientation that made it impervious to cries of unity and resulted in the fracturing of India" (Khan, *The Great Partition* 201). Thus, Pakistan's existence stands illegitimate and is the result of the leaders' inability to accept a secular, "plural, peace-loving state" (Khan, *The Great Partition* 202). Meanwhile in Pakistan, the story of Partition is the tale of martyrdom, courage, and victimhood. For both India and Pakistan, the horror and reality of the split "receive no more than new lines of cold recording" as nations attempt to cultivate their nationalistic ideals (Khan, *The Great Partition* 203). The master narratives, as Khan states, "have been remarkably potent. The messy ambiguities of Partition have been under-played, and the anachronistic gloss of nationalism varnishes later accounts" (203).

Considering both nations have "produced one-dimensional versions of the past" and there has been a lot invested "in perpetuating false memories and myth" (Khan, *The Great Partition* 203), the neighbours in Gulzar's *Two* had to rely on the imagined connection between themselves and others of similar religions. Bio-and necropolitics use religion as a tool to 'other' members of society based on visual markers. Neighbours who once contributed to a nation's social and political life are stripped of their bios and reduced to bare life outside the political sphere. Both Foucault and Agamben turn to the Ancient Greek concepts of bios and zoē to

distinguish between bare, animal, life (zoē) and qualified life (bios) —life achieved through politics and consisting of all that is not bare life. Bodies can be made "killable" by being placed outside qualified life—so that all that will happen to them afterwards is deemed acceptable and perhaps even necessary for the nation's well-being and reparation. In order to strip the individual from their bios, I argue that bio- and necropolitics use social amnesia: the past that the neighbours shared is dismissed to dismantle the connections between them. An environment of fear fosters this disconnect by circulating rumours about the religious 'other.'

Rumours as History

Partition literature is marked by its fragments: the narratives move "in fits and starts, through jerks and breaks and silences–incoherent, stuttering, even incomprehensible–between the poles of testimony and rumour" (Pandey, "The Long Life" 165). While testimonies are regarded as remembering, rumour is a "form of doing–of making happen–by telling" (Pandey, "The Long Life" 165). Testimonies individualize and particularize by specifying "sites and bodies that carry the marks of particular events, making real every day, physical, nameable terms" (Pandey, "The Long Life" 165). Rumours run in the opposite direction: generalizing and "exalting to extraordinary (even miraculous) status" (Pandey, "The Long Life" 165). Language, Pandey remarks in "The Long Life of Rumor," transforms from a "mode of (possible) communication to a particular kind of imperative condition–communicable, infectious, possible (and almost necessary) to pass on" (166). Rumours hold an important place in history, for the first reports of violence reported in newspapers and official documents are often rumours, and the state "usually makes its appearance only in the wake of these rumours and other fleeting reports" ("The Long Life" 166). The state's political strategies in *Two* are communicated through this method: to convey the '*perhaps'* until it forms a certainty.

Part I weaves a tale of not one citizen but multiple characters across Campbellpur. It is a sweeping account of the general based on the particular individual's fears, dreams, and suspicions. It portrays pre-Partition, how the internal exile was dealt the news of Partition through neighbours and rumours, and how this impacted how citizens were seen in society. Speaking on the methods of depicting violence, Frances Harrison, in "Literary Representation," states that novelists attempt to discuss "the more abstract historical factors contributing to Partition" (95). How can writers depict everyday violence and the fear rippling through families and communities? One method, Harrison discusses, is to juggle "an irritatingly large number of different plots within one novel" or to "supplement their main plot with a list of anecdotes, artlessly tacked on, to lend the novel an aura of universality and breadth" ("Literary Representation" 95). While these novels have many characters and a list of "dramatis personae to refer to in moments of confusion" to depict all of Partition in a microcosm (Harrison, "Literary Representation" 95), *Two* holds its characters under focus to shine a light on their contribution to Partition's fear and violence. This allows the textual reader to be made aware of how individual members of a community are impacted differently. This method also extends to the empirical reader, informing it of how each internal exile differs.

The novel opens with the statement which produces the textual reader as a witness to the uncertain history and memories presented: "Master Fazal would say…" (3). The theme of rumours is rampant as Painti-Chatti, otherwise known as 3536–the number of his truck–spreads news of violence between Muslims and Hindus. The narrator states, "Painti-Chatti was saying that Musalmans stripped Hindu women and paraded them naked in Sheikhupura" (7). Rumours in Campbellpur "gradually became news. And the news began to ferment. People believed whatever they heard" (Gulzar, *Two* 7). From abductions ("Someone said, 'Musalmans have

abducted Tiwari's daughter-in-law!"), to forced migration ("Someone shot off a rumour in M.B Middle School that the day Pakistan is created, all Hindus would have to vacate their homes and leave for Hindustan" (9)), Campbellpur's several "pocket[s]" of residents are illustrated through word-of-mouth: through the citizen's engagement with one another; through how they see themselves, their oppositions, their nation, and their future(s). Thus, part one of *Two* dedicates itself to illustrating how the society of Campbellpur saw itself: it portrays how news of Partition circulated across the nation through the little "pockets" of towns. The circulation of rumours, street fighting and mass demonstrations is how the political decision-making process overlapped with its citizens (Khan, *The Great Partition* 202).

Watchfulness: The Panoptic Power

Rumours, Master-ji states, "fly around like bats" (38). One of the primary sources of rumours is Painti-Chatti, who comes up with the most "explosive" news about the neighbourhood: "Do you know what's going on in your neighbourhood? All the Hindu men in Meeran village have been circumcised. All of them have turned Sunnis" (56). The narrator states that "No one wanted to believe this"– the omniscient narrator speaks for the general community, their hesitancy and their eventual fear: "Fear gripped Campbellpur like never before. So far turbulent, the town came to a standstill. Fear crippled everyone. Disturbing news started to pour from the other side of the city as well" (60). I argue that the way in which rumours circulate throughout society reflects Foucault's modern-day Panopticon: where the gaze "is alert everywhere" and every individual is watched and observed (Foucault, *Discipline* 195).[15]

[15] For further reading on the panopticon as a modern day tool for observance through social media refer to my article in *Contingent Horizons* "Facebook: The Modern Day Panopticon." *Contingent Horizons,* vol. 4, no. 1, 2019, pp. 61-68.

The gaze is prevalent in Campbellpur: “People have grown extra ears. They hear you even if you whisper into your pillow” (Gulzar, *Two* 64). Feeling watched, even in the most intimate of one’s places, has the effect of controlling their actions and hiding their plans from once-trusted neighbours and potential enemies. Foucault states that the significant effect of the panopticon is to “induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power.” So that power circulates beyond the Panopticon’s physical presence (*Discipline* 201).

Hidden way from their neighbours, the inhabitants of Campbellpur are still hesitant to voice their inner thoughts, even to themselves. The inmate, notes Foucault, “must never know whether he is being looked at any moment; but he must be sure that he may always be so” (*Discipline* 201). Foucault writes that the Panopticon autonomizes and deindividualizes power. As we have seen, power is not invested in a person as it is in a particular “Concerted distribution of bodies, surfaces, lights, gazes” (*Discipline* 202). Thus, any individual “can operate the machine: in the absence of the director, his family, his friends, his visitors, even his servants” (Foucault, *Discipline* 202). In Campbellpur, it is the neighbours.

As Fauji plans in the morning to leave Campbellpur, he feels watched. From rooftops, his neighbours stood “as still as statues,” not calling out to anyone, not meeting anyone’s eyes (66). Here, I argue, the invisible gaze of the panopticon is brought forth as the narrator asks the textual reader and as an extension to the empirical reader to consider, “Was this the face of freedom? Did freedom entail such trauma?” (66). As the empirical reader watches refugees pack and leave their hometowns, this question is meant to circulate: was this the face of freedom? The trauma of leaving one’s land and having one’s notion of home altered? As the gaze continues to monitor,

one must question whose reality is depicted: the nation's? Or the thoughts and cries silenced by the Panopticon? The answer is the former.

Women's Narratives

Gendered Scars: Bodies as Battlegrounds

The second level through which *Two* dismantles the ideal collective memory presented by the nation is by depicting violence against women. In "Community, State and Gender: Some Reflections on the Partition of India," Urvashi Butalia asks, "why was it that we heard so little about them [women during Partition]? Were they not very much a part of the millions who had suffered and been made homeless?" (33). As an answer to her question, Butalia states that "history, like all other disciplines, is patriarchal in nature, and had thus marginalized women" ("Community, State and Gender: On Women's Agency" WS-13). Although accurate numbers and statistics are an illusion during war and destruction, most studies estimate that the number of women abducted during Partition was between 75-000-100,000. The vast majority of cases of women were "reluctant to discuss their experiences and even the testimonies … are punctuated with elliptical silences" (Scott, "Partitioning Bodies" 36).

While collective memory cultivates the idea that the past has been recorded accurately, Partition narratives regarding violence against women have been proportionately silenced. Partition records report that thousands of women were raped and/or abducted (Saint, *Witnessing Partition* 3). The impact of violence was two-fold: it approached a "genocidal level of intensity, especially in the Punjab area," and women and children indicated that "organized barbarism was becoming increasingly heedless of consequences or the possibility of future reprisals" (Saint, *Witnessing Partition* 3). Women's bodies were used to send messages to the 'other' through the inscription of slogans (Saint, *Witnessing Partition* 3). Feminist historians of Partition note that

Muslim, Hindu, and Sikh women suffered a "staggering range of sexual brutalities" (Misri, *Beyond Partition* 55). Women were subjected to stripping, disfiguration, mutilation, the inscription of tattoos or slogans on their bodies, and amputation of breasts (Misri, *Beyond Partition* 55). Women experienced violence in public and private spheres: public, for political and communal purposes; private, for familial disputes and honour. Violence against women in this latter domain remained unacknowledged in the "cultural memory of the Partition" as women were sacrificed by their families in the name of honour (Misri, *Beyond Partition* 55).

According to Lucia-Mihaela Grosu-Rădulescu, women's bodies became instruments "for men to use either for their own use or for the community's interest"—a process Rădulescu calls "intimate colonization" ("Objectification of Women and Violence" 87). Through an analysis of *What the Body Remembers* by Shauna Singh Baldwin, Rădulescu argues that women's bodies became sites for violence in order for men to display their "masculinity, their desire for control and their ethnic or religious clashes" (87). The norms of what a 'proper' and 'pure' woman consists of are used to colonize women. The powerful belief that "safeguarding a woman's honour is essential to upholding male and community honour" (Bhasin and Menon, *Borders* 44) unveils the patriarchy that chooses to silence its women to uphold the power dynamics at home and in the community. The analysis of the narrative through a world literature lens allows the world literature critic to see the importance of decolonization of knowledge and of recognizing that gender inequality, as Virginia Woolf has identified, is equally prevalent in the same structures of domination at home and in the tyranny abroad. Woolf states:

> [A]re we not all agreed that the dictator when we meet him abroad is a very dangerous as well as a very ugly animal? And he is here among us, raising his ugly head, spitting his

> poison … Should we not help her to crush him in our own country before we ask her to help us crush him abroad? (*Three Guineas* 50)

For Woolf, the dictator abroad is visible. She assigns the dictator the pronoun he and states that he is "dictating how you shall live" – the indignation felt at the suppression of freedom is equivalent, for Woolf, to the emotions felt by "your mothers" when "they were shut out, when they were shut up, because they were women" (*Three Guineas* 94). The dictator abroad is the dictator at home–it circulates norms of sacrificing women for the honour of families and communities. However, as Kavita Daiya states, "in a political discourse in which women are symbols of community, the violence against women within their communities never became a politicised issue [during Partition]" ("'Honourable Resolutions'"236).

Discussing the political work of honour killing, Anna Korteweg adds to Lila Abu-Lughod's argument that honour killing "works through fantasy to cathect people to a set of values that it subliminally valorizes" ("Honour Killing" 185). According to Korteweg, the process of abjection, "the psychic casting out of what is other in order to define ourselves as free from that which is abhorrent," is also part of honour killings ("Honour Killing" 186). Women's bodies during Partition "circulated as texts" (Menon, *The Performance* 121). This circulation, in light of Korteweg's discussion, was used to dictate the norms in a bio-and necropolitical society: instilling fear of the other to the point of destroying that which has been violated (a woman's body).

Violence against women was used to demean women and their communities. Women were valued by their relation to men, as in any patriarchal society and, in this case, by how they abused them. Critics note that the families' reactions varied: some traded women in exchange for freedom, while others urged women to take their own lives "to protect communal honour"

(Menon, *The Performance* 120). Thus, women became akin to nations in a patriarchal society, where in order to imagine a bright future, their pasts must be erased. The only way forward for nations and women is to tamper with the nation's collective memory. In the case of women, however, this "tampering" results in repression of voice, violence, and death. Nationalist historiography for both India and Pakistan was silent about these experiences as "formal as well as informal codes of censorship and the predominance of official and authorized versions of the past often drove storytelling about such violence underground" (Saint, *Witnessing Partition* 3). Gulzar's text presents an alternative truth that is often silenced by the master narrative of a nation: the reality of women who endure violence and must live on with the repercussions of a man's actions.

Part two of the novel opens with a general depiction that captures the personal horrors experienced during Partition: "Freedom arrived all right, but it came drenched in blood, wounded ... the body slashed in different places. Some limbs were amputated, some left hanging, deformed, scarred" (111). These lines illustrate the burning question of the aftermath of Partition, the price of freedom. It brings forth the question, what about those who were physically and emotionally scarred from the split? The internal exile was the recipient of mass violence that altered the landscape of their lands. The narrator speaks of these internal exiles in the opening pages of part two: "As Master Fazal used to say, 'Millions will be crushed under the feet of this conceited history. The wounds will take decades to heal, centuries to overcome the trauma'" (111). As many died, no one, reports the narrator, "stopped to mourn" (113). In the case of gendered narratives, no one stopped to mourn the women.

Gaps in Narratives: Women's Untold Stories

The novel depicts violence against women through Soni and Moni: refugees who crossed the border into Amritsar only to drift from camp to camp "like dry leaves scattered by the wind" (116). The narrator observes that Soni and Moni, who had arrived alone, were "probably twins." The narrator weaves uncertainty into the account and reminds the textual reader that there will always be gaps in accounts. According to Wolfgang Iser in "The Reading Process," a literary work must consider the actual text and the "Actions involved in responding to the text" (279). Thus, a literary work rests on two poles: the artistic and the aesthetic. Iser points to the possibility of the reader filling in the text's gaps through the reader's imagination in working things out ("The Reading Process" 280). The unwritten aspects of a text, argues Iser, draw the reader into the action and "lead him to shade in the many outlines suggested by the given situations" ("The Reading Process" 281). The danger here, I argue, can be pinpointed using Iser's argument: the reader can "recreate the world it [the text] presents" ("The Reading Process" 284). This 'recreation' is a product of the textual reader's perception, bias, and unethical desire to fill in the gaps of a text and speak for that which is systemically silenced. Speaking on the gaps in women's Partition narratives, Jill Didur argues that the silences are a "sign of the original incompleteness of history or an example of 'loss as loss'" (*Unsettling Partition* 139). Didur presents an alternative conception of bearing witness to the gaps: according to critics, bearing witness is to be "claimed to another in ways that are not reducible to blood ties, geographically local or diasporic identities or humanistic assertions of empathy" because witnessing must always "be open to the possibility of unforeseen memory, the possibility of unfamiliar or uncanny connections: connections which disrupt attempts to know what meaning a place or moment may hold" (Didur, *Unsettling Partition* 138).

While Rahimi in *Earth and Ashes* uses the second person singular "you" and the middle voice, a voice between passive and active, to instruct the reader into a position of proxy witnessing, not just to recognize the other but also to bear witness to something which they cannot see, Gulzar uses the narrator as a device to signal to the past, to the rumours, and to the experiences of the general as well as the individual to point to the inability to fill the gaps in history ethically. The shift between omniscient and limited gives the textual reader insight into what Partition records disregard. The story of Moni, who becomes pregnant with her rapist's child, is familiar to other internal exiles as they find themselves alienated from their children and their bodies: how is Moni to carry this child? Moni, the narrator, states, "would beat her belly and cry, 'This is my enemy growing in my belly. What should I do? It will die only if I die" (119).

Silhouettes of Trauma

Life for two women on the run was difficult as refugees and *muhajirs* (migrants). Moni's pregnancy was apparent when they arrived at a Punjabi family's home and befriended Bebe, the house's matriarch. When inquired about the father's whereabouts, Moni and Soni lied and said he was killed in Khorda. Their tale presented them as the only survivors of the attack who fled on a truck. At Bebe's, Moni is forced to pretend to be a married woman, resulting in misplaced identities. It is only when Bebe tearfully offers to be her "Dadi"— paternal grandmother—that Moni eases up and begins to feel something other than hatred for the baby: "For the first time, she stroked her belly and smiled" (125). Moni can feel more at peace in her new position in the presence of a community. However, the fear of having others in her community know about her rape propelled Moni and Soni to stay with Bebe and move along with her rather than continue on their own. They had found a haven for which they were willing to pretend to be women whose

pasts were socially accepted. This fear, however, is misplaced, as the narrator notes: “Who had seen the man anyway?” (128). In this instance, the textual reader is encouraged to consider the trauma that Moni and Soni have been impacted with a silent cry that erases the ability to think ‘rationally’ as the narrator implies and to rely on survival simply. Similar to the unfathomable choices in *Earth and Ashes,* in war and violence, the ‘why’ behind their actions is a luxury, and the ‘what’ is the reality: the internal exile must be considered in light of the unfinished networks to which the reader is not granted access. To read *Two* ethically is to acknowledge the gaps, the discussions of ‘why?’ (why can’t Moni disassociate her child from its father?), and to recognize the struggle to survive.

Moni gave birth to a Trilock “Loki” Singh a Singh because the narrator states that “with his dense hair, he did look like a Trilok Singh” (130). Moni was filled with love for her son, and all the “anger, disgust and hatred with which she would beat her belly were washed away” (129). This, however, changes the moment she cuts his hair when he is a toddler. The moment the hair was brushed off, he no longer resembled a Trilock Singh–a Sikh–but rather “the one who used to rape [them] every day” (130). The way the hair transformed his face from a Sikh to his Muslim father shows how identities, as we will see in *Mornings in Jenin*, were transformable through physical markers. A few days after the discovery, the community found Loki’s body in a well – Moni was also gone. Seeing her son resemble her rapist is too much for Moni. The mother is eventually charged with murder, and without a single sense of remorse, she justifies her actions through the ‘eye-for-an-eye’ method: “He killed so many Hindus in Campbellpur. So, what if I have killed one small Musalman?” (134).

Moni’s perspective is missing from the narrative: the why, what, and how behind the murder of her son. The narrator, although omniscient, switches here to third person limited and

conceals from the textual reader Moni's point of view. The textual reader is left unsatisfied with Moni's one-lined justification (the eye-for-an-eye). Is the reader robbed of her point of view because Moni has forgotten? Or because some gaps in history simply cannot be filled? I argue that this reflects the absence of women's memory and narratives in historical accounts of Partition.

The former points to more significant concerns in the political history of Partition: women in the historical archive are "largely absent" (Saint, *Witnessing Partition* 145). The latter falls under what Didur would argue to be a stark reality of Partition literature: the inability to fill in gaps and the unethical assumption of critics and readers of literature that they will be able to fill in the ellipses in history through fiction. I argue that the purpose behind silencing Moni's perspective is neither the former nor the latter but instead to hint at the unethical perspective of *wanting* or *needing* to know the "why?" behind the "what?" for and from survivors of violence. The questions upon which the textual reader expects to know every answer to the questionable events in a novel lead to what Carol Bohmer and Amy Shuman would consider a dependency on a Western system that does not consider alternative ways of being and knowing. This alternative knowledge is what the survivors of violence consider to be reality. There must be a turn away from prodding into the narratives with the question of "why?" and "how?" (why did Moni kill her son? How can she commit such a heinous crime?) and turn instead to more ethical consideration of Moni's crime. Here, an ethical reading of the text presents Moni in a more humanizing view by tracing the violence against her to the state's bio-and necropolitical methods to instill fear into the community's 'other' through violence against women. It is a contextualization that considers the politics behind the actions of internal exiles. Questions of

why Moni killed her son? can be better shaped into *why Moni feels the need to do so? What power forces made her feel cornered enough to commit this act?*

The Macro through the Micro

Biopolitical Tensions: Unravelling Roles

The third way Gulzar dismantles the idea of a reliable collective memory is through individual identities. The novel portrays misplaced and blurred identities through characters to show the ties between an individual's beliefs, societal roles, and the will to survive. Their roles in society are further categorized by occupation and religion. These two avenues are used to mould citizens into what Foucault considers one of the tools of biopolitics. According to Foucault, biopower is the "administration of bodies and the calculated management of life" (*The History* 1:140). While anatomopolitics deals with "the body as a machine" by creating norms and standards that discipline the body until it is docile and maximized for full societal effectiveness, biopolitics deals with "the species body, the body imbued on the level of the population" (Foucault, *The History* 1:139). Both tools of biopower are linked to capitalism, which required an adjustment in "the machinery of production" (*The History* 1:141). According to Foucault, capitalism is a political, economic and social system. Capitalism organizes production, enslaves individuals to wage labour and utilizes private property to ensure that the proletariats cannot maintain themselves without the workforce. Bodies, thus, become subject to being controlled by factories and assembly lines, for capitalism operates through "the controlled insertion of bodies into the machinery of production" (Foucault, *The History* 1:141). Thus, controlling the body allows for the subjugation of bodies, and herein is where capitalism and biopower intersect. As the need to climb up the ladder increases, biopower regulates the social conditions under which

this climb can be enabled. In *Two,* the harsh effects of capitalism lead to further discussions on an internal exile's role in society as a dictator of their actions.

One of the ways citizens begin to understand themselves and their positions in society is through their occupations. As per Frantz Fanon, under colonialism, the "individuals' psychological infrastructure and the social-political sphere" are intertwined" (FitzGerald, "Violence and Care" 131). As a project, colonialism leaves neither colonizer nor colonized "untouched" (FitzGerald, "Violence and Care" 131). One critical example in the novel is Fauji, whose real name is not Fauji–Urdu for "soldier." He is known by his title because of his khaki jacket and stern persona. With one-word answers, pointed questions, and silence, Fauji has earned a respectable position in society. The alienation felt by those who are groomed to consider their worth in relation to their occupation is metaphorically presented by the "piece of meat [that] was stuck in the cavity of Fauji's teeth. He was trying to pull it out with matchsticks that were piling up, broken, on the table. His gums started bleeding" (Gulzar, *Two* 22). The piece of meat that will neither go down nor come out is the predicament of the internal exiles, I argue, who find themself stuck in a nation that does its best to take them out. They are stuck in a place they neither want nor can escape. They have been stripped of their bios to bare life–and have had their political and societal standings and occupations taken away. The colonized live "in a state of permanent tension" (Fanon, *Black Skin White Masks* 41), as seen by the responses to political news from the internal exiles.

Pritpal, in response to the meat, observes, "This is like Tiwari's daughter-in-law. She is neither welcome in the family nor thrown out" (Gulzar, *Two* 22). I argue that the immediate discussion of a personal domestic matter between Tiwari and his daughter-in-law corresponds to the effects of Partition on the internal exile in public and private spheres. Only when the piece of

meat is dislodged from Fauji's tooth does he instruct Lakhbeera, his closest friend, that he "must go away for a few days" because he is a Sikh who will be targeted. Lakhbeera is filled with questions about this proposal and wonders. "What can Hindustan offer me? Why should I leave my country for another? If Pakistan, so be it–this is my country" (Gulzar, *Two* 61). However, his country no longer sees a role for him: his societal position has shifted from citizen to outsider.

Fauji continues his journey as the protector and transportation out of Campbellpur for a handful of community members. Similar to *Earth and Ashes,* where friendships lead to a way out of abysmal conditions, the driving force behind the transportation is friendship: to help his Sikh friend, Lakhbeera, survive. These travellers left their hometowns as "poor travelers" in tears for either leaving their homeland behind or for perhaps "their valuables" (Gulzar, *Two* 71). The narrator in this scene reiterates that which is not uttered by the characters–the pain of leaving: "It is not easy to leave behind one's roots. Not knowing when, where or if at all they would grow new ones" (71). By utilizing an omniscient narrator, Gulzar can articulate the inarticulate and present the textual reader with the behind-the-scenes emotions of the characters. The silence the empirical reader encounters that would render a story incomplete is filled in by the narrator in general rather than in specific terms.

Comrades in Chaos: Crossing Divides

The irony that Fauji, the 'soldier,' is the one to escort the citizens out of potential danger is not lost on the textual reader, who is told that as Partition grew closer, military tanks began lining the streets. That which ignites fear through its presence in one instance is, ironically, the occupation by which the text's saviour is known. This Fauji, rather than the state's fauji, is a man dedicated to his country. For him, religion does not play a factor in his friendships as he seethes with rage at being asked by Lakhbeera, who started the fire on his shack. In response, Fauji gets

to that which Lakhbeera refuses to ask, “Are you asking for the name of the person or his religion?” (46). The soldier is the source of rationale and transportation to freedom. He is the only one in the text who bears witness to an ‘other’s’ death: when Lakhbeera is shot, Fauji mourns his Sikh friend. He curses his past and questions “who he abused and to what end” (97) to deserve this fate. He had begun the journey for his friend, who was now dead. In a final act of honour, Fauji cremates Lakhbeera. When Des Raj, another passenger, suggests that the “corpse” be buried in order to save time, Fauji refuses, “He was a Sikh ... my friend. I will cremate him” (98). The strong bond of friendship seen in Fauji and Lakhbeera is a theme in Rahimi's text and indicates to the world literature critic the transnational ties and the impact of friendship in times of crisis. Friendships, a way out of critical conditions, hold these men together and push Fauji out of the societal norms that dictate how a ‘fauji’ should behave. These actions are a stark contrast to the ways in which the “native population is constructed and controlled” (Goozee, “Decolonizing Trauma with Frantz Fanon”107). The population, according to Fanon, is not regarded as human but rather as “those hordes of vital statistics, those hysterical masse, those faces bereft of all humanity, those distended bodies” (Fanon, *The Wretched of The Earth* 41).

The Internal Enemy

Foucault argues that Nazi Germany was an “example of the paradoxes in the exercise of modern biopower,” for there was no other state in which “the biological was so tightly, so insistently, regulated (Oksala, “From Biopower” 322). How can a state dedicated to fostering life also dictate the death of one group over another? The answer is state racism: “which provided a way of creating the different groups that exist within a populating and then establishing a biological relationship between them” (Oksala, “From Biopower” ”322). The relationship between the two groups, the inferior and superior, is one of abnormality where the inferior group

had to be “eliminated as a biological threat to the population and its improvement” (Oksala, “From Biopower” 322-3). The justification was that their death would result in a healthier and generally better life. Thus, falling back into the trap of the biopolitical manifesto: to foster life. Fostering life, however, results in the death of one group over another. As discussed by Johanna Oksala in “From Biopower to Governmentality,” biopolitics resulted in an “explosion of numerous and diverse techniques for achieving the subjugation of bodies and control of populations,” including medical care, norms, mechanisms of insurance and urban planning (321). I argue that one of the ways in which biopower subjugates the body is through a “collective mourning and celebration of the lives and deaths of soldiers,” which solidifies a national cause, border, and culture (Shields et al., “Life in Three Deaths” 430). A culture of fear and suspicion is cultivated in order to justify the killing of another in a community. This is done through state racism and by ranking one group over another.

Furthermore, along with subjugation, Aimé Césaire in *Discourse on Colonialism* states:

> Colonization ... dehumanizes even the most civilized man; that colonial activity, colonial enterprise, colonial conquest, which is based on contempt for the native and justified by that contempt, inevitably tends to change him who undertakes it; that the colonizer, who in order to ease his conscience gets into the habit of seeing the other man as an animal, accustoms himself to treating him like an animal, and tends objectively to transform himself into an animal. It is this result, this boomerang effect of colonization that I wanted to point out. (41)

As a ‘boomerang,’ while the colonizer dehumanizes the colonized, they dehumanize themselves. Thus, I argue, allowing them to continue the cycle of oppression. In *Two,* inferiority, dehumanization, and fear create what Césair would consider to be: “colonization=thing-

ification" (*Discourse on Colonialism* 42), where the colonized becomes a commodification rather than an individual. In Gulzar's text, fear causes internal exiles to re-create their identities by changing their names or pretending to belong to another religion. Fear leads to a lack of empathy for the other: this is true, I argue, of Partition times that the textual reader encounters and the reality of the world of the empirical reader. Fear causes distance and results in generalizations that do not account for the individual body but rather what that body belonging to a specific group represents. It results in the transformation of the plural to the singular: from "Muslims" to "the Muslim" or "Sikhs" to "the Sikh." This substitution, critics argue, unites a group's viewpoints and identities.

In *Two,* fear is prevalent in Campbellpur: of the unknown, the future, and one another. As examined by Dawn Rothe and Stephen L. Muzzatti in "Enemies Everywhere: Terrorism, Moral Panic, and US Civil Society," "the State can increase its power (or perceived legitimate power) when the enemies become labelled as terrorists" (331). This "socially constructed label" categorizes 'us' versus 'them' through markers such as religious symbols and skin colour. In Gulzar's text, the enemy of the enemy was your friend: for those whose nation was going to be Pakistan, their friends were Muslims who were the enemy of India's Hindu state. In order to cultivate fear around one's neighbours, the text illustrates how ties to others across borders simply because of religion would make one's neighbour of another religion one's enemy. The state utilized this to cultivate an environment of fear. In the novel, Ujagar, while reminiscing about his grandfather's words, relates that his grandfather would state:

> Beta, it's like this–at least the British built a nation out of our country. Or else, we would have remained divided into little rajwads, constantly fighting each other. They did not bring armies with them. They knew that our differences were as intense as our friendship.

> They created armies out of our own people and won our country … Driving them away may not be a good idea. Once they leave, the differences will resurface. (49)

In this passage, the primary factor behind building enemies is differences. These 'differences' are marked by biopolitics to dictate what is 'normal' and what is not. Under the notion of 'us' versus 'them,' these distinctions lead to destruction. As Mbembe discusses, colonial societies were "entities bereft of feelings of pity" (*Necropolitics* 129). They were not societies of "*fellow humans,"* but rather, they were "communities of separation and hatred" (*Necropolitics* 129). Fanon, Mbembe states, identified two types of racism: the "unadorned racism, vulgar, primitive, and simplistic," which belongs to the era when "skulls were compared," and the second is "cultural." Cultural racism was the result of a "mutation of vulgar racism." It attacked a particular way of existing which colonialism "sought to liquidate" by either "Devaloriz[ing] them or to turn them into exotic objects" by examining clothes, language, "ways of eating, sitting, resting, amusing oneself and …relations to sexuality" (130). This creates an internal enemy, as seen in *Two.* An enemy that an internal exile tries to navigate their way around as they focus on survival. Sikhs are recognized by their turbans, and Muslims by their beards. Religious symbols were used to incite fear within communities ("Aren't you afraid? You are a Sikh. You have got the khanda displayed so prominently" (52)) and to judge whether one was a friend or a foe. Not being able to identify fear through physical markers was a source of discomfort, for it blinded them to whether or not the stranger was a friend. For example, on their way out of Campbellpur, Fauji and his friends bump into strangers. However, they cannot identify the religion the individuals belong to, which results in hesitancy in communication: "You couldn't tell from their faces and attire whether they were Hindus or Muslims. Before Fauji could decide

on what to say, a person on a cycle grabbed the door of the truck [And asked], 'You look like a Muslim. Where are you going?'" (77).

Distance between friends and foes is re-visioned in Rahimi's text until the strangers the internal exile encounters become vehicles of progress. However, in *Two,* friends are made into the 'other' to erase their pasts and make space for a new future dictated by the State. The collective memory presented in Partition narratives is not accurate, as *Two* illustrates, for it dismisses the bonds between neighbours, women's narratives, and the way individuals became alienated from society and themselves amid violence that stripped them of their political and social standings. These methods are transnational, as we will see in both Rahimi and Abulhawa's texts: families are separated and made into strangers as forces of bio-and necropolitics dictate the norms of society and how the violence will be documented for history through generalizations.

Chapter 2: Friendships, Alienation, and Trauma in Transit in *Earth and Ashes*

Rahimi, who left Afghanistan in 1984 and chose exile over serving Afghanistan's military service under its communist regime, weaves together a tale of travel, friendship, and intergenerational trauma in the wake of destruction. The words 'invasion,' 'occupation,' and 'war' trigger images of mass destruction in the reader. These snapshots might differ, for the crises we choose to remember or unconsciously empathize with are subjective. The attention to these disasters varies depending on race, ethnicity, creed, and nationality—the ties that are held dear are the bonds that determine friends from foes. In most cases, news of violence is met with indifference. Individuals are unable to empathize with strangers whose lives are being shattered. This section analyzes a way forward: the road to empathy is filled with re-visioning the boundaries enacted by collective memories that attempt to construct a rigid 'us' versus 'them': friend versus foe. How is collective memory used to build these rigid boundaries of a community *now,* as theorized by Ranajit Guha in "The Migrant's Time"? How is the concept of *now* detrimental to the way empathy is afforded to those constructed as the 'other'? Moreover, how is empathy formed for those long gone or those whose faces one cannot see?

One factor remains that unites the varying images, regardless of race, ethnicity, or creed. As war destroys homes and families, civilians are left to grapple with their new realities on the ground. This undisputed reality will be the foundation upon which I will question why some internal exiles are afforded more empathy and how Rahimi's *Earth and Ashes* speaks against selective caring and urges the textual and empirical reader to be comfortable with differences and uncertainty. The text does this through a three-pronged approach: the narrative technique, the vehicle of friendship, and intergenerational trauma. Thus, Rahimi moves from the micro to the macro, asking the reader to consider the broader trauma worldwide by putting it through the

discomfort and alienation of the internal exile himself. It is through the idea of walking in one's shoes that the author points to the urgency for a new kind of friendship: one that dismantles the ties that are built on ethnic nationalism that alienate others by creating boundaries through Guha's *now* in favour of those that bear witness ethically to the bonds that are created beyond borders that seek to control others and perpetuate fear of the other.

Collective memory is wielded in order to enact an 'us' versus 'them' that situates the latter outside the borders. When refugees and immigrants arrive at the shore of a new nation, the basis upon which society, according to Guha, understands and ostracizes them is time. When referring to a point in the past, the temporal is often given precedence over other markers (such as shared language), argues Guha: "[T]here is no way for those who live in a community to make themselves intelligible to each other except by temporalizing their experiences of being together" ("The Migrant's Time" 156). Time for Guha is the basis upon which migrants are judged according to whether or not they share a community's *now*. For Guha, this *now* is a mode in which the everyday lives of individuals are understood, and it is a "knot that ties together the strands of a community's temporal bonding" ("The Migrant's Time" 157). Understanding one another is to place shared experiences in a time in the past: to refer back to a time—an event—and further understand this moment through discourse that aligns with this agenda. The timeline is regarded as an indicator used to organize memories of destruction, experiences of war, and massive displacement caused by violence.

The importance of this *now* lies in the community's understanding of its past and future. However, to use a timeline to mark past moments or use time as a framework to judge their *now* is to privilege one understanding of time over multiple lived experiences. For Guha, the migrant is perpetually on the outskirts of a new community because their *now* does not coincide with the

host community's *now* ("Migrant's Time" 158). This alienation is present between citizens of the same country, the reader of the text, and the narrative presented. Experience books, such as *Earth and Ashes,* allow the reader to be situated as the reader and the character. Once placed in the position, the reader can witness (and become part of) friendships that allow for transit out of critical times and witness life-altering reflections on intergenerational trauma. Thus, Rahimi dismantles the rigid boundaries created by ethnic-national collective memory and invites those who do not share the internal exile's *now* to be able to witness and be a part of the narrative. This is possible through language and discourse. Language, Émile Benveniste argues, "re-produces reality," and discourse recreates the events and experiences of the internal exile for the "hearer" who "grasps the discourse first" and then gains an understanding of the event being reproduced (*Problems* 22). While for the speaker, the discourse represents reality, for the hearer, it "recreates that reality" (*Problems* 22). This is critical to how Rahimi's text is *parrhesiastic*: it is through the discourse created through the "you" between the characters and the textual reader that the empirical reader can understand the internal exile's reality.

Earth and Ashes is mediated through the second-person singular "you" that compels the reader to encounter Afghanistan from, in, and through the perspective of Dastaguir: a grandfather on a journey with his deaf grandson, Yassin, from their destroyed Afghan village to the coal mines where his son, Murad, works, in order to inform him about the death of his family. The novel is set during the USSR invasion and de facto decade occupation of Afghanistan from 1979-1989, which resulted in around 2 million internally displaced Afghans, 6.2 million refugees, and a death count ranging from 876,825 to 1.71 million (Khan, "Afghanistan" 213-4). The relationship between the reader, narrator, and character is explored in relation to the different *nows* derived when assuming each role. These avenues allow for progress to occur in

this text on two levels: physical—across an unforgiving landscape to the coal mines— and emotional—through death and devastation to the eventual acceptance of infinite loss.

Textual: "You"

To Write (in/to) Exile

To reconstitute a life, writers in exile (like Rahimi) have attempted to engage with their nations' histories from the perspective of the insider looking out. Other scholars have situated Rahimi as one of the many Afghan writers who have created works that engage "dynamically with [Afghan] history and society" (Kingsbury, "The Need for Vengeance" 638) while in exile. What does it mean to write in exile and to provide an alternative image of a nation? How does one create this further understanding through characters and voices on a page without falling back on, as Said points out, the dominant voice of nationalism? ("Reflections on Exile" 177). Rahimi's answer in *Earth and Ashes* is to build a different and demanding textual relationship between the reader and the writer. For Said, exile is something that is marked, lived, performed, and experienced (Salama, "Yanko's Footprints" 244). Writing about internally displaced persons in exile is a performative act that demands the reader's attention, grips the reader into the narrative, and transports it to an unfamiliar land. Through the consistent use of the second person pronoun "you," the writer places the reader in this unfamiliar position as a living character who experiences death, destruction, and displacement.

Rahimi states that the purpose behind using a second-person narration is to portray how Dastaguir is alone to the point that he has also been removed from himself (Kingsbury, "The Need for Vengeance" 640). For Julia Kristeva, the exile understands that the past is irrecoverable, yet looks back at the past with love and nostalgia. Considering the past through this lens as a mirage that can never be reached again, Dastaguir's sense of self is shattered.

According to Kristeva, “The lost paradise is a mirage of the past that he will never be able to recover. He knows it with a distressed knowledge that turns his rage involving others (for there is always an other miserable cause of my exile) against himself: 'How could I have abandoned them? —I have abandoned myself’” (*Strangers to Ourselves* 10).

I argue that the purpose of using “you” reflects the fragmented consciousness caused by an irrecoverable past and trauma, which Cathy Caruth discusses in her work. For Caruth, trauma is an event that fragments consciousness—this is evident in the distance between Dastaguir as the narrator operating through a second-person singular “you” and Dastaguir as the character. Thus, Dastaguir is alienated and removed from himself. The “you” also dismantles the reader's superior position. This authority is built on the idea of witnessing the narrative of another and having access to every detail. However, encountering Dastaguir and the war-torn nation through the perspective of an authoritative “you” reflects Dastaguir’s position to the reader. The novel's reader’s knowledge is disturbed by the lack of distance to the narrative. The reader is alienated: presented as a character yet lacking the knowledge necessary to be Dastaguir. Thus, this points to the empirical reader’s own presumptions of knowing better than the internal exile.

From the opening pages, the reader is almost confronted aggressively and thrown into the world of Dastaguir. The narrator states: “You take an apple from the scarf you’ve tied into a bundle and wipe it on your dusty clothes. The apple just gets dirtier” (1). Dusty and dirty, Dastaguir’s is a world in which attempts to cleanse can only move the dirt around in streaks. The reader is caught up in Dastaguir’s life through flashbacks, dreams, and hallucinations of his past. The narrator conveys internal monologues and thoughts to the reader in order for the reader to assume the role of Dastaguir. The reader is commanded and guided through this new role through internal monologue such as: “Put the box back. Think of something else. Look at

something else. You put the tin back into one of your pockets" (3). The narrator becomes the voice that guides and controls the reader's horizon, its very "you." The opening pages set the tone for the reader as Dastaguir appears to be speaking to himself through the vehicle of the narrator as "you": "What is this Dastaguir? Moments ago your heart was heavy. You wanted to talk to anyone about anything" (19). The narration bridges the gap between a distant reader and the characters: the reader is compelled to feel the emotions and the story of Dastaguir. It allows for a glimpse into the displaced Dastaguir's experience—to imagine, think, and feel as Dastaguir is made possible by solidarity built by "you." However, the reader is and simultaneously is not Dastaguir: a further fragmentation of the reader's position that results in heightened uncertainty of what it entails to be a reader of this text. According to Kristeva, "Living with the other, with the foreigner, confronts us with the possibility or not of being an other" (*Strangers* 13). By being placed in Dastaguir's position, the reader is confronted with the fact that it is not Dastaguir and never will be, presenting a challenge to the reader's 'self' and suggesting that the reader is a foreigner, an exile, to Dastaguir as well.

The reader experiences a form of exile similar to that of the character: a type that Said would define as a "rift between the individual and a native place" ("Reflections on Exile" 174). This then brings up questions about the ethics of this relationship. What are the ethics of reading a world literature text in which the reader is situated as a character and a potential friend to Dastaguir? How might the responsibility conferred to the textual reader reflect on the empirical reader? Although Dastaguir's *now* is represented through language and mediated through a "you," this does not entail the textual reader to conclude to know everything about Dastaguir's past, which creates his *now.* There is a distance between the *now* represented in language and the

now experienced by Dastaguir. The purpose is to listen to the internal exilic experience rather than considering that one has complete knowledge of the situation.

The "I" of the Text

According to Benveniste, the "you" in linguistics is "necessarily designated by "I" and cannot be thought of outside a situation set up by starting with "I" (*Problems* 197). In the text, the "I" is missing – who is the "I" to the narrator's and reader's "you"? I argue that the "I" can have two possible positions: a linguistic shifter that represents both the "I" of the internal exile of the text and of the empirical world. It can also indicate how Dastaguir's character is both the "I" and the "you" the writer posits to the reader. There is a fictional encounter between these two options and the reader. The reader is placed in the position of a foreigner entering the world of Dastaguir and arriving with a different *now* and regarded as an outsider who is "looked at and identified as *you don't belong in this now* or in this time" (Guha, "Migrant's Time" 157). The "I" of the internal exile is speaking to the "you" of the textual reader placed in a position of the character in order to create a friendship based on the dichotomy of I/you. Benveniste argues that the "you" is the only "imaginable 'person' outside of the I: the "you" is a non-subjective person in contrast to the subjective "I" (*Problems* 199). To constitute oneself as a subject in discourse, one uses the pronoun "I" in relation to another's "you." Thus, the "you" of Rahimi's text is guided by the "I" of the internal exile. Benveniste states that "reciprocally "I" becomes "you" in the address of the one who in his turn designates himself as "I" (*Problems* 223). These shifters place the onus on the textual reader and, in turn, the empirical reader to listen, acknowledge and recognize the plights of the other–the crisis of the "I" of the text and, more broadly, the "Is" of the internal exiles in the world of the empirical reader.

According to Ngugi, language "has a dual character: it is both a means of communication and a carrier of culture" (*Decolonizing the Mind* 13). Language carries culture, and culture carries "the entire body of values by which we come to perceive ourselves and our place in the world" (*Decolonizing the Mind* 15). Language, inseparable from "ourselves as a community," represents a community's values. In order to strip the community of its language, colonialism, according to Ngugi, deliberately undervalues the community's religions, history, education, literature, and art and elevates the language of the colonizer: "The domination of a people's language by the languages of the colonising nations was critical to the domination of the mental universe of the colonised" (*Decolonising the Mind* 16).

Rahimi's text is critical to understanding the language of the colonized, and his text is *now* not simply a temporal marker but also a linguistic one: an identifier that has the power to connect with others through language and the pronoun "you." The reader enters the world of the host community's *now* as "an indispensable condition of [their] admission to it." Still, since the reader has just arrived, it is unable to be admitted into the *now* because it has nothing else to show for the present (Guha, "Migrant's Time" 158). To be a part of a community's *now* by engaging with the shared language of the past is to be a part of an intensity that relives the past in the present and allows the *nows* to connect.

The Responsibility of the "I"/ "You"

There is a pitfall related to the question of ethics that the world literature critic must navigate when considering how the *nows* of internal exiles connect. This pitfall can be analyzed through Said's discussion on being a witness to the homecoming between two exiles. Although Said's discussion on the 'intensity' of witnessing shared languages between exiles is a testament to the way exiles can experience 'homecoming' when they engage with those who share their

same *now* and can create a home away from home, it further perpetuates the boundaries between friend versus foe. According to Said, "To see a poet in exile—as opposed to reading the poetry of exile—is to see exile's autonomies embodied and endured with a unique intensity" ("Reflections on Exile" 174). Here, he distinguishes between the poet and the poem: the writer and the text. For Said, witnessing the intensity between two exiles who share the same language reflects the idea that the exilic experience between those with common roots and languages places others on the outside and renders them as witnesses to a shared community formed through language. These two exiles for Said were Faiz Ahmad Faiz—who was exiled from Pakistan by Muhammad Zia-ul-Haq's military regime—and Eqbal Ahmad—a fellow Pakistani exile. Faiz's estrangement with the world was paused in Ahmad's company. Said was the outsider to the Urdu poems Ahmad and Faiz exchanged. However, for Said, "What [he] watched required no translation: it was an enactment of a homecoming expressed through defiance and loss" ("Reflections on Exile" 175). I argue that Rahimi's text elaborates on this connection between exiles by including the reader (both textual and empirical). The effect of bridging the distance between the foreigner and the internal exile is monumental, for it results in a parrhesiastic account of the internal exilic experience for the empirical reader to gain lessons. It allows those on the outside to engage with the internal exile ethically: not just to be a passive witness, like Said, concerned with the aesthetics of the engagement of an internal exilic homecoming but rather to consider 'now what?' Rahimi's text demands action from the textual reader: it posits the reader into a place of reflection.

The "you" is an invitation to question these presumed well-known truths and certain understandings. It is a "trap" for an empirical reader assuming any position of superiority, omniscience, and distance. The "you" is demanding, and it is instructive. Rahimi hopes that the

"you" can also be poetic through its reference to the Persian poetic tradition of writing about an absent or "transcendental [beloved] you" (Kingsbury, "The Need for Vengeance" 640; Qader, "The Ghosts" 119). The narrative addresses the textual and transcendental, distant, and foreign empirical readers.

According to Rebecca Walkowitz in *Born Translated,* the second-person voice that addresses a "you" creates an "ambiguous intimacy between the novel and its interlocutors" for two reasons: first, the "you" lives in and out of the text, it is simultaneously on the inside and the outside as a fictional character—such as Dastaguir—and as a reader who is holding the book. Second, the "nature of the intimacy remains unspecified" (167). The narrator reaches out to a reader unmarked by gender, ethnicity, and race. This "you" is an ambiguous you that can refer to many groups. According to Chaim Perelman and Lucie Olbrechts-Tyteca in *The New Rhetoric*, the audience is defined as the "ensemble of those whom the speaker wishes to influence by his argumentation" (19). In opposition to using the third person pronoun of "one," Rahimi uses "you" I argue to increase responsibility, for according to Perelman and Olbrechts-Tyteca, the pronoun "one" diminishes "the subject's responsibility" (*The New Rhetoric* 162). Thus, "you" are positioned into a place of responsibility: to reflect and to witness the plights of another as "you" would.

The art of language constructs an exile's identity in the world and allows their experiences to travel through the eyes and minds of readers. For Ian Chambers in *Migrancy, Culture, Identity*, "we [migrants] find ourselves employing a language that is always shadowed by loss, an elsewhere, a ghost: the unconscious, an 'other' text, an 'other' voice, an 'other' world; a language that is 'powerfully affected by the foreign tongue'" (4). This language is "nomadic": wandering without a fixed home, dwelling at the crossroads of the world, bearing our

sense of being and difference (Chambers, *Migrancy* 4). While Chambers considers the language of a migrant to be nomadic, Said considers writing to be a way of creating a home. Referencing Theodor Adorno's perception of creating a home through writing in his essay "Between Worlds," Said argues for the desire to write (then rewrite and then eventually redo) "once and for all a true account of what happened" (568). Said identifies this writing process as one that "renders the text uninhabitable. Better that, however, than the sleep of self-satisfaction and the finality of death" ("Between Worlds" 568). Every confession, discussion, and reminiscence in the text reflects this process and the desire to create an account of the 'underside of history' in *Earth and Ashes*. The destruction of the nation is expressed through the characters, which embody not just the nation's vision from the eyes of the other but also from within: an account of what happened from the perspectives of the personal narrative of the civilian. The characters reach out to the reader in a confrontation and a command to listen, experience, and pay attention to the lives of Afghans by alienating the reader from the presumed certainty of knowledge and truths.

According to Chambers, exile is a journey that, as it progresses, diminishes the once-certain ideas of one's origin and hope of return. As the exile encounters new perspectives and truths, these ideas conflict with its previously held beliefs of home and identity: "If exile presumes an initial home and the eventual promise of a return, the questions met with en route consistently breach the boundaries of such an itinerary" (2). The experience of an internal exile can be shared through both language and discourse. Language and discourse can evoke memories of a past shared by individuals living in a *now* far removed from their homelands. A migrant's present, according to Guha, is broken from the past and represents an in-between two worlds ("Migrant's Time" 157). This present is marked by the *now,* and the past is represented

through language. Language through its multiple forms – the macro of a shared language in discourse shared by exiles and migrants, and the micro through pronouns and second person "you" that confronts the other—has the power to represent a time in the migrant's past. Both Said, and Rahimi discuss language in these forms: as an activist and catalyst to transport a migrant to their past and mark time in a manner beyond the use of time stamps.

Friendships: Re-visioned

Friendships Beyond Norms

Friendships in transit enable Dastaguir's journey to his son. The transient relations in this text, from syntax to plot, allow passage through trauma and crisis, enabling Dastaguir to reach his destination and accept his new reality. Such friendships connect to the past, the dead, and the future.[16] Furthermore, the second-person pronoun "you," a linguistic shifter which indicates both individual and collective entities, operates as *potentia* for an altered future throughout the text relations in this text. Meeting Shahmurad, the truck driver, is critical for Dastaguir's journey and the empirical reader's experience through this text. I argue that the novel presents their friendship as one based on witnessing in order to urge the readers of this text, both textual and empirical, to reevaluate all that they thought they knew about Dastaguir, Shahmurad, and globally, the internal exile. However, how does Rahimi conjure this as a reality? The author, I argue, presents Shahmurad as a friend who applies what Oliver would term a *positive vision* to his relationship with Shahmurad. The results of this particular vision are explosive: it enables Dastaguir to come to terms with comfort and respect, with which he was ill at ease.

[16] Refer to my publication, "Friend or Foe? Re-visioning Friendships Beyond Borders." *Pivot*, vol. 8, no.1, 2022, pp. 23-28 for a detailed analysis of friendship, as per Foucault, as it relates to the strangers Dastaguir encounters on his journey.

Furthermore, Dastaguir's journey resembles that of a migrant, as discussed by Chambers. While the journey of a migrant is uncertain and involves a movement in which "neither the points of departure nor those of arrival are immutable or certain. It calls for a dwelling in language, in histories, in identities that are constantly subject to mutation" (*Migrancy* 5). Dastaguir, although with a destination that is certain, encounters a journey that is far from certain**.** His travels are poised with discoveries of the past, through his memories and encounters with others, until he realizes that "the promise of a homecoming – completing the story, domesticating the detour – becomes an impossibility" (Chambers, *Migrancy* 5).

A Positive Vision

The novel incorporates a *positive* vision, which Kelly Oliver considers to be a type of witnessing that alters the witness and the witnessed. However, merely acknowledging and recognizing the other is not the ultimate answer to addressing the trauma experienced by the internal exile. Debates on epistemic justice range from definition and scope from testimonial and hermeneutical injustice to education and systemic injustice. Critics also focus on individual versus collective experiences and whether the former or latter affect epistemic injustice; critics also focus on the intersectionality of epistemic injustice.

Nergis Canefe, in "Hybrid Courts, Transitional Justice and Displacement in the Global South," states that despite the millions of displaced around the world, from South and Southeast Asia to the Middle East and Europe and Eurasia, hardly any "substantive connections have been made between the framework of state criminality defined by international criminal law and the accountability approach, and the exponentially increasing waves of forced migration and displacement" (52). Being forcibly displaced leads to suffering and the dire picture of injustices necessitates "not only short-term and practical solutions, but also the address of long-term

implications of forced migration and possible forms of restitution and compensation" (Canefe, "Hybrid Courts" 54). Justice in the context of displacement has social, political and restorative dimensions, as Canefe argues. Studying human suffering caused by mass political violence requires an interdisciplinary effort: "These developments often take place in the context of transitional justice projects enacted in post-colonial/neo-colonial landscapes" (Canefe, "Hybrid Courts" 47). As an approach to postcolonial peacebuilding, transitional justice has been promoted. Peace and justice, do not, argues Canefe, "resonate with the needs of the population directly affected by drawn out conflicts" ("Rethinking Displacement" 54-5).

As Hana Samaržija and Ivan Cerovac discuss in "The Institutional Preconditions of Epistemic Justice," Mirander Fricker's epistemic injustice identifies two kinds of discriminatory epistemic injustice: one of which includes having others "doubt our intellectual capacities and our claims' credibility" when belonging to a stigmatized community (621). According to Fricker, testimonial injustice occurs when a speaker "Receives a deficit of credibility owing to the operation of prejudice in the hearer's judgement" ("Epistemic Justice as a Condition of Political Freedom?" 1319). This testimonial injustice is accompanied by hermeneutical injustice, where marginalized groups struggle to "resolve their problem and make them intelligible to others if their experiences are not represented in collective conceptual resources" (Samaržija and Cerovac, "The Institutional Preconditions" 621). Hermeneutical injustice occurs when a subject is already "hermeneutically marginalized" and is put at an unfair disadvantage "when it comes to making sense of a significant area of their social experience" (Fricker, "Epistemic Justice as a Condition of Political Freedom?" 1319) Countering epistemic injustice will, as Samaržija and Cerovac argue requires more than just an awareness of the problem. For these authors, part of the solution is to transform the social environment by providing marginalized groups with access to

education, public platforms, and public positions (Samaržija and Cerovac "The Institutional Preconditions" 622-23).

Shahmurad: The Truck Driver

Shahmurad becomes a witness to Dastaguir's pain as Dastaguir recounts all that he has lost to his new friend. Dastaguir shares his past with Shahmurad and thinks to himself: "Say something to him. Tell him about your people. Make an effort. They deserve some prayers. Who so far, apart from Mirza Qadir, has offered you their condolences?" (47). Dastaguir's head is full of images that haunt him: his daughter-in-law Zaynab engulfed in flames, a shameful image he cannot shake resurfaces once again as he reveals his past to Shahmurad: the ruins of his village, the deaths of his wife and his two daughters-in-law, and the condition of his now deaf grandson Yasin. This section of the text lacks quotations: it is written through a distance of what "you"/ Dastaguir tell(s) Shahmurad. I argue that by leaving out direct quotations from this part of the narrative, Rahimi accomplishes what world literature critics should consider in order to ethically engage with world literature texts: the presence of unfinished networks and gaps. What are the exact words Dastaguir/ "you" uses to tell Shahmurad of the past? Of the suffering? Of the bleak futures of Murad and Yassin? This is unknown to the textual reader. The reader is merely informed that it "speaks of Murad. Of how to tell him [Murad] about the death of his mother, his wife, and his brother" (Rahimi, *EA* 47). The repercussions of this writing technique are two-fold, depending on how the critic interprets the "you" of the text as a linguistic shifter that refers to both the reader and Dastaguir. Suppose the "you" of the text indicates to the reader. In that case, this illustrates the way the world literature reader, although placed in the position of internal exile, is still unable to know every part of the internal exilic. If the critic were to consider the "you" of the text to be Dastaguir, then Dastaguir himself is alienated from his memory and

presence. Furthermore, this dismantles the idea that there is a united "we" of collective memory: fragmented and distanced by the trauma of his past, Dastaguir's *now* is also incomplete and defies the idea of being a part of an ethnic, national collective memory that is used to alienate those who do not share the same *now.*

As Dastaguir's story ends, Shahmurad is left speechless. He is mute. His eyes dart, "restlessly seeking appropriate words" (47), and the words he finds are the Fatiha—a prayer to offer his condolences before falling into silence again. Shahmurad's silence in the face of Dastaguir's tragic past is reparative and transformative. His silence, a quiet moment used to pay respect to the grief of another, is based on a positive vision Oliver advocates for, one centred on connection to those who "lay always on the other side" (222) without the need to dominate their narratives. His only words are a prayer, the Fatiha, often recited to pay respect to the dead. At this moment, after expressing his story to another and manifesting as a witness to his family's death, Dastaguir closes his eyes and dreams of his family. Now, the persistent images are re-shaped: his daughter-in-law no longer stands naked in his memory, engulfed in flames; instead, she is now covered with the truck's dust. This moment not only re-visions his image of Zaynab but also alters what honour means to him and his society. He can regain the honour he thought he lost by seeing his daughter-in-law in that manner. In the presence of a silent witness, Dastaguir's journey to acceptance has reached its destination. Once again, land and dirt provide the comfort Dastaguir needs. Shahmurad's witnessing extended beyond recognition: he did not seek to dominate Dastaguir, his family, or his tragedy.

Intergenerational: Trauma

<u>Confronted Readers</u>

Along his way, Dastaguir meets Qadir, the shopkeeper. Qadir's tales and camaraderie comfort Dastaguir's sense of uncertainty. Qadir engages Dastaguir with discussions of the Persian epic *The Shahnameh* by Abolqasem Ferdowsi. *The Shahnameh* is an intergenerational narrative centred on themes of courage and war that revolve around the relationships between fathers and sons and eventual death. Through the epic, Dastaguir is given an answer to the question that Murad persistently asks Dastaguir in his dreams and hallucinations: "Why have you come?" This question reflects Dastaguir's inner turmoil and is a method of confronting the reader: Why has the reader chosen to follow along on Dastaguir's journey? The question also illustrates the textual reader's confusion through Dastaguir's tale. Dastaguir commits acts that the textual reader finds impossible to fathom, such as leaving his grandson with a stranger (Qadir) before continuing his journey to Murad. Thus, the ethics of reading this text lie in accepting actions that seem impossible to understand or fathom. In the midst of a war, most are not afforded the time or space to wonder about the reasoning behind their actions. Mirza's friendship centred on alluding to the past allows Dastaguir to express his grief, recount his story, and find solace by hearing about the trauma, grief, and lessons found in Ferdowsi's epic. *The Shahnameh* "functions as a reflection of Dastaguir and Murad's future beyond the text's end" (Ali et al., "Manifesting Friendships" © CRCL/RCLC).[17]

Trauma and Literature

According to Caruth, trauma cannot be fully known, and the historical power of the trauma "is not just that the experience is repeated after its forgetting, but that it is only in and through its inherent forgetting that it is first experienced at all" (*Unclaimed Experience* 21). Trauma comes from the Greek word "wound," initially used to refer to an injury on one's body.

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Later on, amidst medical and psychiatric literature and Freud's text, trauma began to be understood as "a wound inflicted not upon the body but upon the mind" (Caruth, *Unclaimed Experience* 3). Intergenerational trauma refers to the "ways in which trauma experienced in one generation affects the health and well-being of descendants of future generations (Sangalang and Vang, "Intergenerational Trauma" 745). According to Caruth, trauma cannot be located in the "simple violent or original event in an individual's past, but rather in the way that it's very unassimilated nature–the way it was precisely *not known* in the first instance–returns to haunt the survivor later on" (*Unclaimed Experience* 4). Thus, its latency and dissociation disrupt the ability to be fully understood or represented. The way forward for Caruth is to turn to literature's figurative language since this language informs readers both of what they know and what they do not know. Caruth's discussion on trauma rests on the fact that Freud turned to literature to describe traumatic experiences. Caruth argues that literature is "interested in the complex relation between knowing and not knowing" (*Unclaimed Experience* 3). I argue that trauma's characteristics as fluid and transmittable across generations dismantle the way collective memory uses its own community's trauma to create boundaries between its citizens and outsiders. What once kept individuals from different generations apart is bridged in Rahimi's text through literature and the presence of intergenerational trauma: until those who claim friendships to be bonds of shared pasts can see how intergenerational trauma connects them to the past and to each other in the present.

The Epic: *The Shahnameh*

Literature can paint images of past traumatic events through figurative language and characters that transcend time and space. The epic is a vehicle that transmits these images and themes from the past to the present. According to Bakhtin, the epic as a genre has "long since

completed its development" ("Epic and Novel" 3). He defines the epic according to three features: the subject of the epic is a "national epic past"; the source of the epic derives from a national tradition; an "absolute epic distance separates the epic world from contemporary reality" ("Epic and Novel" 13). In Bakhtin's terms, the epic is a genre upon which "we come upon…when it is already completely finished" ("Epic and Novel" 14). The novel "displaces and inverts the epic it is no longer the fathers of the world killing their sons, but rather the sons killing their fathers" (Ali et al., "Manifesting Friendships" © CRCL/RCLC).[18]

The epic is also inverted in its theme of the relationship between fathers and sons. While in the epic, "Rostam is unaware of his son, and this ignorance leads to his son's death. In the novel, at the end, Dastaguir is told that Murad is aware that his village was destroyed. The son has moved on, in Dastaguir's reality, thus successfully inverting the unknowing with the knowing" (Ali et al., "Manifesting Friendships" © CRCL/RCLC).[19]

The epic as an unchanging and complete genre, according to Bakhtin, is further displaced in the novel. While *The Shahnameh* "stops in absolute time" the novel does not. In the novel, the father and son are depicted as moving on. As discussed elsewhere in "Manifesting Friendships"

> Their possible future is reflected in a simple action at the novel's end that ties them to the earth. Throughout his journey, Dastaguir relies on naswar as a form of comfort in the face of the dreams and hallucinations of his family's death. In the end, however, Dastaguir leaves his naswar for his son so that he would know that his father had survived. On his way back to the truck stop, Dastaguir finds himself in need of comfort. Bereft, he now bends down, amidst his tears, grabs a pinch of the grey earth between his fingertips and places it under his tongue. Tasting the land that someplace else has buried his family,

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> Dastaguir continues his journey with the acceptance of the reality of his land and the situation of his nation. Unlearning what the past once meant is critical to the future that awaits. (Ali et al, © CRCL/RCLC)[20]

Despair connects the internal exile in Afghanistan to that in other countries undergoing violence. The despair that clings to Dastaguir is not new: it is transhistorical and transnational. It can be felt by those in Gulzar's *Two* who have to bury their loved ones into the earth and by those in Abulhawa's *Mornings in Jenin* who witness the dispossession of their land, families, and individualities.

The friendships formed with strangers in transit allow for new ways of being for an altered understanding of what the future looks like for Dastaguir in this text. This is accomplished by reaching backward to literary and poetic traditions of the past, paying homage to the dead in order to regain the strength and conviction to proceed. Along this journey, the narrator holds the reader with a gripping second-person narrative, bringing "you" down the road of exile and transferring the characters' alienation and displacement to the reader. This exiles the reader on its journey through the text and allows for the emergence of new perspectives. Thus, the final act of transit that *Earth and Ashes* offers its readers is one out of presumed certainty to an altered future that considers the fluid relations across borders to be vehicles of alternative ways of knowing and being. The text dismantles the "we" of collective memory that posits friends versus foes while urging the world literature reader and critic to ethically consider how to engage with the internal exilic narrative.

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Chapter 3: Troubling Collective Memory in *Mornings in Jenin*

In "The Capacity to Aspire," Arjun Appadurai considers the concept of "the capacity to aspire" in order to argue for its benefits in the context of the rich and poor in society. Appadurai argues that it is in culture "that ideas of the future, as much of those about the past, are embedded and nurtured" ("The Capacity to Aspire" 59). The capacity to aspire, "especially among the poor," is the future-oriented logic that offers a new foundation through a navigational capacity (Appadurai "The Capacity to Aspire" 59-60). Meanwhile, the "more privileged" in society have used norms to explore (I would argue, dictate) the future. The 'poor' have a more "brittle horizon of aspiration" (69). The capacity to aspire is future-oriented, allowing the marginalized in society to create a hopeful future. I argue that ethnic nationalism uses this concept negatively: to erase the past in hopes of a better future.

Mornings in Jenin is an "account by an individual who has promised to 'bear witness to an unspeakable past, something which dominant history has been bent on silencing' (Hamdi, "Bearing Witness" 23 qtd in Ali, "A Parrhesiastic Narrative" © CRCL/RCLC).[21] For the empirical reader "the onus is to embrace the difficult: to be comfortable with the discomfort of alienation." Thus:

> Abulhawa's novel dismantles the third vector hailed by collective national memory: that of hope, comfort, and a bright future. Collective memory erases in order to create it erases the injustice enacted upon individuals deemed as the "other" to create a new narrative based on memories that fail to speak of violence spurred by bio- and necropolitics." (Ali, "A Parrhesiastic Narrative" © CRCL/RCLC)[22]

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In "A Parrhesiastic Narrative" I discuss the ways in which Abulhawa's *Mornings in Jenin* "paints a picture of four generations of Palestinians experiencing displacement, dispossession, and alienation – in their land, families, and themselves" (© CRCL/RCLC).[23] According to Abulhawa "I wanted the world to know what happened in Jenin" (Miri, "Representations of Trauma 134-5). Having been born to a refugee family, the pain and suffering of her people vibrates through the narrative (Miri, "Representations of Trauma" 135). However, as emphasized in the novel is not limited to just the trauma of Abulhawa's life, it is 'the collective story of all Palestinian[s] that have been through decades of war and occupation. It is the traumatic tale of Palestine ravaged by decades of violence and conflict, a tale that has been pushed to the margins of history by the dominant and victorious Israeli narrative" (Miri, "Representations of Trauma" 135 qtd. in Ali, "A Parrhesiastic Narrative" © CRCL/RCLC).[24]

Critics have discussed the glaring absence of the *Nakba* of 1948 from the trauma genre. In "On the Exclusion of the Palestinian Nakba from the 'Trauma Genre,'" Rosemary Sayigh argues that the Nakba of 1948 "not only severed Palestinians' connection with a territory named Palestine but also with their history and identity. Almost overnight, they became known internationally as "the Arab refugees" or "the Arab minority in Israel" ("On the Exclusion" 55). Yet, trauma genre scholars have not "paid attention to the Nakba nor rated it as traumatic" (Sayigh, "On the Exclusion" 57). Why? According to David Morris, cultural traditions form genres through which suffering is made recognizable. Morris states: "What literature has to tell us about suffering . . . depends on basic decisions about what counts as literature and whose suffering matters…Those to whose suffering we remain blind are those who are not part of our 'moral communities,'" (qtd in Sayigh, "On the Exclusion" 57).

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As mentioned in “A Parrhesiastic Narrative”:

> The narratives in this novel depict not just the macro events of war, destruction and betrayal but also the micro everyday internal exilic life that is turned upside-down as children lose their mothers and mothers their sons. It is a tale of individual stories that operate as a patchwork of narratives, each distinct in their iterations of war, destruction, and terror, yet connected to one overall source of power that operates transnationally and transhistorically: bio- and necropolitics. I argue that Abulhawa uses the genealogical method to trace the lineage and experiences of the Abulheja family through generations. This produces the textual reader as a witness to the contradictions of collective memory. (© CRCL/RCLC)[25]

Finally, the chronotope of walking and returning is used by critics to analyze the text. However, I use the chronotope of time to “for a more nuanced analysis of the text: one that takes into account the alienation felt by the internal exile in Palestine...[and to illustrate how the] reader is produced as a witness” to Abulhawa’s text as a form of resistance (Ali, “A Parrhesiastic Narrative” © CRCL/RCLC).[26]

Palestinian dispossession is portrayed across three levels which contradict “collective memories’ claims...portray that not applying a genealogical method to textual analysis of internal exiles leads to an unethical reading that fails to consider all that has been erased in order to create the dominant narratives” (Ali, “A Parrhesiastic Narrative” © CRCL/RCLC).[27] For example, in the novel’s opening (3) the time between the present (1941) and the future of winds, lands being taken, and the birth of the novel's protagonist “is stretched in

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this opening to establish the method of the text, which Wai Chee Dimock would consider *deep time*" (Ali, "A Parrhesiastic Narrative" © CRCL/RCLC).[28] Deep time is "a temporal length added to the spatial width of the planet" (Dimock, *Through Other Continents* 23; 73). In "A Parrhesiastic Narrative" I argue:

> The organizing principle that establishes the lack of hope for a future is the narrative shift from present to future – carried out by the shift from a limited narrator to an omniscient. The Palestinian collective memories presented in the text are "fragments of individual stories" which, strung together, "register their losses yet their ownership of the dispossessed land" (Salam, "The Burden" 37). Abulhawa, through languages, cultures and "geographies of the other," depicts exile and dislocation "and voices their [the Palestinian] struggle against the occupation of their homeland" (Abu-Shomar, "Unreconciled Strivings" 102). (© CRCL/RCLC)[29]

Frantz Fanon's work on looking/imagining across the border can help us understand the contrast between Palestinians' past memories and present realities. The physical manifestation of colonialism is illustrated through the colonized space: urban spaces created by colonizers that are separate from the colonialist's living space. These spaces are underdeveloped and urban. The contrast between the homeland Palestinians once had, and the land they now live on becomes the ultimate space of desire: where the longing is now to supplant the individuals who have stolen what was once their land. This, Fanon argues, is a psychological imperative in colonial experience. The subsections in this chapter, "Dispossession from land," "The Eradication of Families" and "Wiping out the Individual," portray the physical and emotional manifestation of

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colonialism: where land, families, and individuality are torn apart, displaced and ultimately alienated.

Dispossession from Land

"The Great Rupture"

Palestine, or "The Land of Israel," stretches over an area "demarcated by the British as Palestine in 1921" (Yiftachel, "Territory as the Kernel" 216). Over the years, the people and the land have been subjected to several national and religious claims until the shape and geography have altered dramatically over 100 years (Yiftachel, "Territory as the Kernel" 216). Amidst this tumultuous relationship, the citizens present on the land get overlooked. The connection between Palestinians and their homelands is inseverable as Darwish, in an interview with Helit Yeshurun, states,

> In my situation, there are no essential differences between the story of my childhood and the story of my homeland. The rupture that occurred in my personal life also befell my homeland. Childhood was taken from me at the same time as my home. There is a parallelism and a unity in the tragic aspect of the matter. In 1948, when this great rupture of ours took place, I jumped from the bed of childhood onto the path of exile. I was six. My entire world turned upside down and childhood froze in place, it didn't go with me. ("'Exile Is So Strong Within Me, I May Bring It to the Land'" 48)

Applying Dimock's method of deep time to Jenin's text reveals an organization classified through the chronotope. All that occurs on one side (one's personal life) is also felt by the other (one's land). This is illustrated in the opening pages of Abulhawa's novel under "Harvest." Here, the opening chapter sets the stage for a Palestine before *Al-Nakba*. The image of Palestine with people contradicts the argument that Palestine is a country without a people for a people without

a country. The grand narratives push aside these narratives: the memories, which we will see at the end of this section, are buried alive to make a *vacancy* for another group.

Keeping in mind the way Abulhawa seamlessly waves nature with her characters, the textual reader is produced as a witness to how language, in its syntax and diction, can illustrate how individuals' national pride resides in the land they inhabit. To better understand how the land is fused with the citizens, similar to how Dastaguir reconciles his relationship with his land, it is critical to consider the following passage from the novel. The year is 1941:

> Yehya paused to massage a crick in his neck. *It's nearly noon,* he thought, noting the sun's approach to zenith. Sweat-drenched, Yehya stood on his land, a sturdy man with a black and white keffiyeh swatching his head, the hem of his robe tucked in his waist sash the way of the fellaheen. He surveyed the splendor around him. Mossy green grass cascaded down those hills, over the rocks, around and up the trees. The sanasil barriers, some of which he had helped his grandfather repair, spiralled up the hills. Yehya turned to watch Hassan and Darweesh, their chest muscles heaving beneath their robes with every swing of their sticks to knock the olive loose. *My boys!* Pride swelled Yehya's heart. *Hassan is growing strong despite his difficult lungs. Thanks be to Allah.* (4)

Palestine, before the 1948 *Nakba,* was green, lush, and beautiful. It was a land where citizens thrived and raised their families with a deep appreciation and connection to their land. Yehya's sense of time is marked by the sun; his resistance to the heat is presented by the norms of his culture – the kaffiyeh, the robe, the sash, the way of the fellaheen. The diction deliberately exiles the textual reader unfamiliar with the Palestinian culture: the reader is confronted with words missing from the dominant discourse that chooses to dismiss Palestinian culture. Words like "fellaheen" and keffiyeh are woven into the narrative as resistance. The keffiyeh, in particular, is

part of much Western discourse around frameworks of politics, fashion, and terrorism. Evan Renfro, in "Stitched together, torn apart: The keffiyeh as a cultural guide," quotes critics discussing the keffiyeh in Western discourse: "The keffiyeh-wearing Westerner can simultaneously signify a consumerist form of global chic and a progressive opposition to imperialism" (572-3). The keffiyeh soon became a symbol of Palestinian rights and national identity (Renfro, "Stitched Together" 573). The meaning of the Keffiyeh is as follows:

> [T]he olive-leaves pattern represents perseverance, strength and resilience. The fishnet pattern represents Palestinian fishers and the people's connection to the Mediterranean. The bold pattern represents trade routes with neighboring merchants of Palestine…Today, the keffiyeh has been adopted globally by individuals, activists, and organizations to support the Palestinian cause. (Haddad et al. "Symbols of Palestine")

The Western rhetoric, however, through the press, has constantly associated the keffiyeh with terrorism for political goals: to ensure that the keffiyeh, a symbol of solidarity, national pride, and rights, is "quashed before it can become" (Renfro, "Stitched Together" 576). It is another tool used to create rigid boundaries of 'us' versus 'them' as seen in *Two:* physical markers are used to rank and make the other killable. The insertion of the keffiyeh on a Bedouin in/on his land serves two purposes: to reclaim the symbol of national identity and to include it in discourse.

"The Palestinian "narration" of nationness . . . has been a narration of the relationship of communities and peoplehood to the land, a narration of the place and its formation and reformation in the Palestinian cultural imaginary in the face of the Jewish nationalist project in Palestine," writes Nasser Abufarha in "Land of Symbols: Cactus, Poppies, and Olive Trees in Palestine" (344). The disintegration of land in the first chapter traces the way bombs began to

destroy society and the land. One of the first instances is the mention of olive trees "shedding their silver-green color" as a bomb explodes in the near distance (Abulhawa 21). On the one hand, olive trees are the foundation of Palestinian society and land; on the other hand, they are the tools of war. Olive trees are a feature of the landscape in the West Bank, which contrasts with the "orange trees that are prominent in the coastal areas from which the majority of exiled Palestinians came" (Abufarha, "Land of Symbols" 353). Olive trees date back to 8,000 BC in Palestine, and its citizens draw connections between "their ancient presence in Palestine and that of the ancient olive tree rotted in the land of Palestine" (Abufarha, "Land of Symbols" 353). Harvesting and traditional farming practices maintain olive orchards. They are commodities of the West Bank and symbols for the "Palestinian nation rooted in the land of Palestine" (Abufarha, "Land of Symbols" 344). This is illustrated in the way Hassan, amidst the news of the Zionist's aim of making a Jewish state, considers how the harvest will help his father. The land here serves as a source of hope and relief. It also serves as one of the attachments of the "core of their being" and why they choose to defend, as Abulhawa's narrator states, and seek to keep their village.

Yehya, Amal's grandfather, represents the pain felt by individuals who have been displaced from their lands. As Payel Pal discusses in "Nostalgia, Identity, and Homeland," Yehya could not overcome the pain of alienation and was immersed in a "Web of memories, that though tormenting, brought him the will to live" (52). This is illustrated in the scene in which, after years in the camp, Yehya travels back to Ein Hod and cries out, "The terrain is in my blood!" once again establishing his connection with the land, "I know every tree and every bird. The soldiers do not" (Abulhawa 44). Pal argues that Yahya represents the first-generation Palestinian Arabs whose subjectivities were entwined with Palestine's territorial and cultural

landscape (“Nostalgia” 52). Furthermore, the love for the homeland is also present in the novel through death. When Yahya's body is being cleaned for burial, the family finds three olives in his hand and figs in his pockets (48). His death is mourned “with a celebration of his life and his final bravery and love of the land” (48). Even in death, Abulhawa portrays that Palestinians cannot be separated from their land to the reader.

Solidarity for a Land Renamed

The fate of “Ein Hod” is “joined with that of some twenty thousand other Palestinians who still clung to their homes” (27). The textual reader is produced as a witness to the solidarity of the Palestinian struggle: no Palestinian is an island on their own, even as Palestine was renamed to Israel and destruction of lands continued.

The narrator depicts a scene of destruction on July 24: Israel launched a “massive artillery and aerial bombardment of the villages” (28). As discussed in further detail in “A Parrhesiastic Narrative”:

> While the Associated Press focused on the macro (on Israel violating the Palestinian truce by launching an unprovoked attack), the narrator shifts its focus to the micro to the “bombs [that] rained as Dalia ran from shelter to shelter with terror-stricken Yousef and a screaming baby Ismael. The village was ruined, and Dalia lost all but two sisters that day. The father who had burned her hand lay charred in the same town square” (28). The second-generation Palestinian Dalia is not given a chance by the narrator to mourn. The sentences in this scene are long and exhaustive. They depict image after image as one would survey a scene of mass destruction: a burnt and lifeless land lay ahead of Dalia as she concentrates on the most mundane items: an itch behind her left knee, an itch for which she could not find herself willing to reach. This encourages the textual reader to

> connect the land to the people's lives: other survivors, the narrator reports, "roamed in a wordless haze. It was a rotten quietude, devoid of fury, love, despair or even fear. Dalia surveyed the land, burnt, lifeless" (29-9). Here, the quietude of the destruction is connected to the silence of the lifeless land: both villagers and land have been hazed to the ground. (© CRCL/RCLC)[30]

A Myth: The Vacant Land

The myth of vacant land is a trope used by the colonizer to ethnically cleans the native population and populate it with settlers. According to Césair, the colonizer disrupts the natural economies "harmonies and viable economies adapted to the indigenous population," including destroying crops, bringing forth malnutrition and "agricultural development oriented solely toward the benefit of the metropolitan counties" (*Discourse on Colonialism* 43). In a statement that echoes across all three spaces of destruction in this project, Césair asserts that "They [the colonizers] pride themselves on abuses eliminated" (*Discourse on Colonialism* 43). The systemic removal of Palestinians from Palestinian land extends to the destruction of infrastructure needed to rebuild and sustain the economy and is illustrated in the following chilling passage "that binds the past to the present and leaves little hope for the future" (Ali, "A Parrhesiastic Narrative © CRCL/RCLC):[31]

> So it was that eight centuries after its founding by a general of Saladin's army in 118 A.D., Ein Hod was cleared of its Palestinian children–*children of the land.* Yehya tried to calculate the number of generations who had lived and died in that village, and he came up with forty. It was a task made simple by the way Arabs name their children to tell the story of their genealogy, conferring five or six names from the child's direct lineage in

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> proper order. Thus, Yehya tallied forty generations of living, now stolen. (Abulhawa, "*Mornings in Jenin*" 35)

In "A Parrhesiastic Narrative" I discuss the importance of this passage by emphasizing the occupation of "a society living and thriving under the rain" were erased by individuals who would "settle in the vacancy and proclaim it all–all that was left in the way of architecture, wells, flowers and charm–as the heritage of Jewish foreigners arriving from Europe, Russia, the United States, and other corners of the globe" (Abulhawa, *Mornings in Jenin* 35). Here, "two narratives confront the textual reader: the stories of generations of families whose lives have been "imprinted" into the land; and the stories that will flow from now: of the families freshly arriving to claim the *vacant* land as their own" (Ali, "A Parrhesiastic Narrative" © CRCL/RCLC).[32] As the narrator states: "Palestine fell from the calendar into exile, ceasing to reckon the marching count of days, months, and years, instead becoming an infinite mist of one moment in history" (35). Thus, "as the nation is blotted out, so are the collective memories of those who inhabited that land... the Zionist movement's emphasis on Palestine as "a land without people, for a people without land" (Said, *The Question of Palestine* 9) is rebutted the novel" (Ali, A Parrhesiastic Narrative" © CRCL/RCLC).[33] Fanon argues in *The Wretched of the Earth*, the colonizer not only starves the indigenous of "bread, of meat, of shoes, of coal, of light" (390) but also brings "violence into the home and into the mind of the native" (38). Thus, Fanon ties colonialism to physical and psychological impacts on the internal exile.

The Eradication of Families

<u>Disrupted Lineages</u>

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Palestinians are systemically disposed from their lands and their families. This displacement leads to alienation from oneself. In "A Parrhesiastic Narrative" (© CRCL/RCLC) I argue that "collective memories used to advocate for a hopeful future fall short when Palestinian children, such as Ismael/David, are alienated from their roots. Ismael is kidnapped by an Israeli soldier and raised as Arab-hating Jewish Israeli David."[34] The narrator depicts the moment in which Ismael is kidnapped in the following passage:

> An instant can crush a brain and change the course of life the course of history. It was an infinitesimal flash of time that Dalia would revisit in her mind, over and over for many years, searching for some clue, some hint of what might have happened to her son. Even after she became lost in an eclipsed reality, she would search the fleeing crowd in her mind for Ismael. (32)

The narrator weaves the "minute Ismael is lost with the trauma that Dalia lives with for the rest of her life: the pain of losing her child, of not knowing what happened to him, *where* he went" (Ali, "A Parrhesiastic Narrative" © CRCL/RCLC).[35] The Arabic ("Ibni! Ibni!") precedes the English ("*My Son! My son!"* alienating the reader, from its place of authority (Ali, "A Parrhesiastic Narrative" © CRCL/RCLC).[36]

As analyzed in "A Parrhesiastic Narrative" a narrative shift occurs as "the narrator shifts from third-person to first" (© CRCL/RCLC). This shift indicates to the presence of an additional voice:

> Giving the textual reader both worlds: the omniscient narrator and the limited character [Dalia's]. Dalia's perspective follows the narrators without an introduction of the new

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speaker. The result is two voices that illustrate the same scene: as Dalia's thoughts describe the scene more personally as she searches for Ismael in her thobe, the narrator depicts the scene objectively and states, "Her son was gone." [37]

Intertwined Narratives: Holocaust and *Al-Nakba*

Through David, Abulhawa sheds light on two critical points of interest in the Palestinian-Israeli discourse: the relationship between the Holocaust and *Al-Nakba* and the displacement of children. The Holocaust, understood from the Palestinian perspective, is connected to *Al-Nakba,* where both are "a casual continuum: The European events were the trigger for large number of Jews coming to Palestine and the Zionist settlements, which ultimately lead to the Nakba" (Fischer, "Entangled" 698). Jolanta, David's mother, is shaped by the Holocaust. Her past trauma impacts her present situation with David. While she did not want David to join the army, neither she nor David had a choice: "Every Jew had a national and moral duty to serve" (Abulhawa 94). Critics argue that through Jolanta, Abulhawa creates a "disruptive empathy, as a national narrative that upholds continuing victimhood is challenged" (Fischer, "Entangled" 702). David, with a scar he got before he was separated from his biological mother, grows up with the Holocaust as a "family memory" – this memory, however, is not his, nor does it belong to his biological family. Abulhawa blurs the line between family histories until the textual reader is made aware that many children of war are unaware of their roots as displacement tears them from their families.

David serves in the Occupied Palestinian Territories, and the Holocaust impacts how he sees the world. For example, when David comes face-to-face with Yousef, the encounter is violent: David beats Yousef because he is informed and taunted by his fellow soldiers that

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Yousef, the Arab, looks like his twin. While the textual reader knows that Yousef and David are biological brothers, David cannot fathom the reality as he questions, “Is it possible they captured a Jew by mistake? A Jew who is related to me? A Jew who came to Palestine without knowing his relatives had also survived? (Abulhawa 100). Fischer argues that at this point, *Al-Nakba* is not part of “David’s cultural archive–collective memory and its role in the present are tied only to his mnemonic group . . . ‘survival’ can only refer to the Holocaust” (“Entangled” 703). Here, I argue, the textual reader of world literature studies is encouraged by the writer to consider how the systems of knowledge that Abulhawa creates for the textual reader extend beyond that which is written: forever out of reach for the reader. Thus, an unethical reading of this scene would render David irredeemable. However, by considering the network he belongs to and the cultural memory he is fed, the textual reader can understand that as his fear of the unknown grows, his actions turn vicious. David is illustrated with empathy as his “familial legacy is shown as a burden driving his actions in the present” (Fischer, “Entangled” 703).

In the chapter titled “The Brothers Meet Again,” David and Yousef are brought face-to-face a second time at a checkpoint. The checkpoint resembles the panopticon: a watchtower with an Israeli soldier watching from the top and four on the ground as Palestinians approach the checkpoint with IDs and permission slips. David is encouraged by a soldier who, the narrator states, “was a corpulent New Yorker whose family had immigrated to Israel” (105). “Come see this son-of-a-whore Arab. He looks like your fucking twin!” these words brought dread to David: Jolanta’s butterfly wings fluttered in his belly; “Moshe’s [his dad] demon breathed down his neck. The secret he did not know, did not want to know, had followed him and he hesitated before getting out of the jeep” (105). Separated by the army that David now served for, David and Yousef are mirror images of one another: same angles of their jaws, “the same dimples on

their chins, the same fullness in their lips" (105). However, while the textual reader knows they are biological brothers, David does not. The narrator states that this produces the reader into a place of knowledge that the character does not want to know. Here, the novel acts as a place of convergence for the textual reader to witness the brother's reunion–no matter how violent. The text operates as a place of homecoming: both brother's thoughts are placed in the same sentence, allowing the textual reader to witness their reunion, "Their stares bulged with questions–*Who the fuck are you, Arab? --How did you become a Jew, Ismael?* --and in the air hovered a secret David did not want to know" (105). Years later, when Amal asks David why he beat Yousef at the Bartaa checkpoint, David confesses that it was the "urge to impose itself for the sake of imposition. The elixir of the unopposed force and the daredevil thrill of impunity" (266). It was illogical, states David, the ability to have total power over another and the fear that he might be an Arab.

Reconciling Histories: Empathy Across Narratives

Amal and David meet 50 years later in a moment which Fischer argues illustrates Abulhawa's disruptive empathy: "For the Palestinian woman [Amal], learning that an Israeli soldier stole her brother to ease his wife's Holocaust-induced suffering has a reconciliatory effect. Putting the story together helps Amal to come to terms with her history" ("Entangled" 704).[38]

As analyzed in "A Parrhesiastic Narrative" (Ali © CRCL/RCLC) David's dad, Moshe, conveyed the truth of Davi's past in a "a dying man's confession" (Abulhawa, *Mornings in Jenin*

[38] Refer to my forthcoming publication "A Parrhesiastic Narrative: Troubling Collective Memory and Re-Imagining the Past" in the *Canadian Review of Comparative Literature* for a detailed explanation of the ways in which Abulhawa connected personal history, the Holocaust, and the *Nakba*.

255).[39] A confession in which he illustrates the ways in which the kidnapping of a young Palestinian Boy (Ismael/David) haunted Moshe for years to come. According to Moshe:

> 'Mercy was a luxury we could not afford,' Moshe had said. He had described the faces that haunted him. 'Too many, my son.' The Arab woman whose ankle bracelets had chimed when she served him lamb. How he had learned to love her Arab child and had turned to drink to hush her cries of "Ibni, ibni,' that remained as clear to him as on the day he had seized her son from her arms. (277)

For David, however, "to learn that his very existence was the fruit of Arab love; that his first breath had waited him at the arch of an Arab woman's womb; that his first milk had come from her breasts; and that the first to love him had been Arabs" was catastrophic to his identity (Abulhawa, *Mornings in Jenin* 255). The opposites (Arab and Jew) now run parallel in discourse and "intersect" in David (Ali, "A Parrhesiastic Narrative" © CRCL/RCLC).[40] These opposites run parallel in discourse. However, here, in David, they intersect.[41]

Upon meeting Amal for the first time, David "looked on in silence at the proof of what Israelis already know; that their history is contrived from the bones and traditions of Palestinians (263). I argue in "A Parrhesiastic Narrative" (© CRCL/RCLC) that David is constructed as an Other to Amal's family and her history: "He had not been Ismael for fifty-three years" (Abulhawa 262). "Melancholy, misplaced identity, and family traces allow Amal to speak to David and put her hatred aside for a minute to hear the answer to: Why did he hurt Yousef?" (Ali, "A Parrhesiastic Narrative" © CRCL/RCLC) David, in response, states: "There is no reason or logic. I was twenty years old, and they gave me total power over other human beings, Amal. I

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was angry. Somehow I knew he was connected to the secret I knew my parents harbored. And somewhere inside, I feared I might be an Arab" (266). [42]

I argue that "David is still connected to Amal at the end through a series of networks that remain incomplete and urge the empirical reader to consider how collective memories for children of war are not as straightforward as the nation shows them to be" ("A Parrhesiastic Narrative" © CRCL/RCLC).[43] When David asks Amal if he is still an "Abstraction," she replies, "I don't know," but thinks to herself:

> *Of course not. You and I are the remains of an unfulfilled legacy, heirs to a kingdom of stolen identities and ragged confusion.* In the complicity of siblinghood, aloneness and uprootedness, Amal loved David instinctively, despite herself and what he had done or who he had become. She ached to gather him in an embrace and absolve the pangs of consciousness that tormented him. She wanted to fill a seat at his table and share his loneliness. (270)

As I explain in "A Parrhesiastic Narrative" losing Yousef to war, "Amal is given a second chance to fill the loneliness through David," a brother who "had grown up in a different world only a few geographical miles from Jenin" (Abulhawa 271). However, the question remains: "How can the reader reconcile Jolanta's love for David with her actions?" ("A Parrhesiastic Narrative" © CRCL/RCLC).[44] A possible answer I propose is:

> For the narrator, *"Love cannot reconcile with deception*" (275). Perhaps the purpose is not to reconcile, for the reader cannot take on that responsibility. To be a reader of this text then means to consider the networks that run in this text: the way the Holocaust and

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> *Al-Nakba* intersect and continue one from the other, the way David's confused roots dangle him on the borders of two cultures and religions. It is an in-between the textual reader must be accepting of and is made to accept through the narrative techniques of Abulhawa. ("A Parrhesiastic Narrative" © CRCL/RCLC)[45]

Wiping out the Individual

Resisting Erasure: Nostalgia and Memories

Amal was born after *Al-Nakba.* She represents the second-generation Palestinian Arab refugees for whom "Palestine as 'homeland' relies extensively on culture memories and imagination" (Pal, "Nostalgia" 53). Growing up, Palestine for Amal was built up in her "young mind, one tree, one rosebush, one story at a time" (Abulhawa 64). Thus, Amal's resistance to the occupation is formed firstly through the stories of collective memories passed down in her family. Collective memory, as critics state, is "the active past that forms our identities" (qtd. in Pohn-Lauggas, "Memory in the Shadow" 182). However, while these memories create resistance, they also alienate Amal from the collective memories built through the land before *Al-Nakba.* Although critics categorize Amal's life into three categories regarding her progress in the novel, I argue that Amal's character development occurs through alienation at three stages. Critics argue that her life can be categorized through pre-*Nakba*, dispersed life in the West Bank and surrounding Arab countries, asylum, and the promise of an "auspicious life in America" (Abu-Shomar, "Unreconciled" 108). I argue that Amal's life can be analyzed through three stages of alienation: her childhood – alienated from her family –her life in America after she won a scholarship, and after the massacres of Sabra and Shatila. Death and trauma isolate Amal from her land, family, and herself. This occurs, I argue, until she can live with that which makes her

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uncomfortable: difference, when Amal can turn to herself in acts of positive recognition and accept all the different parts of herself–the child of parents who first-hand endured *Al-Nakba,* the young adult trying to fit in American life, and the mature adult whose outlook on life has been shaped by the politics and tragedies that her family has been destroyed by, she stops trying to gain validation from the West.

Not being able to reconcile the memories of her elders in Palestine with her life in America further isolates Amal. Maria Pohn-Lauggas in "Memory in the Shadow of a Family History of Resistance," argues that family memory and national memories are "forms of collective memory, and the family memory is a typical case of memory involving several generations" (182). Amal's connection to these memories in her adult years comes from nostalgia, as critics such as Pal analyze. I argue that this nostalgia is a form of writing in resistance by Abulhawa to the collective memory that Israel imparts to its citizens—one devoid of the personal and ancestral roots of Palestinian communities. Through memories of the past and the stories her father shared with her, Abulhawa cultivates an alternative collective memory of what happened before *Al-Nakba*, how it impacted Amal's family, and how she now sees herself. Who is the "we" of this collective memory? Abulhawa, through nostalgia, argues that Amal's individuality is connected to the collective memories of her family's displacement. This collective memory, however, serves as a form of alienation for Amal, while it serves as a form of resistance for her family, as she attempts to navigate the part of her life that is separate from her family, country, and past. When Amal can accept her family's collective memories, she can find solace in who she is. Thus, the attempt to erase her individuality as a Palestinian by erasing her connection to her family to create an individual who has no roots in her Palestinian lineage is denied by Abulhawa in this text.

Amal's name means 'hope' in Arabic, but she insists on pronouncing her name as "Amaal" to "stress the plural meaning of hope" (Abu-Shomar 109): "We named you Amal with a long vowel because the short vowel means just one hope, one wish" states Amal's father. For his family, Amal represents all of their "hopes": "We put all of our hopes into you [Amal]. Amal, with the long vowel, means hopes, dreams, lots of them" (72). By internalizing hope through the memories of her past, Amal can escape her "tragic condition" and "remove the stain of exile and dislocation" (Abu-Shomar, "Unreconciled" 109). Amal's father, Hassan, instilled in her the power and importance of education as a child. According to her, "Baba said the land and everything on it can be taken away, but no one can take away your knowledge or the degrees you earn" (67). This "consciousnesses" and love for education remains with Amal and travels with her "across the far distance to New York, through which she feels her 'father's passion, his losses, his heartaches, and his love imparted to her in their totality" (Abu-Shomar, "Unreconciled" 108). Critics argue that it also answers Amal's basic existentialist question and allows her to "delineate" a hope to restore her family that is fragmented, dispersed and lost (Abu-Shomar, "Unreconciled" 108).

Amal feels alienated from her mother growing up. It is not until she is older that she can look back at her mother's life and reconsider her thoughts: "When I was young I thought her cold. But in time I came to understand that she was too tender for the world she'd been born into" (273). Ama's mother, Dalia, undergoes great hardships: before she is married, her father burns her hand in the middle of the village as a punishment for Dalia's insolence and stubbornness; at *Nakba,* Dalia loses her baby son, Ismael; she outlives her husband and lives with the fear of losing the rest of her children every day. Dalia is a stoic mother, "communicating the demands and tenders of motherhood with the vicarious tempers of silence. Against this quiet detachment,

the girl [Amal] offered fits and petulance, mixed with bursts of kisses and feverish need meant to provoke her mother" (Abulhawa 52). Memories of her parents, her childhood, sitting with her dad, and the love for the poetry of Abu-Hayyan, Khalil Gibran, al-Maarri, and Rumi, although Amal did not "Always understand what they wrote," served to be "hypnotic." Through their verses, she felt her "Father's passions, his losses, his heartaches, and his loves," which would one day, decades later, provide her with comfort in the "bleak early hours of a Pennsylvania February" (Abulhawa 61). This, I argue, is Amal's attempt at connecting with poetry and the works of those who understand what it is to live in exile. A homecoming Said would appreciate.

Referring to Guha's notion of *now,* we can further analyze the intensity with which Amal searches for the histories of her community in the works of national literature. Guha states that a community's *now* is not merely a series of identical moments arranged together similarly; instead in addition to its alignment, what sets the community apart from others is the "moment of time" it experiences that is "necessarily different from that of any other" ("Migrant's Time" 158). Said's text provides an alternative avenue to examining this necessarily different moment in time. According to Said, although Faiz's closest friends were Palestinians who were exiled from their homelands, he "sensed that although there was an affinity of spirit between them, nothing quite matched—language, poetic convention, or life-history" ("Reflections on Exile" 174-5). Palestinians have been exiled, displaced, oppressed, and persecuted in their homelands, but their experience, their *now*, will necessarily be different from that of any other persecuted community's. "How, then, does one surmount the loneliness of exile without falling into the compassion and thumping language of national pride, collective sentiments, group passions?" asks Said ("Reflections on Exile" 177). Silence greets Said, on the other side, for "these are questions that cannot ever be fully answered because each assumes that exile and nationalism

can be discussed naturally, without reference to each other" (Said, "Reflections on Exile" 177). Here, there is discontent within the community's *now*: a *now* that is battling between exile and nationalism and a *now* that is, in actuality, best represented with reference to both the national and the exilic. Both nationalism and exile encompass the "collective sentiments [and] the most private emotions," and language fails to speak for this experience adequately (Said, "Reflections on Exile" 177). Thus, when an exile encounters another who has access to a language their *now* resonates, coincides, and connects with, it can speak to the *now* of an exile that is cut off from its homeland and urgently trying to "reconstitute [its] broken lif[e]" (Said, "Reflections on Exile" 177). Thus, poetry and literature provide comfort for the (internal) exile.

Between Worlds: Identity in Diaspora

Amal's time in America "is coloured in two strokes: assimilation and alienation. While she tries to assimilate into American culture and even changes her name to Amy, she finds it difficult to forget her past (Pal, "Nostalgia" 53). This represents how hope in the face of forgetting the past is futile' (Ali, "A Parrhesiastic Narrative" © CRCL/RCLC).[46] As defined in "A Parrhesiastic Narrative" (© CRCL/RCLC) as per Hannah Arendt:

> Refugees lose three main things as they leave their point of origin: home (familiarity with daily life), occupation (confidence of being "of some use") and language ("the naturalness of reactions, the simplicity of gestures, the unaffected expression of feelings"), Amal while losing these things is still able to keep a grip onto who she is after a while through memories of her homeland (Arendt, "We Refugees" 264). [47]

Amal's journey in the chapter entitled "El Ghurba *(state of being a stranger)*," begins wit her feeling inadequate: "floundered in that open-ended world, trying to fit in" as a coloured person

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with an accent. Statelessness, she states, clung to her like "bad perfume and the airplane hijackings of the seventies trailed [her] Arabic surname" (Abulhawa 169). Her past continues to internally exile her in the present. "It is not until she can let go of her past–of the culture that frowns upon dating men, of drinking, and empty herself of her collective past that she can create a new "unclassified Arab-Western hybrid, unrooted and unknown" (Ali, "A Parrhesiastic Narrative" © CRCL/RCLC; Abulhawa 173).[48] According to Guha, in colonial India, the "peasant' comes to know himself by a "diminution, if not negation, of those of his superiors" (*Elementary Aspects* 18). Similarly, Amal's self-identity is composed by all that she and her culture is/are not. According to Fanon, the colonized is the victim of "material domination" that produces a psychic occupation: the black child subjectively adopts the white man's attitude…a way of thinking and seeing that is basically white forms and crystallizes in [him]" (*Black Skin White Masks* 126). Thus, for Fanon, "a normal black child…will become abnormal at the slightest contact with the white world" (*Black Skin White Masks* 122)

I argue that "the hyphen in Arab-American remains a stark reminder of the culture prior to the host's: the Eastern before the Western; the Palestinian side resided within Amal before the American took root" ("A Parrhesiastic Narrative" © CRCL/RCLC).[49] Amal, the hyphenated American, feels like a betrayal to her family "or worse, [to herself]" (Abulhawa 174). Society, as per Arendt, impacts and shapes identities. This I argue:

> Alienates Amal as her accent and her skin colour work as markers of discrimination in society until she can find her place in West Philly, where she was considered "beautiful, not different" and where her accent was "not a call for mistrust" (Abulhawa 177-8). Here she was "Amy" – "Amal without the hope. [She] was a word drained of its meaning. A

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> woman emptied of her past" (Abulhawa 178). She was Amy: a name that discarded the baggage and memories that came with Amal. However, no matter what "facade" Amal bought the narrator states that she belonged to "that Palestinian nation of the banished to no place, no man, no honour. [Her] Arabness and Palestine's primal cries were [her] anchors to the world. And [she] found [herself] searching books of history for accounts that matched the stories Haj Salem had told" (Abulhawa 179). ("A Parrhesiastic Narrative" © CRCL/RCLC)[50]

Amal is constantly searching for herself and her culture, similar to the ways in which Fanon argues colonialism, "is a systematized negation of the other, a frenzied determination to deny the other any attribute of humanity…forces the colonized to constantly ask the question: "Who am I in reality?" (*The Wretched of the Earth* 182). Colonial trauma, thus, is a product of "material and psychological non-recognition" (Dalley, "The Question of "Solidarity" in Postcolonial Trauma Fiction" 376).

As further discussed in "A Parrhesiastic Narrative"(© CRCL/RCLC): "Critics argue that Amal's diasporic conditions "create the necessary conditions for critical praxis...[I argue] Abulhawa reconfigures Amal's exilic consciousnesses through a 'discursive set of fragments simultaneously sourced from the present as well as from the past' (Abu-Shomar, "Unreconciled" 111)."[51] As seen through the visit of Amal to her family village years later, "Palestinians in diaspora contest and redefine cultural identity and "national space when it comes to the narration of their nation" (AlJahdali 227)" (Ali, "A Parrhesiastic Narrative" © CRCL/RCLC).[52]

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[50] Use of this material is by permission of the copyright holder, © CRCL/RCLC. Refer to my forthcoming publication "A Parrhesiastic Narrative: Troubling Collective Memory and Re-Imagining the Past" in the *Canadian Review of Comparative Literature* for a detailed explanation of how Abulhawa resists erasure through an insistence on existence.

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Empirical Empathy: The Eyes of a Kin

Nations are guilty of erasing civilian individuality in order to paint a "hopeful future" that is more aligned with their agendas. As analyzed in "A Parrhesiastic Narrative" (© CRCL/RCLC) I analyze how in the chapter titled, "Pity the Nation: 1982," Abulhawa illustrates the heartbreaking scene of destruction in the refugee camps of Sabra and Shatila, "where Fatima and Falasteen slept defenselessly without Yousef" (223) through the lens of two perspectives and two spectators: the "one the nation will remember (Ariel Sharon's army) and the one that impacts the civilians (citizens lying defenceless)." The massacre of Sabra and Shatila is presented "not through the narrator's words but rather through the reports of the Western journalists 'that entered the camp and bore witness' (Abulhawa 224)" ("A Parrhesiastic Narrative" © CRCL/RCLC).[53] Transferring the textual reader to the ground level and producing the reader in the position of a "witness' account of the bloodshed – while keeping in mind that Amal, the character, is also reading and reacting to this story for the first time" the novel portrays the massacre in which on "September of 1982, thousands of innocent refugees were slaughtered in a massacre which lasted several days. 'Their only 'crime' was that they were Palestinian or, in the case of many poor Lebanese Shiite refugees from South Lebanon, thought to be Palestinians' (Al-Shaikh, "Sabra" 57)" ("A Parrhesiastic Narrative" © CRCL/RCLC).[54] The novel does a phenomenal job of illustrating the dichotomy. For the textual reader encountering the massacre these are depictions of strangers, however for Amal, a Palestinian living in the diaspora this is her family. This technique I argue "is a narrative tool used to urge the empirical reader to change

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the lens through which it regards these news reports: to switch the perspective from an unempathetic reader to a concerned loved one" ("A Parrhesiastic Narrative" © CRCL/RCLC).[55]

The textual reader is produced to witness Amal's voice and perspective through italics—her intervention, I argue, to the objective lens of the outsider narrating the story as she encounters her family's remains. In "A Parrhesiastic Narrative I argue":

> After Fisk reports that babies were tossed into the garbage alongside U.S Army ration tins, medical equipment and empty bottles of whiskey, Amal's thoughts intrude on the textual reader: *"Did I know those women or those babies? How many of the children had been my students? … How does an Israeli soldier, a Jewish man, watch a refugee camp being transformed into an abattoir? Fatima. Falasteen*" (Abulhawa 225). Amal is confronted with the fate of Fatima and her friends–the friends who opened their arms to her when she visited. She comes across the photo in the Arab press and first recognizes the "woman's pale blue dress. *Fatima's favourite dishdashe, worn thin in nearly two decades of use*. The curly-haired little girl behind her was my niece. *Falasteen*" (Abulhawa 226). Abulhawa uses the italicized text combined with the regular to contrast the two ways the news is reported: from an outsider's perspective to a loved one, from the textual reader's to Amal's. While the empirical reader would merely see a woman–for Amal, it is her sister-in-law in her favourite blue dress. Thus, Abulhawa contrasts these two perspectives to urge the empirical reader to stop erasing the subjectivities of those it encounters. (© CRCL/RCLC)[56]

The purpose for the world literature reader and critic is to emphasize that the future "cannot be considered hopeful if it continues to disregard all those whom the press has discarded" ("A

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Parrhesiastic Narrative" © CRCL/RCLC).[57] While the political leaders are applauded for their invasions, the civilians lay on the very earth they called home in a pile of ashes—their voices and perspectives muted and as portrayed before, "herein lies the dangers of collective national memory: an urge to erase in order to create; a push to discard those who have been displaced from their lands, families, and selves" ("A Parrhesiastic Narrative" © CRCL/RCLC).[58]

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Concluding Perspectives: Erasure and Assertion

In "Chronic Trauma, (Post)Colonial Chronotopes and Palestinian Lives," Lindsey Moore and Ahmad Qabaha discuss the (lack of) international recognition of Palestinian trauma: while the trauma of *Al-Nakba* of 1948 is the "cornerstone of collective Palestinian struggle for self-determination," dominant Israeli versions of history "obstruct Palestinian counter-representational effort to make their trauma visible" (14). It is not, as the authors argue, about who "has the loudest voice…most powerful political and economic backing. Nor is the problem confined to the progressive disappearance of Palestinian land or viable *habitus*" (Moore and Qabaha, "Chronic Trauma"14). Instead, the crux of the issue lies in the "deferred acknowledgement of Palestinian trauma as a political and ethical imperative" (Moore and Qabaha, "Chronic Trauma"14). Suffering cannot be measured "and therefore discourses on suffering become a matter of the personal outlook and biases of scholars, editors and publishers within the genre [of trauma]," argues Rosemary Sayigh in "On the Exclusion of the Palestinian Nakba from the "Trauma Genre" (52). As discussed in "A Parrhesiastic Narrative":

> An analysis of the ways in which Abulhawa resists the erasure of the Palestinian collective memory through these three vectors illustrates not only how individuals have been alienated from their society, their families, and from themselves through the dangers of a collective memory that posits itself as an unshakable "we" but also how it that justifies the erasure from these three areas. (© CRCL/RCLC)[59]

Regarding the "absence of the Nakba from the trauma genre," Sayigh sums up the issue while bringing forth the consequences of the silencing of Palestinian narratives in academia:

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> [the absence] both reflects and reinforces the marginalization of Palestinian claims to justice and the recognition of the Nakba in world politics and thereby, it contributes to the continuing failure to reach an equitable settlement. Can we doubt that there is a connection between academic studies and real world politics, particularly when the studies dealt with in this paper emanate from centers of ideological power? Sponsorship of the trauma genre has come from the Social Science Research Councils of the U.S. and UK, as well as leading universities such as Harvard, Yale, Johns Hopkins, University of California at Berkeley, Cambridge, and Oxford. We may ask—why have these universities not sponsored research into the suffering of refugees from war in Afghanistan and Iraq, as they have sought sanctuary and been rejected in Britain? … Or the suffering of Iraqi or Gazan mothers of children with congenital birth defects caused by depleted uranium? Or the suffering of American Indians exposed to hate crimes? Such questions are legitimated by the trauma genre's extension over time and into global space, and by its elevation of social suffering into a topos in its own right that even in some renditions claims the potential to offer solutions. (58)

Continuing the discussion of Palestinian discourse in academia, Part II of this project begins with a discussion of the 'occupational hazard' of Palestinian scholarship and raises questions and concerns about whose stories are important to share.

Part II: Troubling National Identities

An Occupational Hazard

Practices of Inheritance

The years 1947, 1948, and 1979 mean different things depending on which side of the (state/ethnic/religious) border we consider. For Indians and Pakistanis, 1947 marks the rupture of families and friends through Partition, an "empire's answer to what [the] colonial rulers saw as the intractable problem of the peaceful co-existence of people of different religions and communities" (Butalia, *Looking Back* 263). This macro event is experienced differently across the border. Partition narratives illustrate how the nation was divided and further illuminate the societal prejudice and discrimination against those who do not identify with the state's dominant religion, ethnicity, creed, or caste. Thus, the memory and experience of Partition cannot be consolidated under a singular narrative.

Similarly, the memory of *Al-Nakba* differs depending on which side one considers. While 1948 signals the birth of a new nation, it also marks the continued ethnic cleansing of another. For Palestinians, the year of *Al-Nakba*, is one of a "dramatic rupture in the continuity of historical space and time in Palestinian history" (Masalha, "Remembering" 124). Finally, the 1979 Soviet invasion resulted once again in historiography, which "generat[ed] [an] endless amount of political narrative" (Nichols, "Afghan Historiography" 1) without considering the civilians on the ground in Afghanistan. The "ebb and flow of various personalities, dynasties, empires, and wars" are the thread work of a nation's identity, what is remembered, who is forgotten, and how we (as citizens and critics) react to violence today. It is misleading to consider that these wars were instances of 'crises,' for this lens implies that each crisis has an 'end' date. For Palestinians, Indians, Pakistanis, and Afghans who do not identify with the state's

agenda, image, and dominant identity, violence continues, albeit under different forms and guises. Critic Ahmad Sa'di puts into words the question that world literature critics should be cognizant of when considering the way violence is present across time and space: "How long will it take for the memories of those standing in single file under the watch of the brutalized and now brutal soldier to be heard? Or to be allowed to have moral weight?" ("Reflections" 310).

How (and why) does the world continue to turn a blind eye to their suffering? Why are the narratives written by and for the dominant state rather than the civilians oppressed? According to Amber Dean, the practice of what lives on or is accepted as 'truth' by the world in the aftermath of a tragedy is a practice of inheritance. Practices of inheritance are the "inescapable consequence[s] of the actions of another who has sent you something" (Dean, *Remembering* 7), and they lay bare the systems of oppression that dictate and shape narratives of remembrance. To cultivate an identity, nations create a historiography that aligns with their vision of the past to create a history in which they will be considered saviours of the oppressed. Although systems of oppression continue in the three regions, the public continues to dismiss the alternative narratives: the stories that differ from the 'accepted truth,' the narratives that shake the dominant historiography, and the realities that cast doubt on the politics that govern these nations.

Constructing national identity from India, Pakistan, Palestine/Israel, and Afghanistan is an active process "rather than a static reality" (Nassar, "Palestinian" 43). As Issam Nassar discusses in relation to Palestinian national identity, "nationalism is not a matter of simple designation of borders or citizenship in a particular state" ("Palestinian" 43). The arbitrariness of borders, the confusion of which side one belongs to, is a transnational issue as ethnic, national,

and communal boundaries become blurred in war and violence.[60] National identity is structured by how individuals "imagine themselves and their presence in the land" (Nassar, "Palestinian" 43).[61] This historical belonging is based on creating a common national narrative by historians as collective memory undergoes preservation and invention from one generation to the next (Nassar, "Palestinian" 43). Critics argue that the role of the historian has been to create a historical narrative by "select[ing] events and employ[ing] them retrospectively" (Nassar, "Palestinian" 44).[62] Here, personal interests and biases clash with ideology, state violence and

[60] The confusion and arbitrariness of borders and Partition are beautifully exemplified through Saadat Hassan Manto's short story "Toba Tek Singh."

[61] In *Imagined Communities,* Anderson argues that members of an imagined community will "never know most of their fellow members, meet them, or even hear of them, yet in the minds of each lives the image of their communion" (*Imagined Communities* 6). Postcolonial scholars have levied critique against the Eurocentrism of Anderson's concept of "imagined communities." Gyanendra Panday critiques the homogeneity and singularity of Anderson's vision by stating, "the progress of the nation could not mean exactly the same thing to all parts of that imagined community (*Remembering Partition* 160). Partha Chatterjee, in "Whose Imagined Community?" targets the foundation of Anderson's term: the 'imagined community' is built on "modular forms already made available by Europe and America" (521). According to Chatterjee, the colonized nation remains forever colonized, even in their imagination. Thus, the problem is one of colonial homogeneity: the assumption of a singular community felt by those across distances—a phenomenon that fails to consider the power and (colonial and settler) violence reverberating across the nation. Nationalism is not merely a cultural phenomenon but is also impacted by political and economic processes tied to power and violence.

[62] In *Metahistory,* Hayden White states that he seeks not to decide "whether a given historian's work is a better, or more correct, account of a specific set of events or segment of the historical process than some other historian's account of them" but instead he aims to "identify the structural components of those accounts" (3-4). His focus is on how narrative structures shape history. He argues that historians view the past through what Herman Paul calls "prisms of coherence and development," where they interpret the past to fit their narrative model (5). Historians adopt models of representation and by imposing their "own assumptions upon the reality of the past … they resemble authors of fictional literature" (Paul, *Hayden* 5). Dominik LaCapra argues that the "'happening' of the past does not exist only in the telling of the historian's text. If it did, there would be no referential dimension to historiography. It would be self-referential, formalistic fiction" (*History in Transit* 29). Joern Ruesen, in "A Turning Point in Theory of History," states, "history has always been understood as a synthesis of what happened in the past … and its representation by a story … is missing in metahistory today is a clear insight into this synthesis" (98). Critics such as Georg Iggers argue that for White, "Every attempt to reconstruct the past by scholarly means is primarily a 'poetic act'" ("Historiography Between Scholarship" 376) and that his error lies in arguing that there are many different accounts of an event and "all of them have the same truth value" ("Historiography Between Scholarship" 383). In response, White states: "when it is a matter of trying to assess contending representations and interpretations of the *meaning* of the same event proffered by historians of roughly equal erudition and wisdom, the facts cannot be invoked to decide the matter" ("An Old Question" 399). Historians, he argues, try to determine two things: "what happened" and the "meaning" behind the event. The way meaning is "imposed on historical events is by narrativization. Historical writing is a process of meaning-production" ("An Old Question" 397). I argue that both, facts and narrativizm, matter: dismissing the former for the latter is diminishing the history of an ethnic group's past. Anderson and White have been critiqued for not considering the politics and contexts: their assumption of a linear historical and national rise is dismissive of the present reality.

agenda as historical knowledge begins to resemble a work of fiction for many persecuted groups. Yet, a dominant image of the 'right' side of war and history remains, for which the protagonists "driven by rival visions of the past and people" are willing to die (Coskun, "History Writing" 281). As seen in Part I, friends become foes, and neighbours resemble strangers as state, religious, and ethnic loyalties form and become indicators of belonging.

Historians act as "combatants by influencing" and sustaining national myths (Coskun, "History Writing" 281). For example, Israeli and Palestinian historians (arguably) produce historical knowledge to solve the region's problem. These historians present different accounts of what, on paper, are the 'same' events. Both sides focus their attention on the conflict between Jews and Arabs, the struggle for statehood of "the Israeli Zionists and their Palestinian neighbours" (Coskun, "History Writing" 286). However, while mainstream Israeli historiography attempts to "legitimize and consolidate the national memory" of a Jewish state, Palestinian discourse portrays the Zionist call for a Jewish state as an "extension of European imperialism and colonialist oppressors to be opposed in a just war by an indigenous people" (Coskun, "History Writing" 290). Palestinian historiography should not just be considered a response to the Zionist regime. Instead, as Rana Barakat argues, it is imperative to view Palestinian narratives and history as a persistence of their existence. Indigenous work, especially Palestinian novels, tell stories of settler violence but "centre the stories around Indigenous defiance and existence rather than victimhood and erasure (Barakat, "How to" 42). Re-orienting Palestinian resistance as a defiance and existence is "generative and opens up a space to tell the stories of the past in relation to the present and the future in Palestine" (Barakat, "How to" 42).

As other critics argue, speaking of the Israeli-Palestinian 'conflict' is an "occupational hazard": as researchers still face (physical, political, and academic) roadblocks while researching

in/on the region. Methods of control used by Israel include travel restrictions, blockades, permit requirements from the Israeli government, and funding restrictions (Banko, "Occupational" 440). As historians and writers attempt to portray the destruction of the 1948 *Nakba* amidst these hazards, critics argue that the stories of Palestinians' perspectives on the *Nakba* have "certainly not been well heard" (Sa'di, "Reflections" 297). Why, Ahmad H. Sa'di questions, "has it not found the space where it could take form as a story of (in)justice and (disregard for) human dignity?" ("Reflections" 297). By this, the critic argues that what he advocates for is a space of legitimacy "and understanding within which a pluralistic discourse that would include the multiple voices and experiences of Palestinians could find a hearing, and perhaps contribute to a solution in the future" (Sa'di, "Reflections" 297). I argue that the *parrhesiastic* narratives I analyze in this part demand the space to be heard by producing the reader in a place of confrontation: the reader is demanded by the narrator of the text to consider the alternative narratives dismissed by the dominant.

From research to reception, Palestinian narratives are dismissed by what Sa'di identifies as two crucial audiences: the Western world, "particularly the United States," and Israeli Jews ("Reflections" 297). According to Sa'di, it is remarkable "how large Western audiences have accepted uncritically the Zionist version of 1948 and the creation of the Palestinian 'refugee problem'" ("Reflections" 297-8). The 'question of Palestine' touches on morals and values Western discourse deems critical to its lending of sympathy: the timing of *Al-Nakba* in the "shadow of the Holocaust…an act that brought into question the enlightenment of Western civilization" results in labelling Palestinians as "insignificant residual victims" whose suffering counts little (Sa'di, "Reflections" 298).[63] The second aspect of the Zionist narrative which

[63] Ben Gurion "understood this very well" having referred to the Western support for the partition of Palestine as "Western civilization's gesture of repentance for the Holocaust" (qtd. in Sa'di, "Reflections" 298)

"resonate[s] with the Western imagination" stories and theories is the discourse of "the return of the 'people of memory' … to their ancient land after two millennia of exile, embodying the dialectic of demise-(re)birth" (Sa'di "Reflections" 298). Thus, Israel's nationhood has been framed as "both an outcome of urgent necessity and as an act of heroism" (Sa'di, "Reflections" 298). This image, however, contradicts the many lived realities of Palestinians in occupied Palestine and Israel, as we will consider later in this chapter.

Historical Biases

Palestinian historiography suffers from "inherit historical biases" that favours one discourse over the other, disregarding the fact that Palestinian memory, like those of Partition and Soviet invasion of Afghanistan, is an entanglement of memories "complex, and elusive, constantly changing with time" (Masalha, "Remembering" 142). Although each region is distinct in its experience and suffering, there are threads of connection that tie them and illustrate how the forces of oppression and suppression in one region manifest in the others to sustain the nation's identity. Thus, further signalling to the world literature critic and reader the necessity of (re)orienting their position to violence worldwide. Destruction cannot be considered to be isolated to a singular space and time in history and dismissed when it is felt across borders and not close to home. Historiography continues to erase narratives of the marginalized, and critics and citizens blindly accept the grand narratives of the nations and states in power. By employing a comparative analysis and tracing the figure of the internal exile across Palestine/Israel, India and Pakistan, and Afghanistan, the onus is on the world literature critic to (re)consider its position, to dismantle the 'accepted truths' and to (re)examine its response to the present (violent) lived realities of thousands around the world today. When history attempts to silence those who are suffering, the parrhesiastic narratives are the insistent reminders of a past (and

present) that the world literature critic cannot (ethically) consider to be 'instances' of conflict, never to occur again: for the threads that connect these nations indicate the all-too-familiar patterns of violence felt across time and space.

The *Nakba* and ongoing persecution of Palestinians is a "reminder of the reality of the suffering of Jews in Europe," (Masalha, "Remembering" 126), and I argue of the violence and destruction across present-day India, Pakistan, and Afghanistan. Remembrance, as an act of hope and liberation, as a "work of mourning and commemorating, with its regime of truth, opens up new possibilities for attending to the rights of the *Nakba* victims" (Masalha, "Remembering" 257) and refugees and (internal) exiles transnationally and transhistorical. Urvashi Butalia, in "Looking back on Partition," states that Partition has left behind "a legacy of bitterness and enmity that ensure blind hatred, terrible prejudice and deep ignorance that we are still dealing with today" (263). In the present "new Hindu resurgent India," there are spaces for discourse around a singular truth: Hindu victimhood, which has dire repercussions. With a right-wing Hindu government on the mission to "restore" India to an "imagined 'former glory'" the fears for a politics of "upper caste, majoritarian domination" are no longer "imagined" but instead are "very violently enacted, with minorities and people at the bottom of the caste ladder being the most vulnerable" (Butalia, "Looking back" 263). The act of remembering and forgetting is laced with state power that continues to suppress memories of minorities: lower castes and non-Hindus persecuted in India until today. Butalia connects India's actions to Israel's: as Palestinians attempt to keep the memory of *Al-Nakba* alive, Israel finds it "imperative to wipe that memory out" ("Looking Back" 266). In the Israeli collective memory, Palestine of 1948 was a "land without a people for a people without a land" (Masalha, "Remembering" 129). The history of Israel has been described as a continuous series of "Orientalizations": "an elite trying to block

the advance of an upcoming minority group by dubbing it 'oriental…devoid of 'real' culture and hence not worthy of equal treatment" (Gerber, "Zionism" 22). This parallels India: where the right-wing government "would like to build a majoritarian nation" devoid of the artists and musicians that attempt to keep the (plural) memories of Partition alive (266). Afghan history has also been distorted by narrative tropes of essentialism, stereotypes, and labels along with "the too easy identification of the Afghan nation state as an 'imagined community' where Afghan identity is equated only with Pashtun ethnicity and culture" (3-4). In Afghanistan, historiography is shaped by "currents and fashions in national politics" (Hyman, "Nationalism" 308). Critics argue that non-Pashtun groups are rendered invisible in "official histories taught in the school systems" (qtd. in Hyman, "Nationalism" 308). Thus, Afghan historical writing "unfortunately became polarized along narrow sectarian lines, with Pashtun nationalist writers often in vehement opposition to non-Pashtun and notably Shiite Muslim historians" (Hyman, "Nationalism" 309).

My Intervention

Issues of caste and religious oppression can no longer be ignored in India, Palestine and Afghanistan. The silence in the face of one's destruction is based on ethnic-national ties: sympathy is afforded to those to whom the reader and critic can relate most. However, as borders continue to shift, so should the critics' response to violence across regions that might appear to be *accustomed* to war and destruction. The shifting landscapes due to violence in one nation is an echo of the cry for war in another: they are employed by the same bio-and necropolitics that justify violence against those who do not conform to the state's agenda – the difference lies in practices of inheritance which dictate the reception of their cries, the urgency of the world, and the stories that will remain for generations to come.

While scholarship focuses on the necessity of grounding historical narratives in contexts in order to consider the "in-between" and hybridity (Homi Bhabha) of identities, I consider the role of the world literature readers: the textual and empirical readers who are far removed from the nation and its history.[64] What role does the reader play in resisting national identities posed by world literature fiction of internal exiles? How can narratives of world literature fiction of internal exile be used to problematize the practices of inheritance used to oppress the internal exile? I argue that internal exilic works of fiction portray the negotiation between the internal exilic identity and that of national identity. To assimilate into the dominant would be to abandon self-worth and history. Thus, while traditional historiography, as posed by Anderson, is singular and linear, Bhabha argues that this stance dismisses the complexity of national identity. National identity is not stable or singular. Instead, it is multiple and in-flux.

While Bhabha and Anderson consider the relationship between the citizens and the nation, imagined or not, I consider the position of the 'outsider' (the textual reader). These parrhesiastic novels, I argue, alter knowledge and ways of being in order to emphasize the active role of the reader-turned-witness. I consider how the novel form, which Anderson argues allows readers to imagine themselves as part of a larger community and take part in shared values and traditions, is used to enact change through the ways in which the text produces the reader. Thus, while grounding my work in the micro (contexts of each nation), I consider the effect of the novels on a community that does not share the same values and traditions as the internal exile in the texts. How can the novel form be used to trouble the macro (national identity)? And why is this resistance important in the field of world literature?

[64] While Anderson's concept denotes a fixed and homogenous national identity, Homi Bhabha argues for nationalism and culture as hybrid and constantly in flux. Cultural identity is a constantly evolving and hybrid process, argues Bhabha. It is a negotiation between cultures rather than assimilation into the dominant culture.

According to Bhabha, the reader engages with the text actively: "The meaning of a text is not fixed or stable but is produced through a dynamic process of interpretation and negotiation between the reader and the text" (*Nation and Narrative* 6). I build on this idea of active engagement by considering how the production of the textual reader is used to alert it of the micro (the power and violence in communities) elements of war used to sustain the macro (national identity). Thus, while Anderson advocates for the ways in which the novel form was productively used to disseminate knowledge and cultural traditions and myths to create an imagined community (that is homogenous), and Bhabha considers the ways in which identities are hybrid and in-flux and thus points to the necessity of considering the ambiguity and multiplicity of historiography through an engaged reading practice, I argue that the very novel form accredited to imagined communities is used in the three texts in this chapter to dismantle the homogeneous imagined community Anderson's work implies. Furthermore, while Bhabha considers the 'other' as a product of colonial encounter, I consider how the textual reader is produced as the 'other' by the novels to account for the multiplicity of identities and to enact change on the part of the textual and empirical reader.

World literature novels convey urgency and fill the gap between outsiders and citizens. Empathy is afforded to those the textual reader can connect most. I argue that it is necessary to expand on Anderson's idea of imagined community: to stretch his definition to include not just the assimilation into the dominant narrative (as Bhabha critiques him) but to consider the complexities of this imagined community, as per Bhabha's definition of community as constantly a process and never a fixed space. The result of this new process is dynamic: for it enacts change on the part of the textual reader. The reader is no longer merely the 'outsider' to the community but rather is produced as a witness that, through its production, is created to

connect with this community in a way that does not ask it to assimilate but rather depends on its positionality as the outsider: for it is the outsider, the world literature reader and critic, that these novels aim to alter and shape.

The purpose of this part is to consider not just what the memories and narratives of these chapters can reveal about the past but rather what work they can do in the present (Sa'di and Abu-Lughod, Introduction 2). I focus on how the two interplay to impact the reader and produce alternative realities and ways of thinking and being for the world literature reader (both textual and empirical). The purpose of my work is to consider beyond the "what happened" (of history) and venture into the "now what?" the novels in my chapter offer their readers. Where do we go now? How can the empirical reader's stance in relation to the internal exile's and their nation's history be altered through world literature novels? When meaning is misused to construct national identity by marginalizing and oppressing the 'other' (through ethnicity, mental state, and gender), the discourse must shift to consider the blurred alternative realities. The world literature novels in this chapter, through the production of the reader, bring to light the narratives that have been silenced to extinguish the facts that do not align with the state's cause. Thus, I argue that the novel plays a critical role in internal exilic resistance and defiance of historiography.

Historiography: The Misuses

The novels in this part are counter-narratives to history that has been misused for the advantage of the nation's identity. According to James Wertsch in "Narrative Tools of History and Identity," historiography operates to build a national identity for three purposes. First, it is used to help citizens envision and think like the nation. Second, it provides group identity. Third, it cultivates loyalty to convince citizens of the correctness and importance of the state's causes in order to mobilize them for political action. I argue that this is a prerequisite for controlling the

citizens' movements and actions: through their positions and how/where they see their roles in their nations, citizens are encouraged to abide by, or trespass borders enacted by the nation. The second vector, "to provide citizens with some sense of group identity" (Wertsch, "Narrative" 8), is also connected to the state's bio-and necropolitics: to establish further the idea that the nation is superior to others. Finally, the third vector, "to create loyalty on the part of citizens to the nation-state" (Wertsch, "Narrative" 8), is used to condone the state's actions and policies so that they can continue to justify state violence. My work builds upon these vectors to provide the underside of history. While critics have focused on the macro-perspective of the nation, its defence, and the role and pitfalls of nationalism, what is missing is a discussion on resistance to these purposes through the production of the textual reader and critic.

What happens to those whose pasts, presents and ideas of the future do not conform to these vectors? How do world literature texts resist the ideas of what it means to be a citizen of a nation that considers the internal exile a second-class citizen? How do the marginalized in a community have their narratives dismissed by other members? How can citizens demonstrate the systemic violence against women and other marginalized communities against nations that pride themselves on looking forward and refusing to acknowledge systemic violence? These questions are at the forefront of this part. My analysis will be three-fold: I will examine the nation's perception of the internal exile; I will also analyze the role of historiography in shaping and circulating this perception (knowledge); and finally, I will consider how these two vectors impact the identity of the internal exile across two layers: self and societal. The three novels in this chapter each use a distinct method through the novel form to resist (settler) colonialism, oppression, and national identity: *Minor Detail* (*MD*) operates as an archive of Palestinian existence; *A Promised Land* (*APL*) functions as a record of narratives dismissed on account of a

'linear' national history, memory, and identity; *The Pearl That Broke its Shell* (*TPTBS*) is a counter-narrative to a 'fixed' Afghan identity and Western feminism and scholarship.

The first objective of historiography is to cultivate an image of the internal exile and the nation by imposing barriers and limitations on its citizens. The state attempts to suppress the voices of indigenous communities in order to remind them of their place in society. Shibli's *MD* illustrates resistance: the resistance to envisioning a nation that erases the experiences of all those who do not comply with the ethnic and national identity of the dominant state. This chapter delves into these issues of national history and individual identity (the internal exilic lives erased by the dominant) with consideration of Barakat's discussion on the ethics of engaging with Indigenous stories about the past. Palestinian defiance in *MD* goes beyond the significant revolts to which the reader is accustomed: it is a representation of the everyday lived reality, of the minor details of the internal exilic day that portray the constrictive oppression of occupation. I argue that the novel operates as an archive of narratives dismissed and erased.

The second vector, providing group identity, is troubled through Mastur's *APL*: through three aspects of societal discrimination, status, gender, and wealth. I will analyze each facet of social discrimination to highlight the micro-narratives in each broader area. What is the relationship between those outside the dominant group and their nations? How are their narratives dismissed? I argue that Mastur's parrhesiastic text illustrates to the textual and empirical readers the dangers of the 'we' of ethnic nationalism through the vehicle of a narrator that functions as society's 'eye': dismissing and judging those who occupy a lesser position in society. The reader of the text is produced to see the hypocrisy behind the narrator's actions as she harmfully alienates those she deems as less than her.

The laws and customs that attempt to build loyalty for the state and justify discrimination against marginalized individuals in society are taken apart in Hashimi's novel *TPTBS* to illustrate the hypocrisy and unveil generations of systemic violence. Told through parallel storylines a century apart, Hashimi dismantles this vector through bacha posh and illustrates the hypocrisy in Afghan society's traditions, the outside world, and marriage. The text portrays the way women utilize the power of cross-dressing to integrate into society and resist state laws and traditions. As bacha posh, the main characters' names are altered in the house, in society, and to the textual reader (Rahima to Rahim; Shekiba to Shekib): indicating the erasure of their female identities.

Considering texts of world literature are marked by movement across cultures, this project defines culture not as an essence but as an ongoing process, as Bhabha holds. The ethics of world literature rely on the awareness of the networks that hold the reader, the critic, the subject in the text, and the text itself in the system of world literature. It lies in regarding the subject in the text not as a definitive subject with essence but as a subject that is on its own unidentifiable. To browse or to peruse is not the world literature critic's role. Their role involves engaging in a dialogue with the text to trace and to (re)consider that which they presume to know, that which they think they know, and all that which they do not—for they, too, are participants in the network of knowledge being produced and circulated the world.

Chapter 1: Caper Bushes and Archives of the Silenced in *Minor Detail*

In "A Lesson in the Nature of Revolution," Shibli discusses the resistance that is cultivated through "cracks in the wall" (13). Her metaphor is of a small caper bush growing at the garden's edge in her parent's house. Aside from its thorns, the bush gives way to flowers with "delicate white petals adorning the whole plant right through to the start of autumn" (12). This flower, similar to the Palestinians, "was a reminder of the truth of that piece of land, the nature of its soil and the plans that used to grow on it before [her] parents would uproot them all, eliminating them as part of their plan for a paradise" (12). While there was serenity and warmth with the flowers, in its place now stood the evocations of (her parents') might as they banished the last traces of real nature. Decades later, Shibli caught sight of "something pale green, between the bare black volcanic stones at the very top of the storage room wall," and there stood the caper plant: "blossoming anew, this time from beneath the cracks in the wall" (13). Like the blossoming plant from the cracks of the wall, the Palestinian history, which has been muffled, erased, set aside, or marked as "abandoned property" (Shibli, "On Stealing" 691), shines through narratives that illustrate the marginalized reality of being Palestinian Arabs in Israel. In order to 'bear witness' to the suppression of knowledge and histories of Palestinians, I argue that Shibli's narrative falls under the sub-genre of literature, "bearing witness," which, as Tahrir Hamdi argues in "Bearing Witness in Palestinian Resistance Literature" recognizes the necessity for a kind of literature "that communicates to the present about a past that is unthinkable and which, in the case of the Palestinian narrative, has been intentionally suppressed by the dominant narrative" (23).[65] Here, writers are called to create an archive of their people's history and

[65] Shibli emphasizes that her generation of writers are different from "the iconic figures" of resistance literature (Eqeiq, "From Haifa" 37): "We are a generation who writes about love and beauty, and it is unfair for us to be categorized only as writers of the revolution" (qtd. in Eqeiq, "From Haifa" 37).

constitution. Shibli's *MD* functions as this archive: to document the struggles that do not have a happy ending, considering those that have been lost in the fight for decolonization. Thus, while Anderson argues for the novel form as a tool to disseminate knowledge, Shibli's novel decolonizes knowledge by illustrating the roadblocks to history, research, and archives. Shibli uses the novel form to create a new type of knowledge: one that considers the suppressed voices, the marginalized lives, and the 'missing words.'

Writing from the ground up and presenting parrhesiastic accounts resisting the dominant narrative raises questions of "how?" How can writers illustrate and portray the trauma of internal exile through narrative? Shibli's novels fall under trauma narratives – the complex and experimental form demands "a great deal of effort from the reader to achieve narrative coherence" (AlAmmar, "That Hateful" 555). To be a world literature reader of this text is to be uncertain of its position: all presuppositions are troubled through its form and narrative. As Michael Pritchard states, "by deceiving the reader's expectation of narrative closure, while simultaneously allowing states of relatedness to define the structure, Shibli densely materializes the traumatic" (qtd. in AlAmmar, "That Hateful" 555). [66] The work is an illustration of trespassing borders on accounts for the reader, the characters, and the novel as a world literature text.[67] The reader toggles the border of ethical reading as it attempts to get closure and details the text refuses to disclose. How can the world literature reader and critic examine the text ethically

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[66] Although *MD* has the most linear structure out of Shibli's novels (*Touch* and *We're All Far From Love*), its structure and narrative style demand an engaged and active reader. Written through the distant perspective of an aerial bomber, the first half of the novel is a "fictionalized account of a factual case," as it follows an Israeli commander over four days in August 1949 in the Negev desert (AlAmmar, "That Hateful" 555). The second half is a personal first-person narrative that follows an unnamed Palestinian woman in the early 2000s in Ramallah who sets out to discover the truth of what happened to the unnamed girl who was raped and murdered in the first half of the novel. As she travels to her destination, the unnamed woman encounters borders that limit and hinder her movement.

[67] Borders, argues Eqeiq, "evokes the geographical fragmentation of historic Palestine" for it hinders movement and creates a psychological barrier. These barriers transform writing about border crossing into a "transgressive and subversive act" (Eqeiq, "From Haifa" 30).

without crossing the novel's boundaries? For the characters, the emotional, physical, and geographical borders remind Palestinians of their status in society and their nation of its erasability. Finally, as a world literature text, the novel stands as the borderland of the 'in-between': a parrhesiastic account for all those who are forbidden in their nation and othered by their neighbours. *MD* is not an easy novel to read: it is demanding and violent in depicting minor details that the textual reader would much rather gloss over. However, these minor details highlight the infinite borders of internal exilic lives in Palestine and invite the empirical reader to witness the violence by trespassing into lands and histories the dominant narratives work hard to erase. Each sub-section below discusses the presence of borders as they are enacted by the state, trespassed by the internal exile, and used as a form of resistance in order to portray the characters' identity in the eyes of the state and to interpolate the reader's ethics in engaging with this reality.

Borders Part I: Mind

Contrasting Perspectives: Alternate Productions

Two narratives confront the reader of this text: the methodic perspective of an Israeli commander and the anxious account by a Palestinian woman. The world literature reader and the critic must consider all left unsaid in the former's chapter to engage ethically with the work. The Israeli commander's chapter is told through the lens of a displaced narrator who reports on the land and fails to account for the emotions of the soldiers on the ground. Unlike the Palestinian girl, the Israeli soldier is confident in his place and position as he leads his group through their mission. The soldiers, and the textual reader, follow his movement closely, as minor details are used to illustrate his apathy for the victims, his cold demeanour, and the precision with which his soldiers blindly follow commands.

According to Foucault, this loyalty is due to the effect of being a docile body that can be "subjected, used, transformed and improved" (*Discipline* 136). Politics play a crucial role in the army, for it seeks to "implement the mechanism of the perfect army, of the disciplined mass, of the docile, useful troop" (*Discipline* 168). This ideology is evident in the way the commander's perspective is told through objective facts rather than subjective thoughts: the narrator chooses to focus on his actions rather than his thoughts, his commands rather than regrets or justifications because in the name of war, the soldier's primary concern is their mission. By presenting the Israeli commander's narrative without emotions, I argue that the textual reader is produced to witness the apathetic distance between the two ethnic groups. The textual reader is limited to his gaze and thus exiled from the rest of the networks of history that cultivate national identity (of land, families, and homes). For example, the murder of an Arab family is depicted through a disinterested gaze and traced through the soldier's movements rather than a focus on the victims themselves. The narrator states that the soldier's "gaze was fixed only on the clump of trees ahead, where the sounds of a dog howling and camels groaning rose from behind their bushes" (18). This was a sign of life–a sign the soldier destroys in the next few sentences. As he lands on the base of the slope, the narrator reports that the soldier saw the "Arabs" standing "motionless by the spring" and met their wide eyes. This is the extent of the description before the destruction of the family: "Then came the sound of heavy gunfire" (18). Ending the lives of the Arabs living in the area, the soldier's moves are quick and efficient: telling the reader that there is no room for emotions and subjectivities amidst the destruction. The reader is not informed of the fear in the Arabs' eyes or what the eyes looked like, or to whom they belonged. The commander subjects the Palestinian family, including their young girl, to his gaze and authority and renders them objects. Under his gaze, their individuality is erased. I argue that devoid of being seen by their

individualities, the Arab family is reduced to the binaries that conduct war and destruction: friend or foe? The murder of the family is told through the objective gaze of the Israeli soldier: those who control the narrative, the historiography, and the nation's identity.

For Bhabha, the subject is not an origin or a closure but rather a "strategy of authorization and differentiation that produces an anteriority before the beginning and futurity beyond the end" ("On Cultural" 188). Thus, the world literature critic can argue that the ethics of regarding subjects in a multicultural society, where cultural choice is of dual and displaced nature, involves recognizing that the subject is part of the networks it belongs to, connected to other cultural processes beyond the text. The world literature textual reader is not given the perspective of the girl or her family: this is done to illustrate the political networks in which the Arab family resides. Their subjectivity is not created on its own. They are a product of the networks and relations of power that dictate their portrayal through the eyes of the soldier. Thus, the ethics of reading about cultures beyond one's own invites critics to recognize the hybridity/multiplicity of networks. Recognition becomes poetics of identification, where critics trace the linked networks and unsettle the presumed static notion of culture and the characters presented.

In contrast, chapter two of the novel is told through the limited first-person perspective of a Palestinian woman: this is a stark shift from the previous distant voice of the third-person point-of-view. Chapter two focuses on the unnamed Palestinian woman's personal, subjective life. Her words ramble as she narrates every minor detail of her day, from dusting her furniture to doing the dishes to bringing up the borders that her reality is marked by: "The borders imposed" (44). As she relays to the textual reader, her life is filled with toggling between borders and failing to do so correctly: "To be quite honest, once I cross a border, I fall into a deep pit of anxiety…Once I realized that I inevitably fail whenever I try to navigate borders, I decided to

stay within the confines of my house as much as possible" (44-5). The textual reader becomes aware of her anxiety through the long-winded sentences that starkly contrast the wilted, clipped diction and narrative technique in chapter one. While the soldier's sentences are concise and demanding, the Palestinian woman is unsure and fearful of being judged by the textual reader: "By the way, I hope I didn't cause any awkwardness when I mentioned the incident with the soldier" (Shibli, *MD* 46). Here, the active dialogue between the reader and the text is illustrated: the textual reader is called to (re)consider its perception of the young woman and reconsider its judgment. Here, Shibli trespasses the psychological borders of readership: allowing her character to speak directly to the textual reader. The young woman urges the textual reader not to judge her based on her situation, her context, and her speech but to regard her as any other that is not living under occupation. The young girl demands to be seen as human and not a subject. This invokes a sense of responsibility in the reader to be aware, engaged and put their assumptions aside.

The Old Schema: Confinement and Closure

The citizens' ease of movement determines the level of difficulty for each. The soldier's confidence in carrying out his duties contrasts with the Palestinian girl's ease of movement in order to portray the micro-narratives on two levels: I argue that Shibli creates this contrast in order to indicate the ease with which the histories of the marginalized are erased and the difficulty of (re)discovering the buried past. In the Israeli commander's narrative, his movement is not constricted, and his path to his goal is clear. The opposite, however, is true for the Palestinian girl, who knows she must take precautions before her actions. For example, her first task in discovering more about the murder of the Palestinian girl from chapter one is to call the article's author "an Israeli journalist" (51). Here, nationality precedes occupation, rendering full authority to the former as it dictates the call's tone. The Palestinian tries to "pass [herself] off as a

self-confident person," introducing herself as a "Palestinian researcher" and trying her best not to stutter (51). The Israeli replies curtly to her questions: all the information is in the article. It can be found in the museums and archives of the Israeli military and Zionist movements in Tel Aviv and Negev. However, the preparation for the visit does not end with the phone call.

The site of the incident, and the museums and archives, are located outside of Area C, "according to the military's division of the country" (Shibli, *MD* 52). The longest trip she can take with her green identity card – indicating that she is from Area A – is from her house to her job. In order to travel to the south, she must borrow a blue identity card from her colleague from Area C. Another hindrance in her movement is her car: she must rent a car without a yellow number plate, "without which she cannot travel beyond the West Bank," (Shibli, *MD* 41). According to Fatima Aamir in "Palestinian Modernism," Shibli draws the reader's attention to the "Arbitrary nature of these hurdles in the way these random colours are imbued with bureaucratic meaning" (41). These barriers are created based on identity and restrict her movements. Something as simple as research is made impossible for someone living in Area A – for the museums and archives are beyond their scope.

The narrator states that this kind of investigation is far beyond her ability. Still, the minor detail of the girl's death, precisely twenty-five years to the day before she was born, creates a connection between her and the girl and prevents her from abandoning her search. This creates a sense of wonderment and confusion in the textual reader: why would anyone be committed to a stranger they have never met? Shibli's text reminds the textual and empirical reader of the impossibility of knowing why and of the responsibility to the stranger they have never met. Like the villages around Ein Houd in *Mornings in Jenin,* solidarity is crucial to the Palestinian cause.

While the soldier and his army go on patrols destroying lineages and homes, the Palestinian girl cannot travel between areas for work. Nigel Parsons and Mark Salter in "Israeli Biopolitics" argue that the ability of the state to "control legitimate movement both within and across its borders evolves with its ability to know its population and to manage information" (703). Palestinian movement was restricted within Israel from 1949 to 1966. It was not until 1972 that residents were granted exit orders that allowed them to leave the territories. Parsons and Salter state that the restrictions on Palestinian movement have increased steadily with curfews, and external and internal closures of roads and construction destroyed the Palestinian economy, increased unemployment by 25%, and decreased exports by 50% (704-6). The psychological impact of borders and closures is immense. Parson and Salter discuss this impact through the Ramallah poet's description of his experience. Kifah Fanni describes the psychological effect from a practical level: "When I wake up, my first thought, instead of the cup of coffee, is '****! I have to cross the checkpoint'" (qtd. in Parsons and Salter, "Israeli" 709). According to Julie Peteet, checkpoints, borders, and road closures become "new form[s] of embodied knowledge" for Palestinians (Eqeiq, "From Haifa" 32). Temporality is measured by a distance which is "calculated by the number of obstacles that will be encountered and the temporal rhythms they impose" (qtd. in Eqeiq, "From Haifa" 32). The biopolitical dimension of occupation is illustrated through the "arbitrary modulation of closure," as the point of control is not the law itself but the "control over the possibility of control" (Parsons and Salter, "Israeli" 710). Shibli illustrates the arbitrary nature of checkpoints and areas to showcase the lack of certainty the internal exile faces daily. I argue that the novel transfers some of this uncertainty to the reader: the lack of emotional information in chapter one produces the reader in a position of unknowing.

Society is built on an architecture that is "no longer built simply to be seen…or to observe the external space…but to permit an internal, articulated and detailed control to render visible those who are inside it" (Foucault, *Discipline* 172). The old schema of confinement and closure, which Foucault argues preceded panopticon and surveillance, is now replaced by "empty spaces, passages and transparencies" (172). For the world literature critic engaging with *MD,* the task is to consider all that is rendered visible through the silences of the text: the unnamed characters, the daily disturbances of the checkpoints, the meticulous distribution and control of areas – for the internal exile autonomy and freedom to live in their homeland is lost.

A Fragmented Palestine: In Facts, Through Fiction

Critics argue all three of her novels, including *Touch* (2010) and *We Are All Equally Far From Love* (2012), explore "the limits of subjectivity and… fragmented Palestinian identit[ies] that resist coherence" (AlAmmar, "That Hateful" 556). The textual readers of Shibli's novels are presented with narratives of unnamed characters and settings often revealed through minor details. The incoherence is transferred to the reader, "who must thereby confront the limits of empathy (AlAmmar, "That Hateful" 556). How can the reader empathize with the unnamed stranger? Layla AlAmmar argues that Shibli's "strategy of eschewing identification markers such as character names can be seen as an intentional disruption of the twinned notions of subjectivity and reader empathy" (556). The lack of names in Shibli's works becomes an "act of resistance" which AlAmmar argues is an attempt to "guard against overidentification with the traumatized" ("That Hateful" 556). I argue that by leaving her characters nameless, Shibli presents the reader with a possibility: inferring that the nameless characters indicate the transnational and transhistorical aspect of the figure of the internal exile.

In reference to the repercussions of war and violence and the mass production of internal exiles due to bio-and necropolitics, Shibli's method of using unnamed characters allows the reader to connect with the characters and imagine themselves in the position. This, however, brings forth the question of the ethics of empathy. La Capra, AlAmmar notes, warns against this appropriation of the reader to position themselves as a "surrogate victim who has a right to the victim's voice or subject position" (qtd. In AlAmmar, "That Hateful"). AlAmmar argues that other critics, such as Sam Durrant, consider a more ethical way for identification to be by "aim[ing] to expel the self into the state of absolute alterity inhabited by the Other" where the other is not an imagined self of the reader but rather the "self [that] experiences a jarring self of evacuation" (AlAmmar, "That Hateful" 557). This results in an "abject identification with the difference of the other" (AlAmmar, "That Hateful" 557). Shibli not only "shares the subject position of her characters" in all cases except for the Israeli commander written in the third person, but she also dramatizes a "loss of subjectivity," which AlAmmar argues is "expressive of the self's inability to arrest its own meaning" ("That Hateful" 557). The fragmented consciousness in Rahimi's character/narrator of Dastaguir is again in Shibli's narrative. The threads of connection between world literature texts allow the textual reader to trace the chronotope of the internal exile as a vehicle to expressing fragmented subjectivities of the 'in-between' or 'critically left behind.' While Dastaguir's fragmented subjectivity is illustrated through the gaps in the textual reader's distance between reading about his journey as if it belongs to it, the unnamed Palestinian girls' narratives reveal the fragmented subjectivity of those who are no longer able to see their home as theirs. Their national identities are troubled as they try (not) to trespass the physical and psychological borders enacted by the state.

Shibli, in response to the dilemma of the missing character names, states that considering names become "indictments in the context of racism…naming is an act of power I don't want to practice" (qtd. in AlAmmar, "That Hateful" 556). The Israeli practice of "toponymocide" in Palestine and Israel creates a power imbalance (qtd. in Al-Ammar, "That Hateful" 556). By having nameless characters, Shibli gives power back to her characters and the internal exile whose stories have been met with prejudice because of their names and national and ethnic identities. This resistance is how writers trespass the boundaries of acceptability in readership. While readers expect to be told who the character is, they are presented with simply "the girl" – the only identifying qualities are gender and a vague understanding of age group.

Borders Part II: Body

Dehumanized for the State

In an attempt to cultivate their identity and history, nations create borders that impact the internal exile on a physical level through two vectors: dehumanizing their bodies and restricting access to spaces of knowledge (museums and archives). Critics argue that the state enacts power on the Palestinian body through checkpoints—the "maze of fences, turnstiles, gates and the concrete separation barrier" (Ryan, *Bodies* 3). Although Caitlin Ryan analyzes a specific checkpoint, "Checkpoint 300" – the checkpoint between Bethlehem and Jerusalem–the circulation of power through checkpoints is present through other variations of borders, including those the protagonist in *MD* encounters. Ryan argues that checkpoints are exercises of power that create subjects of Israeli power. At the moment of encounter at the border, individuals are marked by their ethnicity and gender—both of which dictate their experiences at the checkpoint. Thus, the occupation illustrates nonuniformity: individuals are treated differently depending on their marked identities (Ryan, *Bodies* 3). As per Fanon, the colonial world is a

"Manichaean World," divided into light (innocent: the colonizers) and dark (evil: the colonized): "The colonist is not content with physically limiting the space of the colonized, i.e., with the help of his agents of law and order. As if to illustrate the totalitarian nature of colonial exploitation, the colonist tums the colonized into a kind of quintessence of evil" (*The Wretched of the Earth* 6). Thus, the colonized world is inherently at a disadvantage considering through military barracks and police stations, the colonized is "a disreputable place inhabited by disreputable people" (*The Wretched of the Earth* 4). Foucault states, "it would be hypocritical or naive to believe that the law was made for all in the name of all…it would be more prudent to recognize that it was made for the few and that it was brought to bear upon others" (*Discipline* 272). This exercise of power is merely one element in the apparatus of power of the Israeli occupation of the Palestinian territories (Ryan, *Bodies* 3). These individuals, I argue, through their subjectification, are made aware of their subordinate status under occupation through checkpoints that serve to dehumanize their bodies. The Israeli occupation demonstrates the exercise of power through multiple relationships and sites directed at Palestinians.

These checkpoints fall under Foucault's second pole of biopolitics, anatomopolitics: where bodies are disciplined to behave in certain ways. Checkpoints close and open without warning, leaving Palestinians stranded in between regions. Furthermore, they dictate how long individuals will spend trying to cross a region. As per Agamben, the state of exception dictates that once the state detects a threat to its existence, it can replace civil law with military strategies. Soldiers implement the rules in the state of exception without "external monitoring" (Midhat-Najami, *Crossing Military* 5). Thus, checkpoints illustrate an example of the state of exception under which law is arbitrary and subjective to Israeli soldiers' opinion. Critics such as Anat Zanger argue that the checkpoint operates by "spatial, ideological, and linguistic means, which

include a ritual of such repetitive acts of identification, obedience, reward and punishment" (qtd. in Grassiani, "Moral Othering" 375). As symbols of the Israeli occupation, checkpoints control the flow of Palestinians and decide who can(not) pass. As David in Abulhawa's *Mornings in Jenin* identifies, this power does not hold the soldiers accountable. It can lead to abominable actions by the soldiers who know they will not be held accountable.

The checkpoints also serve different purposes: the large ones serve as a symbol of Israel's legitimacy; the "normalization" of Israeli colonial control where Palestinians' IDs are confiscated; gender discrimination; arbitrary detention; humiliation; and surveillance (Griffiths and Repo, "Biopolitics" 17-8). They stand as a source of power that dictates, often arbitrarily, who will be granted access to areas and who will be denied after waiting endless hours. Furthermore, they vary in infrastructure from earth mounds or concrete blocks across a road to checkpoint terminals. Some are permanent, while others are "flying checkpoints" or "military vehicles with or without the aid of spike stripes suddenly blocking a road" (Hammami, "Destabilizing" 588).

In chapter one of *MD,* after the young girl is brought back to the military base, she is dehumanized by the commander. The narrator, wielded through the commander's third person point of view, describes the girl's screaming and speech as "babbling incomprehensible fragments" (27). Hosed down like a dog in front of the rest of the soldiers, the girl is denied the fundamental rights of humanity. While the young girl is dehumanized through direct attacks on her body, the Palestinian woman in chapter two experiences an alternative mode of dehumanization: one related to temporality as checkpoints dictate her day and perception of her surroundings. The world literature critic and reader of the text is produced in this text to consider

the various forms of borders in the novel: from physical to psychological, to reflect on the many forms of borders reflected in the portrayal of internal exiles in the world today.

While the soldier is confident in his steps across the landscape, the young woman in chapter two is seized with fear as she navigates through checkpoints. She recalls how one day, on her way to work, two soldiers standing guard at her office entrance blocked her path. The soldier's confidence in the first part is nowhere to be found in the Palestinian woman's narrative, as the presence of a gun spurs her to hide behind a "thorn acacia tree" in fear of gunshots. At the sight of guns which "cannot be described as humane" (Shibli, *MD* 47), the Palestinian girl understands the message being told: "[she] had to find another way to [her] new job" (47). As the soldiers block her path to work, the Palestinian woman is reminded of her lack of rights. [68]

"A Double Colonization Burden"

From attacks on their physical bodies to fear instilled in their minds, Palestinians are subjected to another form of control: access to knowledge. In *MD,* Shibli illustrates the struggle to regain control of Palestinian narratives by making the textual reader follow the young Palestinian woman's journey to the museums and archives: a trip laced with anxiety, border crossings, and restricted access. According to Rita Giacaman, Palestinians have been "enduring a double colonization burden" in the past twenty to thirty years: "that of Israeli military occupation and life under an Israeli settler colonial regime…[and] that of the colonization of neoliberal

[68] This indicates dehumanization–a process through which individuals are deprived of their human status (Murray et al., "Everyday" 1052). Critics identify three types of dehumanization. Animalistic dehumanization denies "uniquely human characteristics of others … likening them to animals"; Mechanistic dehumanization means treating them like objects and robbing them of their individuality, identity, and "the full human capacity for suffering and fatigue" (Murray et al., "Everyday" 1052). A more subtle way of dehumanizing others is "infrahumanization," which denies human emotions associated "with civilization and moral reasoning" (Murray et al., "Everyday" 1052). Critics have linked these forms of dehumanization to cruelty, discrimination and "interpersonal and intergroup violence" (Murray et al., "Everyday" 1052). Dehumanization defines individuals as lacking individual identity and community, which undermines their "ability for address and response," which creates a "victim with limited ability to be heard in society" (Mansbach, "Witnessing" 497).

knowledge production by Anglo-Saxon academia, journals, books" ("Palestinians" 148). The museum's location, far away from the reach of certain Palestinians without a valid ID card, illustrates how Israel has attempted to 'safeguard' their knowledge. Shadi Neimneh in "The 'Motherland'" argues, through Fanon's discussion on the ways in which the colonized is limited by the colonist through physical space ("acquisition of land"), that the colonialist further enacts control and emphasizes the binaries of colonized and colonizer by restricting movement. I argue that this can be extended to consider further how the colonizer restricts access to knowledge to enact power over its citizen.

The Israeli government's agenda to restrict access to knowledge operates on two fronts: seizing and tampering with books and placing places of knowledge out of reach for the Palestinians. According to Shibli in "On Stealing Books and Missing Words," Israel has tampered with Palestinian documents and libraries and seized around "30,000 books that belonged to Palestinian private libraries" (689). Palestinian libraries and documents, and books have also been looted. In a letter addressed to Kurt Warman, the director of the Jewish National Library, David Senator, an administrator of Hebrew University, writes: "According to my estimates, 12,000 books or more have been collected so far" ("On Stealing" 689). Shibli argues that after looting these books, the Jewish National Library cataloged them by subject and by owners' names. By the early 1960s, around 6,000 books were re-labelled with the letters "AP" for "abandoned property" (Shibli, "On Stealing" 690).[69]

[69] As of now during the war on Gaza (2013-) Israel has targeted journalists, universities, libraries, and students. According to the United Nations, Israel has killed "5,479 students, 261 teachers and 95 university professors … [and] At least 60 per cent of educational facilities, including 13 public libraries, have been damaged or destroyed and at least 625,000 students have no access to education. Another 195 heritage sites, 227 mosques and three churches have also been damaged or destroyed, including the Central Archives of Gaza, containing 150 years of history" ("UN Experts Deeply Concerned"). This "Scholasticide" are not isolated events but rather "They present a systematic pattern of violence aimed at dismantling the very foundation of Palestinian society" ("UN Experts Deeply Concerned").

Furthermore, in 1957, the Israeli authorities that were responsible for the properties of the Palestinians forced to flee in 1948 decided that around 26,000 books among the thousands that were looted from libraries across Palestine were "unsuitable for use, some of them contained inciting materials against the State of Israel, and therefore their distribution or selling might cause damage to the State" (qtd. in Shibli, "On Stealing" 691). The books that were kept in the Jewish National Library would be accessed by Israeli scholars, mainly from the Eastern Department of the Hebrew University "who have been responsible to a great extent for the process of generating a specific field of words, morals, and knowledge" (Shibly, "On Stealing" 691). The looted books became part of a "wider task dedicated to mapping and understanding the 'East'" (Shibli, "On Stealing" 691). "The house of books, or *Bibliothek* (library), is far from a neutral space," argues Venkat Mani. "Libraries are sites rife with the politics of literacy and sanctioned illiteracy, historical contingencies that condition, accumulation and classification" (*Recoding World Literature* 17). Considering the "library" has played a significant role in the "acquisition, distribution, and worldwide circulation of narratives" (Mani, "Bibliomigrancy" 284), archives, too, are politically charged. "Literary propriety, systems of patronage of translation, class-based affiliations and accessibility through literacy, publications, and library acquisitions," argues Venkat Mani, are critical to the construction of world literature ("Bibliomigrancy" 288). Here, bibliomigrancy, the "migration of literary works in the form of books from one part of the world to the other" (Mani, "Bibliomigrancy" 289), and the ways in which world literature can also be "modified, twisted, and manipulated to serve nationalist interests" (Mani, *Recoding World Literature* 16) further indicates to how Palestinian narratives have been adapted, re-worked, and hidden for/from the world. According to Venkat Mani, world literature as a literary catalog of the world is far from a neutral, alphabetically organized

bibliography of masterpieces translated into world language. *MD,* I argue, operates as an archive that resists the nationalist interest: a defiance that Barakat would accredit to the existence of Palestinian narratives rather than just a resistance to Israeli discourse.

Foucault considers power to be a productive force. Power creates knowledge, and in turn, knowledge creates power (*Power* 59**)**. Foucault uses the term power/knowledge to argue that power is constituted through norms and accepted forms of knowledge and understanding of truth. He argues, "Truth is a thing of this world" (*Power* 131). Regimes of truth are circulated through knowledge in school curricula, libraries, books, and historiography. Knowledge and power are "integrated with one another…it is not possible for power to be exercised without knowledge, it is impossible for knowledge to engender power" (Foucault, *Power* 52). Thus, by carefully curating disruption to an easy path to the museums and archives, I argue that Shibli illustrates the control over knowledge the State of Israel holds: the control of historiographical archives.

By creating an archive that traces the figure of the internal exile on her journey to the truth, Shibli reinforces the notion of positionality. In her article "Writing/Righting Palestinian Studies," Barakat turns to Patrick Wolfe's work to argue for the importance of the writer/critics (and I would add to this list, the reader) positionality in relation to settler colonialism. Wolfe, as quoted in Rana's work, states:

> In a settler-colonial context, the question of who speaks goes far beyond liberal concerns with equity, dialogue or access to the academy. Claims to authority over indigenous discourse made from within the settler-colonial academy necessarily participate in the continuing usurpation of indigenous space (invasion is a structure not an event). (Barakat 354)

Considering the idea of invasion as a structure, the figure of the internal exile in my project, through Palestine/Israel, Afghanistan, and India and Pakistan, traces this structure through *parrhesiastic* novels that speak not through the voices of the colonialists but through the perspectives of the internally marginalized: those impacted by the knowledge production of colonial and occupational forces. I argue that the ethics of engaging with these world literature novels is to decolonize the form of the novel: to situate the novel in the context of invasion as a structure, of war and destruction as a transnational process rather than an isolated event. This allows the reader to resist these structures through the micro: the everyday struggles of those on the inside. The world literature critic's positionality must recognize its privilege of witnessing and be mindful of the dangers of the usurpation of indigenous work and narratives in these novels. I argue that Shibli's work places this onus on the reader by depicting the deaths of the Palestinian girl and woman in the novel. The ending, abrupt and devoid of closure, dismantles the stability and authority with which the empirical reader approaches texts. This unsettlement urges, I argue, the reader of the text to re-orient itself and consider: what is the purpose of engaging with this work? How can the world literature critic ethically continue the research and work begun by the Palestinian woman in the novel through its privileged position? Finally, it urges the reader to consider how the novel form can be used to defy colonial rule.

An Act of Resistance: A Call to Readership

Shibli's novel demonstrates a key perspective in resistance literature: using animals to sympathize with victims and reach out to the empirical and textual reader to encourage them to see their role in this narrative. With an alienating first chapter, told from the distant third person perspective of the perpetrator, and a personal account of the internal exile in chapter two, the reader and world literature critic is placed on the outside in Shibli's novel–as an outsider

witnessing the plights of another. Like the other internal exilic narratives discussed in this project, the critic and readers must consider the ethics behind witnessing. Shibli presents an avenue of ethical engagement and witnessing through the use of animals. I argue that the animals presented in this novel serve as warnings to the characters – protecting them. As the textual reader encounters the animals and envisions their barking and resistance, it is reminded that the echoes of violence reverberate into the present. The textual and empirical readers are urged not to forget about the victims once the novel has ended. I argue that Shibli's use of a dog, a spider, and nature symbolizes the need for activism and resistance.

According to critics, the dog's howling at key moments in the text pushes readers into the role of "secondary witness" and a state of "empathic unsettlement" (AlAmmar, "That Hateful" 561). The dog witnesses, AlAmmar argues, the atrocities of the soldiers and is present in the days leading up to the massacre. Initially, the soldier finds the animal in the Bedouin camp protecting the girl. Next, the dog is present when the young girl's body is violated when the commander strips her and hoses her down "in full view of the camp" (Shibli, *MD* 561). The dog, in response, stands "tense and alert, its tongue trembled as it panted nervously" (Shibli, *MD* 24). Critics have studied the use of animal avatars in postcolonial narratives, especially the function of the dog as what La Capra would consider "a surrogate victim or medium for moral development" (qtd. in AlAmmar, "That Hateful" 561). Critics such as AlAmmar argue that the dog does not stand in as an unnamed, voiceless victim but rather functions as a reader: "standing apart from and outside the girl's experience in a profoundly unsettling state of empathy" ("That Hateful" 562). The dog testifies to the girl's trauma. His howls are an "ineffectual protest to her pain and degradation and, as a result, force the reader to confront the limits, and putative function of the empathy these narratives elicit" (AlAmmar, "That Hateful" 562).

I argue that Shibli utilizes the theme of animals to extend the discussion of existence, resistance, and defiance. As his troop sets out to kill Arabs in the area, other animals fight back. A spider bites the commander on his way to the raid. Thus, Shibli combines witnessing and resistance: the dog remains a witness in the distance, while the spider serves as a form of resistance that plagues the commander for days to come. The narrator uses the dogs a second time to highlight the empirical reader's responsibility. Gunshots spur the barking of dogs and the groaning of camels (10). The camel's groaning often accompanies the dog's howling: both symbolize the empirical reader's ethical responsibility to reject and resist the violence it encounters. By manifesting the dogs and camels at key moments in the text (at times of violence and death), Shibli, I argue, is presenting a witness that, often, the internal exile is denied. Similar to the manner in which manifesting a witness to his family's demise allows Dastaguir to find solace in *Earth and Ashes,* presenting the camels and dogs at moments of destruction is a call to the reader's both textual and empirical ethics. Will they turn away from the call of distress?

The dog accompanies the young girl: implying to the textual and empirical reader that injustice is always close. What the reader does, however, as a witness is challenged by Shibli in the novel. This is evident in the scene where the girl is being hosed down. As the commander yells at the girl to soap herself as he hoses her down in clear view of the camp, the dog continues to pant, "which chafed against the air" (23). After finishing with the girl, the commander sprays the dog, causing it to run away: "he smiled, then again ordered the soldier to turn off the tap" (24). I argue this is Shibli's challenge to the readers: what forms of activism and resistance are sustained when the readers themselves have faced the same force of power? Where does their opposition end? How long do they push against injustice? The dog's barking got louder after the incident as it "echoed through the space" (26). A steady presence, the dog accompanies the girl's

"incomprehensible fragments" with its own "ceaseless barking" (19-20). The dog functions as a witness. However, I argue that it also presents the readers with its weaknesses – the times the empirical reader gives up on fighting against injustices.

When the commander is raping the girl, the dog's howling is intertwined with the commander's horrific actions. The prose in this section illustrates the intertwined relationship between crimes and resistance: "The sound of his tremulous breathing still resonated…alternating with the dog's barking outside until there came a last desperate howl, followed by the soft shuffling of its paws as it retreated from the door and sank into the sand. A calm descended" (34). This calm, however, is short-lived, for a few moments later, it starts again: "the bed's squeaking drifted up over the stillness of dawn, then increased and intensified, accompanied again by the dog's howling. And after the squeaking ceased, the loud howling outside the door continued for a long time" (34). Shibli's choice to intertwine the dog's howling with the rape illustrates the close relationship between witnessing and crime. The empirical reader is questioned: what now? After the bed stops squeaking, will they quiet down? Or continue to howl and resist like the dog in the text? As the dominant state attempts to take claim of the land and its people, and as it reminds the internal exiles of the prevailing national identity, what, Shibli asks, does the witness do?

Her novel, through minor details such as the howling of a dog or the groaning of a camel, resists the physical and psychological borders that the dominant state trespasses. The animals are also a reminder to the textual and empirical readers of their inability to change the narrative of the past. It reminds them of their positions: as witnesses. For Primo Levi, speaking on the Holocaust, there is no such thing as a "complete" or "true" witness because the people who were present at the crisis are long gone. Instead, his text brings forth the idea of a proxy witness and

the importance of future generations bearing witness to the past. Tarun Saint argues that this "bearing witness" is made possible through fictive testimonies: fiction can produce proxy witnesses and bear witness to the injustices others have endured. However, this removes the emphasis from the one testifying or doing the witnessing to the one bearing witness. What does it mean to bear witness to these tragedies? For Levi, the vaster shame of the world is to turn our backs to those in pain: "there is another, vaster shame, the shame of the world…there are those who, faced by the crime of others or their own, turn their backs so as to see it and not feel touched by it" (*The Drowned* 85). Referencing John Donne, Levi reiterates, "no man is an island," and it is this ideology that I argue Shibli presents to the readers: no internal exile is an island. The relations of power that dictate mobility from area to area, the checkpoints that interrupt the flow of the day, and the discrimination that impedes their lives are all connected to the state's objective: to construct a particular vision of the nation in which its citizens can not only see that vision but also feel their status through these borders.

The bio-and necropolitics that create physical borders, which result in emotional borders, encourages individuals in the state to think like the nation desires. The Palestinian girls in this novel share destinies: their deaths are violent, and they live in abominable conditions where they are tracked, hunted, and killed. Their emotional well-being is minimal. And yet, this is their reality; this is their home. I argue that Shibli resists this thread of authority by presenting the reader with unnamed characters to urge the empirical reader to imagine otherwise: to imagine the girl as any other girl in order to erase prejudice. When the dog stops howling, and the bodies drop dead, Shibli's text reaches out to the empirical reader with the question, "now what?" The Palestinian woman in the second chapter of *MD* trespasses the emotional borders that the checkpoints and soldiers present to her. She does so to live otherwise: to live a life in which she

will die for the people to whom she feels connected. Thus, the bio-and necropolitics that continue to rule through fear of death is counteracted by trespassing the boundaries that enact this fear.

Borders Part III: State

Project: "Re-Palestinization"

Shibli engages in a "re-Palestinization" of space by examining "contemporary life in a real and fragmented Palestine" (Eqeiq, "From Haifa" 38). Shibli's novels reclaim national space – an action which Eqeiq argues is characteristic of third-*Nakba* generation writers whose work embodies an "articulation of Powerful Palestinian presence" (Eqeiq, "From Haifa" 38). I argue that Shibli extends the project of "re-Palestinization": to (re)map the colonial landscape, which, as Julie Peteet argues, has attempted to establish Israeli ties to the land by erasing Palestinian presence and history through the act of re-naming. According to Peteet, Palestinian naming strategies, on the other hand, occur in the "context of mass displacement, dispossession and a sustained resistance movement. The names they use are less suggestive of a project of remaking place than of a retention of legitimate rights to reside there" ("The Writing on the Walls" 158).

National maps emphasize borders, help create imagined communities, and depict sovereignty and control (Leuenberger and Schnell, *The Politics* 4). Maps produce reality and become "inscribed in the landscape" (Leuenberger and Schnell, *The Politics* l 4). However, maps are constantly made and (re)made and are necessarily "selective, contingent and contextual" depending on spatial and national problems (Leuenberger and Schnell, *The Politics* 5). They serve to reiterate or alter colonial knowledge (Bier, *Mapping Israel* 38). Thus, they are politically tied to the dominant state's agendas on sovereignty and power. In the case of Israel and Palestine, critics argue that the Israel national map represents the prevalent Zionist myth: a land

without a people for a people without a land. Cartographers and historians have systematically erased material and symbolic Palestinian figures and street names to achieve this goal.[70]

One of the ways in which Israel creates its ethnic and national identity is through physical forgetting: by erasing Arab villages and/or re-populating the areas with Jewish settlers (Ram, "Ways" 376). In Palestine, after 1948, Jewish nationalism spurred the "Hebraicization of Israel," where Zionism replaced town names in Arabic with Hebrew for nation-building (Azaryahu and Golan, "(Re)naming" 179). These state-imposed objectives are then reflected in the maps circulated throughout the country. According to Uri Ram in "Ways of Forgetting," there was a shift in how maps accounted for these Arab villages. Before 1950, the Government Mapping Authority marked the destroyed Arab villages as "demolished," but after 1950, these locations were "expunged from the maps" (Ram, "Ways" 376). The shift from Arab lands to vacant lands is portrayed to the reader of Shibli's text as the Palestinian woman from Ramallah attempts to use Israeli maps for navigation. Along the way, however, she notices the stark differences between the Palestinian maps and the Israeli: "Among these maps are those produced by centers for research and political studies, which show the borders of the four Areas, the path of the Wall, the construction of settlements, and checkpoints in the West Bank and Gaza," (58). The woman is given two other maps as well: one that shows Palestine as it was until the year 1948 and another one, given to her by the rental car company and produced by the Israeli Ministry of Tourism, "shows streets and residential areas according to the Israeli government" (58). Shibli presents the reader with each map in order to demonstrate the ways in which history and reality have been altered through each. In *The Wretched of the Earth,* Fanon emphasizes the erasure of Indigenous histories by stating that the colonial power "distorts…disfigures…and destroys" the

[70] Critics argue Palestinians have had a "fraught" relationship with maps: locals barely used them, while scientific mapping is regarded as a colonialist project (Leuenberger and Schnell, *The Politics* 172).

culture and past of the colonized (149). As an archive, the novel holds the past as remembered by Palestinians in stark contrast to the present indicated on the Israeli maps. The pre-1948 Palestinian map shows the pre-*Nakba* period: Arab villages were present and on the map. The Israeli map, however, reiterates upon which its national identity is contingent: the dominance of Jewish communities.

Shibli troubles this national identity by having both maps compared by her protagonist. As she examines the Israeli map, she notices it is "primarily populated by settlements. The only two visible Palestinian villages are Abu Ghosh and Ein Rafa" (61). When she turns to the pre-1948 Palestinian map, her eyes move between "The names of the many Palestinian villages that were destroyed after the expulsion of their inhabitant that year" (61). The narrator lists the villages she recognizes: Lifta, al-Qatal, Ein Karem, al-Malha, al-Jura, Abu Shusha, Siris, Innaba, Jimzu, and Dair Tarif. She notes, however, that the "majority of the names are unfamiliar" to her, resulting in feelings of estrangement. She lists the villages that she does not recognize on the Palestinian map and states that the villages of Khirbat al-Ammour, Bir Ma'in, al-Burj, Khirbat al-Buwayra, Beith Shanna, al-Qubab, al-Kanisa, Kharrouba, and others are now replaced by a "very large park called Canada Park" (61). By listing the names of the villages that were once on the map, Shibli performs an act of witnessing a resistance to the state-imposed (re)mapping of Palestine. I argue that Shibli's novel is an act of memorialization and practice of inheritance. While Amber Dean draws from Butler's theory of "grievability" and discusses practices of inheritance in the Canadian context in regard to Eastside Vancouver's disappeared women, one can analyze the impact of Shibli's text through a similar framework centred on the question of what lives on or is accepted as truth? The new state and its people are remembered through

Israeli re-mapping of Palestinian land. In defiance, Shibli's novel archives all that has been erased.

Another way that the state of Israel creates identity landscapes is through the renaming of street names (Newman, "From National" 240). Re-naming the land serves to highlight "certain features and sites that superimpose dominant national histories and narratives onto a land, while excluding others" the maps and its re-named villages and streets become a "hegemonic master narrative" that through circulation and institutionalizations play a crucial role to play in the war over territories (Leuenberger and Schnell, *The Politics* 56). Naming is a political act that results in a "power over space" in order to impose ideological views in that special space and, through extension, the collective memory (Pinchevski and Torgovnik, "Signifying" 367). Critics argue that the Israeli state systematically removed traces of Palestinian life through a "toponymic process," which constitutes a "memorycide" and "toponymocide" (Brocket, "Governmentality" 546). Naming focused on implementing national myths, histories, and revolutionary values (Cohen and Kilot, "Place-Names" 653). As present in Shibli's text, commemorative street names are critical to the symbolic construction of national identity. These names belong to both the "discourse of political identity and to its experience on the level of everyday life" (Azaryahu and Kook, "Mapping" 195).

As the Palestinian woman navigates through the new streets, she maps her journey for the textual reader and comments on the new names that have replaced the old "I start to descent the mountains of Jerusalem, heading, according to the signs, toward the Ben Shemn Interchange, whose original name may have been Bei Susin, named after a nearby village which appears on the map from 1948 and which no longer exists" (61). Her estrangement with the land of her ancestors is mapped for the textual reader to witness "all the changes [that] constantly reassert

the absence of anything Palestinian: the names of cities and villages on road signs, billboards written in Hebrew, new buildings, even vast fields abutting the horizon on my left and right (62). The "names and cities and settlements appear along the road, as do shapes of houses, fields, plants, streets, large signs and people's faces," simultaneously accompanying and rejecting her and "provoking an inexplicable feeling of anxiety" (67). She is an outsider, an exile, in a country which exerts administrative control by introducing new street names and village names into its urban texture (Azaryahu and Kook, "Mapping" 197). Considering that collective identity is created through symbols and representations, the Palestinian woman's identity and those of her community are erased from the land and its maps: emphasizing her lack of land rights and reiterating Israel's national and ethnic priority to non-Palestinians and Arabs.

A (Selective) Remembering

One of the ways in which Palestinians are cleansed from the present and in the future is through a forgetting that is a selective kind of "remembering, misremembering and dismembering" (qtd. in Ram, "Ways" 366). Ram states that ways of forgetting are methods by which "a dominant national memory…creates lucanas of historical memory, or rather islands of historical amnesia" ("Ways" 368). One way the state of Israel uses the method is through the propaganda of Palestine as a barren land before 1948 – accomplished through videos, documentaries, and movies. According to Ram, Anita Shapira, a renowned Zionist historian, reports that "when she exposed students to selections from a TV movie…that depicts the expulsion of Arab villagers in 1948, the student's response was invariable of shocked silence and unease, as if they were tally obvious to these facts (Ram, "Ways" 369). Ilan Pappe, a renowned non-Zionist Israeli historian, reports this is common in cases of ethnic cleansing in which "the expelled are then erased from the country's official and popular history and excised from its

collective memory" (qtd. in Ram, "Ways" 369). Césaire in *Discourse on Colonialism* calls this kind of erasure the work of "watchdogs of colonialism" (10): those who uphold the colonizer's views through education and news. While Césaire considers Pierre Gourou, the geographer, who argued that non-Europeans were incapable of science and civilization, we can consider the watchdogs of colonialism, in the context of Israel, to be the news outlets that edit according to the agenda of upholding Israel in a positive light.

The reader of Shibli's novel is unable to forget as it is guided through the text. The use of narrated forgetting, the "composition and dissemination of historical narrative" (Ram, "Ways" 370), is illustrated in Shibli's narrative in order to expose to the textual reader the ongoing systems of oppression that attempt to 'forget.' When the Palestinian woman reaches the settler's museum and archives, she is met by the museum's founder. He relayed the story of the settlement's history in a "voice so calm and clear, so untouched by stuttering, stammering, or rambling that it feels as if he is smoothly unravelling a delicate thread, one which cannot easily be cut" (Shibli, *MD* 71). The calmness with which he speaks is, once again, an illustration of the contrast between the confidence in the dominant occupation and the unsure anxious internal exilic Palestinians. His position and history are firmly established and not easily destroyed. The man also speaks of the relationship between Palestinian residents and Jewish immigrants: of the "close friendship and deep trust developed between the two sides" (73). This piece of history, however, is proceeded by war: "sometimes war even severs ties between members of the same family" (Shibli, *MD* 73).

His presence, thus, is a continuation of the settlers and the Israeli state in Palestine that cleanses villages of Arabs and shapes its historical documents to reflect this. For example, when the Palestinian woman visits the official museum prior to the archives and heads to the first

exhibition room, she is met with several telegrams between soldiers in their late forties, which are "filled with heroic and encouraging phrases"; she is faced with a "collection of photographs and propaganda films, a few of which, the labels indicate, were produced in the thirty and forties by pioneers of Zionist cinema" (64). The films revolve around Jewish European immigrants in Palestine as they engage in agricultural work and life in the settlements. The film which strikes the narrator the most is a "Shot of a barren expanse, then abruptly a group of settlers in shorts and short-sleeve shirts enter the frame" (65). The settlers are depicted as working and dancing. This image represents a shift: the first image of barren land followed immediately by settlers. This image is presented to the textual reader to make it consider its authenticity: how accurate is this propaganda film? Shibli's narrator asks. The narrator is confused and obsessed: she rewinds the film breaking the circle, dismantling the houses, and then fast-forwarding and rewinding it repeatedly. She states: "I build settlements and dismantle them" (48). I argue that this is her way of resisting and exposing the oppression: when the textual reader is confronted with a 'before' – life in Palestine prior to the settlements—it is produced to witness an alternative reality. By dismantling and rebuilding the settlements in this passage, the textual reader is presented as a witness to the building of settlements: something that it would not have been able to witness before this text. The assumption that the settlements have always been there in Palestine is struck down in this passage, as the narrator re-winds to the time before the settlement. The missing piece, however, is the images of the Arab villages and civilization.

Stitched Narratives: A Defiance to (Imposed) Silence

I argue that the Israeli state silences Palestinian voices through material and symbolic forgetting and propaganda films. Silence, Shibli is used by the colonizers to "de-civilize the colonized" as it "eliminates the existence of the colonized peoples in the past; their words

become unworthy of mention, and so do their history and culture" (Shibli, "On Stealing" 695). [71] Shibli argues that silencing the colonized allows the colonizers to render them as objects "mainly seen and rarely heard" ("On Stealing" 695). In *MD*, Shibli uses silence to illustrate the objectification of Palestinians and their narratives. I argue that by writing a novel in which there are three to four places in which quotations are used, Shibli not only portrays the silence around the Israeli-Palestinian internal exilic discourse but also highlights the power of manifestos in shaping identities and the potential of artistic resistance. The places where the quotations are used produce the world literature reader and critic as a witness to the manifestos that plan the demise of Palestinian villages and the eventual artistic resistance to destruction. The empirical reader is pushed to consider its own silence in the face of atrocity.

The aggressive diction and genocidal language are presented to the textual reader through the distant third-person narrator to produce the reader as an outsider witness. The first moment Shibli uses quotations in the novel is when the commander directs the driver to the direction they should check for Arabs. The second moment is when the commander speaks at a special meal celebrating their patrol's success. In this speech, he commands them to defend and protect the area while reiterating the call to war: "if the Arabs…continue to resist us…then we will act as an army. No one has more right to this area than us…It is our duty to prevent them from being here and to expel them for good" (28). The textual reader is confronted with words that reflect the ethnic cleansing aim: images of barren lands that the Israeli military has the right to control and establish themselves in, the "sterile nationalist sentiments" that are irrelevant to the nationalist aims of Israel, the right of the Israeli soldiers to kill or be killed; the descriptions of the Bedouins and nomads who "only uproot…do not plant things" whose livestock "devour every bit of

[71] Taken from Aimé Césaire and his essay "Discourse on Colonialism" (1950/2001).

vegetation that lies before them, reducing, day by day, the very few green areas that do exist" are all compatible with the nationalist aim to cleanse the area in order for the Israeli government to settle Jewish communities. The army aims to do everything in its power to "give these vast stretches the chance to bloom and become habitable, instead of leaving them as they are now, desolate and empty of people" (28).

Furthermore, the world literature critic can trace the moments in which Shibli chooses to use quotations and stitch together a micro-narrative that is a synopsis of the novel itself. Beginning with the first instance of quotation marks, "the hill" – the, 'what,' the place and environment under siege are described. Second, the Israeli army's purpose is reflected in the commander's speech – establishing the 'how' and 'why' of the narrative: "We are fulfilling not only a military mission but a national one as well. We must not let the Negev remain a barren desert … 'Man, not the tank, shall prevail'" (28-9).

The historicity of this narrative is established through the speech of the founder of the settler museum and archives. He describes how the patrol was taken out and the history of Nirim, and the settlement's construction in detail ("under the wing of darkness, and the protection and leadership of the Haganah" (73)). He relays the history of the people who fought (the attacks of May 14, 1948) and the impact the attacks had on the settlers. Some "members of the settlement had written [the manifesto] on a piece of cloth and hung from a wall on the eve of the war during a May Day celebration" (73).

In response to the violence and bloodshed, Shibli offers a *parrhesiastic* narrative that illustrates the role of artistic resistance. In her final use of quotations, the narrator flips through a book about the expressionist art movement, which "was influenced by the killing and devastation that German artists experienced during the First World War " (80). She comes across a letter

dated May 8, 1915, by an artist to his wife. The artist's note is bracketed by quotation marks, revealing to the textual reader a moment of speech, a moment of voice that resonates loud and clear. In the letters, the artist describes the destruction he witnesses, starting with a cemetery that shellfire had destroyed: "The graves had been blown up, and the coffins lay about in the most uncomfortable positions. The shells had unceremoniously exposed their distinguished occupants to the light of day, and bones, hair, and bits of clothing could be seen through cracks in the burst-open coffins" (80-1). In another letter, he relays the unreal images in front of him: "Where they sat, besides their dugouts, even between the sandbags, crosses stuck out. Corpses jammed in among them. It sounds like fiction — one man was frying potatoes on a grave next to his dugout. The existence of life here had already become a paradoxical joke" (81). This establishes the "so what?" of Shibli's narrative: the "now what?" critics are often in search. After the violence has settled, the internal exiles grapple with their new realities. As they toggle between reality and memories, their existence is slowly erased through acts of forgetting. Shibli's narrative, however, situates the world literature readers (textual and empirical) as well as critics to be uncomfortable with their assumptions: the text's narrative technique of scarcely using quotation marks and instead narrating the dialogue without them is a jolting experience that results in alienating the readers and critics from presumed knowledge. The threads of connection between the moments of quotations weave a blueprint for resistance and activism from which critics and readers can learn. As Barakat argues in "Writing/Righting," "Written outside of a framework of Indigenous resistance, the story of the *Nakba* is one of endings…as opposed to being the story framed around the return of refugees and Palestinian resistance" (361). This text, as resistance and insistence on existence, troubles national identities forged on creating borders contingent upon

acts of forgetting: the voices the world literature critic is encouraged to consider are the ones of resistance, existence, and presence of Palestinians and Palestinian solidarity.

Chapter 2: Shaping Identity Through Narratives in *A Promised Land*

The Progressive Writer's Movement (PWM), of which Mastur was a member, began as a way to include "most vernacular literature from all over the country" (Rizvi, "Politicizing" 142). The PWM brought new traditions to the Urdu novel and reflected the post-partition sub-continents subject, style and social elements (Kişmir, "The Projections" 1356). It focused on promoting social awareness by bringing its readers "face to face with the stark reality of the populace of the country" (Rizvi, "Politicising" 142). Although most Urdu fiction produced post-partition was focused on the horror stories and rioting of displacement, the PWM was concerned with personal loss and pain (Rizvi, "Politicizing Literature" 145). The movement encouraged moderation and progressiveness in subject and style. Critics argue that Mastur reflects on the individual, "with a symbolic lens that imbricates the relationship between gender, history, and the self" (Farooqui, "Women" 104). Her work illustrates the "socio-economic issues of lower-class Muslim women in India in the late 1940s" (Rajkumar, "Between" 79).

The novel's title, *APL,* argues Hilal Kumar "seemed to be apt for the protagonist struggling to overcome the challenges of everyday life" ("Explicating Violence" 155). I argue that the narrator of *APL* marginalizes and dismisses the characters' narratives depending on their status, gender and wealth. This produces the textual reader as a witness to the micro-narratives of internal exilic experience, as it varies from these three social categories. I consider how marginalized individuals, according to status, gender, and wealth, are silenced and rendered subalterns by the dominant. Rosalind Morris argues that subalternity is not "that which could if given the ventriloquist, speak the truth of its oppression or disclose the plenitude of its being" (Introduction 8). The subaltern is less an identity than a predicament; it is a "structured place from which the capacity to access power is radically obstructed" (Morris, Introduction, 8).

According to Gayatri Spivak, the subaltern cannot speak when the Western academic world, including Foucault and Gilles Deleuze, against whom she raises several concerns, is accustomed to viewing the 'third world' through its universal-western paradigm. Spivak argues that Foucault and Deleuze "unwittingly" align themselves with "bourgeois sociologists who fill the place of ideology with a continuistic 'unconscious' or parasubjective 'culture'" (*Can* 26). In line with Edward Said's critique of Foucault, Spivak states that his critique of power as a "captivating" category allows him to ignore the role of class, economics, insurgency and rebellion (Spivak, *Can* 34). I argue that by tracing the figure of the internal exile as a subaltern in Mastur's text, the world literature critic will be able to analyze how post-colonial India is colonial and dismissive of the voices of the marginalized and how power relations continue to dictate who is reduced to bare life. As Sumra Shahzadi and Mehroz Taseer argue in "Subalternity," the term subaltern can be referred to those "assigned as the sub and secondary status in society" (163). I argue that the marginalized in this society fluctuate according to societal power relations. For example, under the first subsection, "status," I analyze those who occupy sub-status in society: the insane, the help, and women. In the second subsection, the latter category is broken up to explore women's multiple identities depending on their roles and status in society.

This section aims to dismantle the second vector of national identity and illustrate the marginalization of those outside the dominant group. While *MD* presents a physical archive against the erasure of Palestinian livelihood, *APL* operates as a novel that opposes a 'linear' history of Partition. This linear history is built on voices and memories deemed 'acceptable' and dismisses those that do not fit the mould. Thus, the world literature critic and the reader are encouraged in this text to consider the networks that are rendered invisible in order to analyze that which is present: class oppression.

Status

The (Unacceptable) 'Madness'

The Partition of India and Pakistan was more than just a physical dislocation: it was emotional and personal. The Partition created helplessness and challenged what nation and homeland meant (Jain, "Lost" 21). How can literature account for the trauma inflicted during Partition? Where are the voices of the silenced, the exchanged, and the refugees who know nothing of the new nation they are to call home? Where are the testimonies of those who no longer recognize their homelands? A body of literature was born after Partition to account for this painful reality (Tiwari, "Memories" 50). The psychological trauma and disillusionment that accompanied Partition were at the forefront of this literature. This literature includes texts written by individuals who emphasize unity and harmony between the masses even during these fraught times (Tiwari, "Memories" 50). Writers such as Saadat Hasan Manto (Pakistan), Bapsi Sidhwa (Pakistan) and Shashi Thahoor (India) shed light on the individual voice within the communal and pluralistic 'we' associated with refugee narratives. To untangle the web of emotions, one must zoom in on the individual experience, which will help uncover the complications of Partition politics that impact an individual's consciousness.

Similar to Manto's work, Mastur's novel considers the theme of 'insanity' or 'madness,' for Partition not only created a "mad atmosphere but also made its victims 'mad' [and] 'insane'" (Tiwari, "Memories" 55).[72] Mastur's story represents the disorder by using the refugee camp as a setting to "reveal the madness of Partition and the seemingly unproblematic division of space"

[72] Critics have used "madness" to describe Partition: madness on the level of the governments, the level of exchange, and the level of the individuals forced to cope with their new realities (Gatrell, "Midnight's" 167). The destruction caused by the top level was left for the citizens at the bottom to piece back together: to re-imagine what "home" was and now is. The lines that trace a boundary also enclose places of homes and safety for millions. To rename, replace, and exchange individuals is to render their lives as objects that can be returned because they do not fit the national political agendas of a nation.

(Das, "Space" 202-3). The lunacy behind the governments' assumption that to rename lands and distribute citizens as cattle is merely a matter of "readjusting borders" (Gatrell, "Midnight's" 149) is represented through the motif of madness and insanity in her text as refugees scramble to grasp their new realities.[73] I argue that these themes are also used on the ground level to discriminate and dismiss narratives: it marginalizes those who deviate from the categories of 'stable' 'sane categories.' The nation's identity is reflected in how the internal exile and refugees deal with displacement. However, as Jasbir Jain argues, thinking and memories are non-linear: "Thinking can never be governed by linearity. It moves in multiple directions" ("Lost" 25). Furthermore, as Fanon argues, 'national consciousness' is not "the coordinated crystallization of the people's innermost aspirations" (*The Wretched of the Earth* 97). Instead, national 'consciousness' (and I would add, nationalism) is "a crude, empty, fragile shell" (*The Wretched of the Earth* 97). Thus, Mastur's novel represents the non-linear: alternative ways of knowing and being that the nation does not accept, because it does not fit the agenda of the dominant ethnic group.

APL begins its tale with a man dismissed by his community for being "crazy." I argue that through this uncle, Mastur provides an alternative view of the impact of Partition. This view is in stark contrast to the narrator's own collected and rational view of her environment. The reader is produced to question the depiction of Partition versus the lived realities. The reader is urged to question how marginalized groups within the internal exilic communities are treated by and for each other. The old man is depicted as "scream[ing]" and tearing at his hair: "My daughter, my daughter! Where is my daughter?' ... No one spoke to him. No one responded to

[73] Other assumptions accompanying Partition result in relations of power and knowledge, including conformity to government expectations and gratitude for any relief measures offered (Gatrell, "Midnight's" 149). However, what was left unaccounted for was the "abrupt rupture" Partition caused in the lives of the citizens (Gatrell, "Midnight's" 166).

him" (3). From its inception, those reacting differently from the norm are marginalized. Although they are all inflicted by the same macro event, their individual stories differ drastically. The hierarchy within the community dismantles the idea of a singular national identity.

The old man continues to scream on and off for his daughter, begging for the "Bastards" to bring her back to him. Meanwhile, people "looked up and around and then unturned back to their hookahs" (6), dismissing his cries. The narrator, Sajidah, feels restless from his pain and begins to walk toward him. Still, her doubts cloud her judgment: "what could she say? What could he tell her?" (8) Here, the textual reader is presented with two sides of Sajidah, which will remain a constant thread throughout the novel: her willingness to help, followed by her dismissal—dictated by the social norms that dictate who is acceptable of help.

Instead of being comforted, the old man is instructed to forget his daughter: "That was no daughter, Baba! That was the most valuable of looted goods" (7). The old man refutes this reality even as he is told, "Many fathers must be weeping like you on the other side" (8). In "an ancient game" (of war), "people…just spontaneously take revenge…You have no idea how many blameless people have been destroyed by this game for centuries" (8). When the bio-and necropolitics in society urges for revenge through an eye-for-an-eye, bloodshed is inevitable, and those who do not conform are brushed aside like the old man. According to Agamben, the homo sacer's "entire existence is reduced to a bare life stripped of every right by virtue of the fact that anyone can kill him without committing homicide" (*Homo Sacer* 183). Here, the old man and his daughter are being justified to the textual reader: due to his insanity, they no longer have a place in rational society.

<u>"We're the real refugees"</u>

Discrimination within internal exiles is rampant through physical and familial markers such as caste and class. According to Mary Murray, class and patriarchy are interwoven and inseparable (*The Law* 30). In Mastur's text, the refugees and the internal exiles judged one another according to their status. This is reflected in Nazim's statement, "We're the real refugees; the rest are just poor people who lived in huts back there as well. They slept on footpaths or the platforms of makeshift shops–people like that will just go ahead and make their own space here" (*APL* 51). I argue that the textual and empirical reader is produced to consider the futility of labels: how are labels used to discriminate and exclude rather than provide support and comfort? What makes a refugee a refugee? And what distinguishes them from others in need?

These categories are also present in the privacy of one's house. By considering both refugees and the 'help' at home, Mastur produces the textual reader to consider the networks and politics of labelling that extend and continue from the house to beyond its walls. Laced with politics, dependency, and fear, these labels are contingent on socially constructed. For example, after her father's untimely death, Sajidah is taken away because of her lack of male guardianship by two strangers–Saleema and Nazim. When Sajidah arrives at the house, there are clear class dynamics: Ammi, the matriarch; the brothers, Nazim and Kazim, are rivals whose statuses are elevated through their positions at work; and Taji: the 'help.' Taji's place in the household was already established and dictated through necropolitics–the fear of death if she left. Where would Taji, an unmarried Punjabi woman, go? Which home would accept her? Who will marry her if she does not belong to a family? Thus, she is marginalized and silenced in this house without any resources.

Taji's position is constantly emphasized through social interactions. When she attempts to share her thoughts about her position, she is told that she is getting "sharp" with her tongue, "'Go on, go on, do your work. You're getting quite a sharp tongue in your head'" (61).[74] Similar to the old man in the camp, Taji is called "crazy" and has her narrative dismissed, "Don't worry about the things she [Taji] says" (45). Mastur invites the reader of the text to trace the networks between Taji and the old man: both stories are non-linear, trouble national identity (of linear history and singularity) and defy social norms (of acceptable behaviour). These considerations lead to harmful endings for both and invite the empirical reader to reflect on the stories it encounters: how are the narratives it is presented with shaped to fit the dominant narrative and to conform to linearity?

Women: (~~Bearing~~) The Burden

According to Shafia Jamal, the "worst sufferers of partition were women…they were traumatized not only from the outside (other communities and religions) but from the inside (from their own family) as well" ("Gender" 313). The daughters' fates were to be set by their fathers. This idea is reiterated through centuries of folk tales and old stories. Sajidah's mother would tell her a story about a king with seven daughters, "a king of the same God as you and me" (her mother would remind her), once asked each of his daughters "whose fate they depended on" (37). Each of the six daughters replied, "Respected father, I depend on your fate!" the youngest daughter, however, stated, "Respected father, I live my own fate!" (37). She was banished for her audacity to the jungle "in the palanquin" (37). The story goes on, "Thanks be to God, it so happened that the small princess found some treasure and used it to build an enormous

[74] I argue that there is a double violence against Taji in the novel: she is silenced and ignored by the main characters and in the translated edition, which does not allow for Taji's character as it is presented in the original Urdu to be brought forth through translation.

palace and –." The ending of the story is missing from the tale as the narrator states that Sajidah would always interrupt her with "Amma! I am the youngest daughter!" (37). By leaving the story unfinished, the text confuses the textual reader: what was the treasure that the youngest daughter found? The ending of this story is unfinished, mirroring the reality of the ongoing violence against women.

Social norms dictate traditional roles. Those who step out of these roles are reprimanded. Women, critics such as Deniz Kandiyoti argue, "bear the burden of being 'mother of the nation'" as well as reducing boundaries of ethnic/national groups, transmitting cultures and being labelled as "signifiers of national difference" (qtd. in Dey, "Violence" 107-8). The gendering of a nation illustrates the idea that the nation as a "'mother/woman' needs to be protected by its (male) citizens from evil outsiders, thereby sanctioning communal wars" (Dey, "Violence" 108)**.** Here, the communal, national, and familial are intertwined to illustrate the patriarchy in all three spheres. Through Sajidah's relationship with her father, the reader of Mastur's text is introduced to the repercussions of considering a non-linear way of being: stepping out of line and challenging social norms.

When Sajidah overhears a conversation between Nazim and her father in the Walton refugee camp, Nazim asks her father what he left behind, bringing up the past and putting him in a vulnerable position. Her father states, "Don't ask what I left behind. A five-room house, a huge fabric shop, and two munshis to keep accounts. Those were the days!" (24). Sajidah, the narrator, states, "Stared at her father in disbelief." What disbelief? The textual reader wonders. Why would Sajidah be bewildered by her father's statement? Here, the empirical reader is reminded of ethically engaging with refugee narratives. Perhaps the text suggests that the appropriate and ethical ways of engagement do not lie in forcing the refugees to recount all they have lost.

Instead, the conversation should revolve around a more personal care perspective to inquire about what they need now. When Nazim states that he will get them a house by breaking a lock and relocating them to it, Sajidah is enraged at the implication that she and her father were to be placed in a stolen home: "'Is that your job? Lock-breaking?' Sajidah's voice shook. This was the first time she'd ever had the nerve to speak to a man outside the family in front of Abba" (25). Her courageous words are darkened with the awareness that she has just breached tradition. "Did you really need to say such a thing? What was there for you to interfere in men's conversions? Yes, you've stopped wearing a burqa, but that doesn't mean…your tongue and feet have become too free" (25). As Sajidah's father feels his position weakening, he reprimands Sajidah for stepping out of line and giving him support–for 'support' granted by his daughter is an insult, "That was you who was making fun of me," he states (25). In the face of his authority being questioned, he places Sajidah back into her place: reminding her of the non-traditional ways she has adopted (by abandoning the burqa). She has no right, Abba reminds her, to speak up to a man, even if it is in defence of her father.

Gender

Taji: A(n) (Unacceptable) Narrative

According to Qaisar Abbas, Taji "exemplifies the poor working-class vulnerable to economic and sexual exploitations. As a helpless female servant abandoned by her mother, she is the easy target for sexual abuse by influential male characters" (Abbas, "Building" 369). The way fellow women disregard women's narratives is evident in how Sajidah treats Taji's complaints. These complaints range from household chores to sexual oppression. In both instances, Sajidah brushes Taji off for her unconventional story and her presence both annoy and displeases Sajidah. When Taji complains about the workload and the hostile household

environment (of anger) regarding Kazim, Sajidah does not have any patience for her, “Don’t talk rubbish, I’m sleepy, go away from here” (98), she retorts. While the textual reader becomes aware of the predatory relationship between Taji and Kazim later in the novel, at this moment, Sajidah brushes Taji off due to her status as the household help and because her narrative was challenging the established hierarchy and dominance in the household.

In the very next chapter, Taji falls ill. The family matriarch is aware of why, and it is up to the textual reader to unravel why while led by a limited third-person narrative. The textual reader will realize later that Taji is forced to have a miscarriage. By the end of the chapter, the textual reader is given a hint when Sajidah asks her, “Why did your quarters smell of blood that day? Did Khala Bi sacrifice a black chicken for you?” (106). Taji replies, “Baji, that would have been expensive. I was the sacrifice. That’s what the smell was” (106). The textual reader is confronted with the fact that Taji’s body is being sacrificed for the family’s honour: to prevent Kazim’s reputation from being tainted, Taji is forced to endure the pain on her own and in silence. The ultimate homo sacer, Taji’s body is attacked without remorse. Sajidah, oblivious to the pain of others below her, does not reply to Taji’s confession. Instead, the narrator focuses on her reaction: she fights back the tears and regrets “making Taji sad for no reason” (106).[75] Far from there not being a reason, the text's textual and empirical readers are aware that there was a purpose behind Taji’s sadness and Sajidah’s emphasis on herself rather than focusing on Taji’s

[75] Sajidah’s statement contradicts the way she considers Sajidah’s place in the house. This is evident when Kazim knocks on Sajidah’s door with his “eye radiat[ing] hunger,” the narrator states that Sajidah felt “besieged by the storm” (112). Her first words are an assumption about the type of relationship Kazim and Taji have but have never uttered, “Kazim! This is not Taji’s quarters! Get out of my room. You’ve come to the wrong place” (112). The assumption that Kazim is looking for Taji is insulting and confusing for the textual reader: Sajidah is portrayed as a kind character except for when it comes to Taji. She insinuates that Taji’s quarters are the right place for Kazim. Kazim replies, “Taji is so much better than you. She eats our salt and repays the debt. You’re dependent on us, and here you are telling me to get out of your room. You’re nothing, you’re only good for one thing, understand, munshi spawn?” (112). Here, the transactional relationship between Taji and Kazim is revealed: Kazim exploits the fact that Taji has nowhere else to go. I argue this is a form of necropolitics: to use the fear of death (if Taji wanders outside) to suppress her and exploit her.

testimony produces the reader to witness the way oral testimonies are dismissed by the dominant if they do not conform with the norm. I argue that Sajidah is unable and unwilling to see behind Taji's words and inquire about her pain. The ethics of reading this text lies in questioning the dominant narrative–told through Sajidah's eyes. To ethically engage is to inquire about the hidden and unsaid and trace the networks Taji creates for the textual reader, but which are disregarded by Sajidah. In her eyes, "Taji also had the right to say what she was thinking, after all. But what she said would reflect her limited perspective" (86).

Sajidah's persona towards Taji slightly changes only after she becomes married. It is through the perspective of a married woman that Sajidah takes care of Taji as if she were her daughter and can empathize. Sajidah plays the heroine and urges Taji to confess: "It's my fault, Baji! [Taji exclaims] At first, when Kazim told me he loved me, I just melted…Kala Bi cursed me. She said I was inciting her innocent boy, but…he swallows me whole, just like he brides, whenever he wants" (156). Here, Sadjidah takes on a stern persona as she speaks to Khala Bi on behalf of Taji: advocating for her to be taken to the hospital rather than having her 'remedy' done at home. In response, Khala Bi blames Taji: "These low-class girls are tramps. You could imprison them in a thousand walls and they still wouldn't quit. Really, what can men do around such flirts?" (158). The limited third-person perspective changes at the end of this chapter for a moment to account for "Taji's nocturnal assailant sle[eping] peacefully in his own bed as Sajidah paced back and forth outside the operation theatre, praying for the poor woman's life" (159). By switching narration from limited to omniscient, the textual reader is shown the contrast between the women and the men in a patriarchal post-Partition society.

Saleema: "Who's tormenting whom, really?"

Saleema represents a way forward in a patriarchal society–an alternative to the options presented to her of being a housewife. She strives to be independent – this, I argue, is because of the lessons she has learned about love by analyzing her mother's life. She saw her mother unrightfully – in her perspective–steal Malik away from Amma Bi. Thus, the stereotypical definitions of 'love' and 'marriage' for her are troubled and destroyed. According to the novel's translator, Daisy Rockwell, Saleema remains a "deepening mystery throughout the book" (225). Saleema appears to hide a secret shame that she reveals to Sajidah and not anyone else, including the textual reader. Rockwell questions, "What makes her believe that a romantic or physical relationship with a man is not available to her?" (225). Sajidah explains that her hatred "for her mother stems from her mother's role in the joint family…As Sajidah points out, Khala Bi could have married Malik and lived in the household as a second wife" (225). Saleema alludes to a secret pain to Sajidah "You have no idea how much pain he has caused me" (225). This leads to the question, "When did Kazim's habit of sexual harassment and assault begin?" (225). These questions are left unanswered by the narrator. This deliberate decision points to ethics of engagement with the text: the ability to give Saleema the freedom to choose the way she wishes without feeling the need to have an explanation. Rockwell analyzes Saleema as the "only character who turns her back on such relationships," the relationships that Sajidah, Taji, and Lali represent through their search for "autonomy within patriarchal relationships with men" (226). Saleema is an attempt to "imagine a path forward in society for single women" (227).

Saleema rejects marriage stating, "I cannot even imagine having a man in my life. For me, the eternal bond between man and woman has no meaning. That's why the question of being fond or not doesn't arise" (83). This statement is wholly rejected by Sajidah, who, I argue, works to circulate social norms. Saleema, the narrator states, "looked down and suddenly seemed

completely fine" but then goes on to say, "I'm extremely embarrassed, Sajjo!" She cannot voice her opinions even in front of a fellow woman. Patriarchy has instilled values of marriage and a household in Sajidah, and her tears spur Saleema to apologize for her words. Saleema's stance on marriage is clear: she "wasn't prepared to change her mind and acknowledge that love between a man and woman was anything besides a kind of hunger, a self-serving hunger that consumes all other bonds and relationships" (107).

Near the end of the novel, when Malik's drunken ways get extreme, and Khala Bi takes care of him, Sajidah is frustrated with Saleema's indifference, "Saleema Baji, you're tormenting Khala Bi!" to which Saleema replies, "Who's tormenting whom, really?" (172). Saleema's reasonings become clear at the novel's end: "I, too, am a woman, Sajidah Bibi! But I don't want to turn out like my mother. I cannot snatch someone else's love away" (203). She advocates for her independence but then states, "Sometimes I think, if only there were someone here like your [Sajidah's] father, someone who could at least keep the record straight" (203). Here, the textual reader is reminded that even as Saleema tries to find a way forward, the patriarchal society will have her depend on a man. Her confession leads to a coughing fit: "Her eyes bulged from her head and looked twice as large…fresh blood glistened in the washbasin and Saleema was calmly washing it down the drain" (204). This scene portrays how women in a patriarchal society have bled for their (fight for) freedom. As she, a subaltern, attempts to be heard, her body (as controlled by society, I argue) begins to reject her. The woman's body will continue to be sacrificed for her freedom and her household's honour.

Wealth

<u>Land and Women: Unattended Property</u>

According to Rockwell, for Mastur, there is a strong correlation between the abduction of women and the seizure of property and land: "The upheaval of Partition left many women abandoned, as well as many pieces of property. Just as the unattended property must be reallotted, so too must the women" (Mastur, *APL* 219). Qaisar Abbas argues, "After the partition, mendacities of several forms, including bribery, corruption, and false property claims, became an accepted norm and a desirable trait in government and non-government sectors. These two themes appear again and again throughout the novel" (Abbas, "Building" 369). In a predominantly feudal society, "women became property owned by men" (Abbas, "Building" 369). This is illustrated in Mastur's novel through two ways: the "regular beatings Zamindar Sahib" gives his wife Lali, and with the way Kazim assaults Taji and attempts to do the same to Sajidah once he gets a promotion as Deputy Commissioner (Mastur, *APL* 219-20). According to Umbreen Javid and Tahmina Ranjiha in "Feudalism in Pakistan," the feudal system revolves around the matriarchal system and patriarchal system of the family where "the male takes care of the family, which is commonly a large joint family, and looks after the land he owns in inheritance (228).[76]

As examined by other critics such as Abbas in "Building An Ideological Nation-State," the novel "intends to convey the emerging sociopolitical transformation of a nation [by] juxtaposing family tensions with the nation's political development" (349). The ideology presented by Pakistan in which the country would follow Islam as its state ideology was not introduced as a religious doctrine but rather as a slogan "to have a separate state to safeguard the status of the land-owning class and aristocracy" (Abbas, "Building" 350). While faith-based ideology was "sidetracking progressive and feminist forces in Pakistan, the military gained the

[76] Land reforms were brought to India in 1961 to demolish feudalism (the Zamindari system), while in Pakistan, land reforms were introduced in 1959 (Javaid and Ranjiha, "Feudalism" 229).

strength to become an organized political party" (Abbas. "Building" 352). In Pakistan, the late-feudalistic structures consider women as property (Abbas, "Building" 355). While the nation-state embraced religion as the national ideology, patriarchy "became the cultural norm further endorsed and supported by the old feudal traditions" (Abbas, "Building" 358). This resulted in violence and subjugation against women. According to Abbas, Urdu fiction–short stories and novels–offer "in-depth reflections of the subcontinental divide from social chaos to low moralities and societal structural transformation"–and Mastur's novel, originally published in Urdu as *Zameen* (land) focuses on women's suppression by patriarchal structures ("Building" 358). *Zameen* continues the story of Masoor's first and most celebrated novel, *Aangan,* by forming links between the two: while *Aangan* deals with the political struggle for independence as it impacts a Muslim family in India, the second novel centers on a family's distress after migrating to Pakistan.

All six female characters are determined by their social circumstances. Sajidah, the protagonist, marries Nazim, a government Rehabilitation Officer.[77] Patriarchy dictates women's lives socially, economically and legally. In a patriarchal society, the male head of a family controls the women's lives and dictates marriage, education and social conditions. Although Saleema is educated and begins to hold a job, her status remains the same as a woman. In Pakistan, however, patriarchy becomes more oppressive once the state uses the bio-and necropolitical tool of religion to cultivate an identity of 'us' versus 'them.' This tool and preindustrial and late feudalistic conditions further marginalize women in society (Abbas, "Building" 365). A man's honour is tied to keeping "their" women hidden and covered. A man's identity is connected to the women's silence and obedience–the one who controls the land, and

[77] His job entailed helping migrant families settle in the new country by "allotting properties and homes in exchange for their properties back in India" (Abbas, "Building" 15).

its properties is also the one who controls the women and his household. As class and feudalism are combined, patriarchy "works as a more ruthless system for women" (Abbas, "Building" 367). The same nation that claims to provide a haven for its people is built on a system that oppresses its women at home. The ideological tenets of the state influence and determine the boundaries for women "within the four walls of their home" (Abbas, "Building" 368).

A Contradiction in Two Sweeps

Mastur engages with the status of women in a Muslim society in order to expose society's contradictions: the "cruelties, and hypocrisies of a male-dominated social order determined to use its power and control, denying equal rights to half of the population" (Abbas, "Building" 369). One example of the force used to abuse women is the dowry, in the form of land, that Lali's father owes her husband. Her husband is described as a "large, fair-complexioned man" (Mastur, *APL* 136), while Lali is a "thin woman who spoke to him obsequiously" (136). Nazim describes them as "important zamindars" (137). The textual reader becomes aware of the way land and women are connected when Sajidah, a few paragraphs later, describes Lali as not particularly educated and someone who is very impressed by her. The textual reader is produced as a witness to a repeated theme: Sajidah and her friends of inferior status. The Zamindar Sahib, as the narrator calls him, is obsessed with the forty acres of land that Lali's father had promised him as her dowry but was unable to give him. This results in him "beati[ing] her [Lali] to a pulp" (138). The limited third-person narrative shifts to Lali's perspective as she examines her fresh "blue bruises…weep and curse[s] her father" (138). By zooming in on Lali's pain, Mastur provides readers with an account of the individual micro experience and loss.

Soon after the wedding, Lali's father married an "Educated young woman and moved to the city, leaving Lali's mother in their ancestral haveili" (138-9). Here, Lali's father upgrades his social status through the woman he marries. Once again, similar to Saleema, I would argue that her parents' relationship shapes Lali's image of the world and love. This time, however, the stark difference between Lali's reaction to marriage and Saleema's is her lack of access to the outside world dictated by her marriage. Lali comes to her husband's defence and self-criticizes in order to justify his anger and beatings: "he has a bad temper, and my father also wronged him. He deceived him" (139). Lali forms an attachment with Sajidah and sees her as a source of comfort: "I [Lali] just don't want you [Sajidah] to go to college, and I don't like to see a lock hanging on your door" (140). The narrator states that she would say this and then fall silent. The textual reader becomes aware of Sajidah's silence again in the face of another's distress. Sajidah, similar to how she ignored Taji's concerns initially, does not try to imagine an alternative way out for Lali in this situation. Her help to Lali only comes when things get extreme. This illustrates the way women undergoing domestic violence are treated in a patriarchal society. Signs are often ignored or dismissed.

Wealth: "A balm that heals all wounds."

Feudalism remains a powerful institution, reports Abbas, in Pakistan, for it makes women "economically dependent on the feudal lord" ("Building" 366). Women's lower status is attributed to their lack of autonomy and dependence on the patriarch. However, it is also made possible by societal norms: a working woman is looked down upon, and an unmarried woman is frowned upon. Mastur presents this dependence through two characters, Sajidah and Lali.

Sajidah is abducted from the camp, and this lack of freedom of choice, combined with not having a male figure in her home, results in her inability to leave the house. When she

expresses her desire to go, the family members laugh, scoff at, and threaten her. On the other hand, Lali decides to leave her husband and hide in Sajidah's home. Lali has no family or home. Her mother passed away, and her father remarried. She states that her brother "is master of one hundred twenty-five acres, but he fears he might be forced to give [her] something' (185). As Lali points out, wealth is a "serious matter" and is distributed through familial lineage (*APL* 185). Her brother promised each of his sons that they would get a "servant girl, and twenty to thirty acres of land as well" (186). Feudalism dictates where a woman can(not) go. It is used to subjugate her further. Sajidah reflects on this point in her response "You're not even educated [Lali] ... You have no means to gain independence ... he does love you; otherwise, he wouldn't live with you separately from the rest of his family. He spends the income of five or ten acres of his land on this household and servants alone" (186). Instead of supporting Lali's independence from her husband, Sajidah reminds her of her social position: married and uneducated. She directs Lali's attention back to her master, to her house, and states that her husband loves her because he is not subjecting her to live in a joint family. Sajidah's solution is to "hit him right back" when he strikes her because as long as Lali does not stand up for herself, he will keep hitting her. Here, the textual reader is keenly aware of the privilege with which Sajidah speaks of a solution. Lali questions this solution by asking the question the textual reader also thinks of: "He won't throw me out of the house?" (186). In this instance, knowing that Lali would "never do such a thing [for] [w]ealth is a balm that heals all wounds" (187), Sajidah offers to support her if the time comes. The textual reader is produced as a witness to how society deals with domestic violence: wealth is used to justify actions and force commitments.

In a shocking turn of events, Lali slaps her husband. Sajidah, the narrator states, looked at Nazim with fear in his eyes, but he "gazed back proudly" (195). When Zamindar Sahib comes

to their house to bring Lali back, he does so through pleas for money and land: “try to understand, if we had those twenty acres, Lali’s forthcoming son would be the region’s greatest landowner. Her father cheated me, you know. But anyways, now I promise I’ll never hit her again” (196). Zamindar Sahib appeals to Sajidah through images of Lali’s son reaping the rewards of the acres. Sajidah immediately urges Lali to go back with him. He had appeased her, and even Lali, who, the narrator states, “stood with the Zamindar as though there wasn’t any problem at all. But yes, the marks of victory were clear on her face” (197). Lali grasps this situation as a win: to have her husband come and take her back home and promise not to hit her again was a victory for her. Sajidah compares Lali to Taji and concludes that even if Taji wanted to leave Kazim, she was unable to do so once he became the Deputy Commissioner (Mastur, *APL* 194). However, the textual reader is left to disagree with this: the networks of patriarchy would not have allowed Taji to leave Kazim. She was utterly dependent on the household. Although Sajidah states, “If only Taji had become Lali just once–and told the truth–she wouldn’t have died like that, vilified and slandered” (197). The textual reader, however, will remember that Taji did tell Sajidah the truth, but Sajidah was unable (unwilling) to help her.

The subaltern, Taji, is continuously silenced by Sajidah and the household. It is not that she does not have a voice, but rather the power to access that voice is rendered out-of-grasp and illustrated through the narrative technique for the textual reader to witness. The group identity that Pakistan attempts to provide for each category of society, depending on status, gender, and wealth, dictates the necessity of a subaltern that is silenced through norms, traditions, and political and societal status. Mastur’s text questions the ethics of accusing the ‘other’ (imperialists) of violence when violence is present at home and in every pocket of society. The

text troubles the national identity of safety and comfort for migrants from India, arguing that the society and groups that make Pakistan safe are flawed.

Chapter 3: Mobilized for Political Action in *The Pearl that Broke Its Shell*

The third objective of historiography in the search for national identity is to establish loyalty to the state in order to mobilize them for political action. The danger here is that the state's causes are suppressive and oppressive to those who wish to step out of traditional roles and societal norms. Hashimi's novel, *TPTBS*, uses the tradition of *bacha posh* to portray the hypocrisy of state, political, social action, laws, and norms. By easing a woman's entry into the public, male-dominated sphere through, what Judith Butler would consider gender performativity, Hashimi illustrates the very traditions that the internal exile cannot be loyal to in their post-Soviet invasion and rapidly evolving Afghan society. In line with other critics, such as Umme Al-Wazedi, Jasmine Zine and Lisa Taylor, I argue that Hashimi's novel presents "heterogenous subjectivities that both disrupt and exceed the confines of Orientalist binaries and tropes" (qtd. in Al-Wazedi. "The Trade" 74). Through the novel form, Hashimi offers a counter-narrative to Western feminism, which contradicts Afghanistan's complex micro identities.

According to Butler, Foucault's theory on sexuality "maintains an unacknowledged emancipatory ideal that proves increasingly difficult to maintain" (*Gender Trouble* 119-20). Butler argues that although for Foucault, sexuality coexists with power, he fails to "recognize the concrete relations of power that both construct and condemn…sexuality" (*Gender Trouble* 120). Sex, for Foucault, is an effect of power. For Butler, like Foucault, subject positions are discursive products of power. For Butler, gender is not established biologically but is performative: it is shown through active ways of doing. Butler supports Foucault's idea that power is productive but also indicates that bodies can resist order through subversive gender performances, cross-dressing, drag and parody. Butler argues that this undermines the rigid binaries circulated through society. While Foucault calls for a normative framework, Butler offers an anti-normative

framework in her call for subversive action. I argue that Hashimi uses *bacha posh* as an act of subversion and to illustrate the power of docile bodies in counteracting power across society's three areas: traditions, the outside world, and marriage.

Bacha posh, Dari for "dressed as a boy" (Corboz et al., "Bacha Posh" 587) is a recognized and practiced cultural (rather than religious) tradition in Afghanistan and Pakistan (Abbady, "Afghanistan's" 242). A girl is raised as a boy, usually before puberty, and is allowed opportunities only available to men in Afghan society, including education, sports, and access to the outside world. Although other community members often know that the 'boy' is a girl, they "'play along' with the inversion of gender identity" (Corboz et al., "Bacha Posh" 587). Critics argue that the *bacha posh* is a "desire-fulfilling entity both for men and women in Afghan society" for the girl compensates for her parent's inability to have a son/male heir (Lalthlamuanpuii and Kaparwan, "*Bacha Posh"* 3). She also acts "on behalf of a disabled father by assuming the roles of a boy/man"; thus, she allows her mother to qualify as a "real woman" (Lalthlamuanpuii and Kaparwan, "*Bacha Posh"* 3). In Afghanistan, motherhood is determined by the woman's ability to produce sons. Women are condemned by society and their husbands when they do not bear sons.[78] *Bacha posh* provides a legitimate identity and dignity for her parents in society (Nordberg, *The Underground* 13).

Critics have analyzed the use of *bacha posh* in Hashimi's novel as two-fold: through its ability to transgress norms and the contradictions it unveils. The *bacha posh* illustrates two main contradictions of Afghan patriarchy: it is merely another "instrument of oppressive control of

[78] It is important to note the warnings critics have made in regard to considering the norms of expression in Afghan culture as 'fixed': As Hannah Partis-Jennings argues, "In the Afghan postcolony, women are obliged to subscribe to norms and ideologies whose social effects further diminish their dignity and exacerbate their inequality" ("Liberal Feminism" 139). These social norms, however, take a variety of forms and are constantly "negotiated in everyday practice" (Partis-Jennings, "Liberal Feminism" 140). Thus, the ethics of world literature critics must be shaped by being cognizant of not abstracting the Afghan women in Hashimi's text as fixed and in need of saving (Partis-Jennings, "Liberal Feminism" 157).

female life for the ultimate preservation of male-centred family and by extension, of a male-dominated society" (Sindhu, "Gender" 17). Second, gender fluidity is a "reaffirmation of the rigidity of a hetero-normative society (Sindhu, "Gender" 17). [79]

In this chapter, I aim to expand on this discussion to illustrate how *bacha posh* is used to subvert control and regain control of their lives to discover new ways of living amidst the destruction of their country. I argue that Hashimi uses a tradition to subvert other Afghan social and political norms. Hashimi resists the confines Western critics and feminists place Afghan women in and insists on the complexity and hybridity of women's identities in the nation. Hashimi, according to Umme al-Wazedi in "The Trade of Giving up Being a Woman," develops "counter-narratives to the cliched images of Muslim women as subordinate, oppressed, and represented through victim-centred tropes" (74). She does so by dismantling the racially and religiously Muslim woman construct. In Hashimi's text, Muslim women become "agents of social transformation and their own liberation" (Al-Wazedi, "The Trade," 74). I argue that alongside creating counter-narratives to the Muslim woman constructed by the Orientalist gaze, the text also engages with broader themes of bio-and necropolitics. Each vector this chapter will analyze is, I argue, a vector of historiography, which is a tool of bio-and necropolitics. To decide who will live and who will die: who will be remembered and forgotten, who will live in fear, and

[79] To understand the purpose and necessity of a *bacha posh*, it is imperative to consider the backdrop upon which bacha posh is an accepted tradition in Afghan society. Afghanistan is deeply rooted in patriarchal values dictating gender roles and social norms (Das and Rai, "The Caged Bird Sings" 2). In rural Afghanistan, primarily, the root of "tribal powers that have frequently doomed Kabul-based modernization efforts," reports Ahmed Ghosh (qtd. In Das and Rai, "The Caged Bird Sings 2). Afghan society is male-centric. Without a male member, the family is weak across two vectors: financial and old-age support. Without a male member, one's family is rendered a failure, for women are unable to enter the outside world for economic and financial gain. Secondly, while the woman is married and sent to live with her 'new' family, the male member typically stays within the family unit even after marriage (Das and Rai, "The Caged Bird Sings" 2). The male, then, is pivotal to survival in Hashimi's novel. Furthermore, the freedom women were granted during the Soviet invasion in the 1970s, where they had access to education and worked in health, education, and science, was only for "a minority of women living in urban areas who were financially well off" (Das and Rai, "The Caged" 2).

who will be granted access to life and political action. The state establishes loyalty to itself, traditions, the outside world, and marriage in these three vectors. It is through social norms that oppress women in these three areas that the national identity is established. This national identity, however, only accounts for a male-centric society. Hashimi illustrates the systemic violence that is ignored when national identities are not troubled through *bacha posh.*

Hashimi's text portrays the systemic violence against women in Afghanistan through two parallel storylines. Both storylines begin in a small village in Afghanistan and end in Kabul. The two female protagonists, Rahima and Shekiba, are separated by a century but undergo similar conditions due to social norms and traditions. They both use *bacha posh* to "empower themselves against the restrictive gender norms in their society" (Abbady, "Afghanistan's" 243).

As Amel Abbady states, the "chronological gap between the two narratives highlights the stagnant, misogynistic nature of Afghanistan; regardless of time, women still experience oppressive cultural norms" ("Afghanistan's" 242). My work extends the discussion of systemic violence to argue that ignoring systemic violence is one of the tools of ethnic nationalism to establish loyalty to its state and cause. If systemic violence is not rectified, the nation can uphold its identity as superior. While Shekiba's story takes place near the turn of the twentieth century, Rahima's takes place after the downfall of the Taliban. Her world, however, is moulded by the Soviet invasion: the war that crippled her father and led to her eventual place as *bacha posh* and her family's living, economic, and financial position.

(Through) Traditional Practices

Dispensable Women, Disposable Guards

Shekiba, Rahima's ancestor, undergoes several transformations in her life. One of these included becoming a guard for King Habibullah's harem: "These are women he spends time

with, women he takes when he is struck by the mood (156).[80] The reader is transported to the turn of the 20th century through the eyes of Shekib(a), the *bacha posh* guarding the King's harem. The King's harem guards are all women dressed as men. This cross-dressing allows them to float between the palace's public and private (harem) spheres. They can go invisible and hear the political actions and goals circulating in the palace. According to the narrator, the King needed guards to watch over his women, but "he believed no man to be above temptation…When an advisor came up with a plan to dress women as male guards, the king rewarded him for his stroke of genius" (157). The guards, I argue, subvert power relations and knowledge through their cross-dressing. Their job is "to control the ins and outs [of the harem]" and to monitor its guests– "Everybody has a role in the palace. This is ours" (201). The guards operate part of the nation's identity: to safeguard the king, his honour, and his women. To protect his sovereignty, the King rules the guards' lives through necropolitics and sovereign rule: he can discard anyone who threatens his control and power. I argue that the guards of the harem are women whom patriarchy has deemed dispensable. Each woman was discarded by her family for being unable to conduct themselves in accordance with traditions and norms.

The empirical reader is produced in this text to witness how internal exiles do not have autonomy over their lives: their countries are destroyed, their society is run by necropolitics that makes their everyday lives difficult, and they are considered outsiders in their nations. Shekiba, whose name means 'gift,' is robbed of her agency in the same way other internal exiles passed from nation to nation are. Shekiba, devoid of any fundamental rights to education and equality, is

[80] The King visited the harem when he wanted and who he wanted. "There were some consorts he favored more than others, some he ignored for the most part but kept in the harem" those who bore him sons were treated differently, they were "given dresses with the finest embroidery and the choicest fruits, and they walked taller than the rest. Their places were more secure than the others' thanks to their gifted women" (*TPTBS* 207). Here we can see how the women's identities come from bearing sons–from being essentialized and having their worth reduced to a biological process.

used as a commodity by her uncles (Siber, "The Intersection" 266). The *bacha posh*, as critics analyze, allows for new ways of being through a simple change in fashion or clothing (Lalthlamuanpuii and Kaparwan, "Bacha Posh" 5), enabling the girls to "venture into arenas that are otherwise restricted to women. A bacha posh defies grand totalizing narratives of gender, logic and science" (Lalthlamuanpuii and Kaparwan, "Bacha Posh" 5). It creates a new space that is not held to these rigid confines. According to Foucault, power is productive and comes from 'below.' Thus, by cross-dressing, women resist the cultural norms that dictate their demise. As Foucault argues, "resistance is a process of breaking out of discursive practice" ("Sex" 168). Considering, *bacha posh* concerns the "underground women slowly coming to disregard what they had been told about their weaker gender by learning to imitate and disguise themselves as the other" (qtd. in Siber, "The Intersection" 280), critics argue that the practice also emphasizes that "Afghan women do not need Westerners to lecture them about gender, freedom, human rights and how they might conjure up the confidence to speak for themselves" (qtd. in Siber, "The Intersection" 280-1). Thus, Hashimi uses the novel to illustrate the complexity of Afghan women's lives and the counter-narratives to social norms. She also utilizes the novel form to trouble Western scholarship and feminism that considers Afghan women needing saving.

Shekib(a) knows that in the patriarchal world where she lives, her position is temporary unless she belongs to someone else. As a guard, she is disposable. Thus, she devises a plan: "She needed to belong to someone, to a man. And if she had sons, she would seal her fate. A mother of sons would not be passed from hand to hand like livestock" (209). Hashimi illustrates how women re-claimed the traditions that held them captive for their advantage. In a world where it was worse to be alone, Shekib(a) begins to advertise how the women in her family and her

lineage all had boys—indicating that bearing sons is an essence that can be passed down in generations. Thus, she uses traditions to propel herself up the hierarchy.

To Death: One Stone at a Time

Hashimi illustrates the abuse of religion to enact, circulate and reiterate religious views only as they benefit the state and the patriarchy. The state uses religion to justify its political action–the stoning of Benafsha–and Rahima's family uses religion to coerce their daughters to abide by their rule. Both examples, state and familial, are used by Hashimi to trouble the national identity cultivated by exploiting religion for political use.[81] Fanon, in *Wretched of the Earth* discusses how colonialism uses religion to exert power: Christian missionaries sent to 'civilize' the third world (106-7). Fanon, speaking at the pivotal time of the 20th century as the world wars had caused global upheaval, states that colonialism is "back on its' feet" as Africa is divided into Black and White: the "wild, savage" versus the civilized (107). Thus, establishing categories of civilized and uncivilized to justify the killing of the other.

Benafsha's tale is part of Shekib(a)'s storyline. As a member of the King's harem, Benafsha is expected only to be loyal to the King. However, one day Shekib(a) and the rest of the guards spot a man's hat in Benafsha's room. The implication of this, the narrator states, slowly dawned on the women. It is critical to analyze Hashimi's diction to describe the scene: "Benafsha's mouth gaped. Her face grew as pale as Fatima's. "This is a man's hat!" She was speechless. The women looked at each other, slowly realizing the implications. Benafsha tried to recover" (282). Here, the narrator uses 'women' to describe who is present–guards are no longer

[81] Religious feuds in the areas of these projects should be viewed in the context of how they are tools used to terrorize through state policies. Biopolitics uses religion as a tool to discipline communities through norms. The power of governments is all the more powerful than its subjects.

used, but instead, they are referred to as women who will now be held accountable by the men in power.

When the King is alerted of Benafsha's adultery, out of fear for his besmirched name, he orders both Benafsha and Shekib(a) to be locked up.[82] Here, the empirical reader can draw connections between this micro-event and the power of patriarchy, oppressing all those negatively impacting the man's honour. Benafsha's punishment is to be stoned to death: "When the crime is adultery, the punishment is sangsaar. I [Benafsha] will be stoned" (Hashimi, *TPTBS* 293). To provide context for the textual reader, the narrator shares the story Shekib(a)'s aunt told her years ago about a woman who was stoned: "The woman had been buried shoulder-deep in the earth and encircled by a crowd of onlookers. When it was time, her father had thrown the first stone, striking her squarely in her temple. The line continued until she slumped over in atonement" (323). Her sin, Shekib(a)'s aunt states, was that she "ruined her father's life and gave her entire family nothing but grief!" (323). Here, the master of the house, the head of the patriarchal symbol in her home, takes the first shot: hurting the body that hurt his honour and home. Although other men have committed sins and broken the law, they are not condemned to the same death as Benafsha –because they are men (Sumra and Taseer, "Subalternity" 170).

On her way to the stoning, Benafsha is covered in a blue burqa, with her wrists tied together. She, as the two male soldiers are dragging her, begins to pray loudly, "*Allahu akbar. Allahu akbar. Allahu…"* (God is the Greatest) (327). At the mention of God, the men warn her by shaking her shoulders. Yet, her prayers still go on. Her stoning, justified through religion, was a public spectacle. Here, the textual reader is produced to see how God and religion are used in

[82] Ghafoor, another member of the harem's guard, had falsely accused Shekiba of being on guard the night before the hat was discovered. I argue that bi-and necropolitics dictates her actions: fear spurs Ghafoor to tell the King that Shekib was the one on duty: in the name of protecting herself, she is able to justify the downfall of another.

two ways: to undo the damage done to King Habibullah's honour and comfort the victim. This, I argue, is Hashimi's way of troubling the loyalty of a nation based on religious doctrines that are exploited for their benefit. The same God that they use is the God who can help find a way out of misery for Benafsha.

At the moment of stoning, a thin line "of darkness formed above the eye mesh of Benafsha's burqa ... the soldiers bent over, picked stones from the arsenal before them and mouthed something before hurling them at Benafsha, the blue half person" (330). The soldier's words are silenced in this scene, a tool that, I argue, Hashimi uses to subvert the power dynamics of patriarchy: that which they attempt to silence is the very thing silencing them now. Benafsha, at this moment, is no longer herself. She is, instead, a half-blue person: blue because of her burqa. I argue that Hashimi is illustrating the detrimental effects of religious exploitation. The way religion is used to justify political action is highlighted in this scene when no one is able to speak up or prevent Benafsha's actions. In their eyes, she is the other to the state's loyalty. She betrayed her King and her people, and thus, her punishment must come from the very thing the state uses to justify its norms and causes: religion.

A Consideration: Bride Prices and Economic Situations

Another tradition that Hashimi touches upon, which further illustrates how national identities establish loyalty by keeping the women and financially insecure families, is through the 'bride price.' To understand the significance of the bride price, it is imperative to trace Rahima's situation to the wars that have crippled her family. Rahima's family, after the Soviet invasion, lost her father as the family's breadwinner. Through the limited first-person point-of-view of Rahima, the narrator states: "Padar-*jan* had fought with the mujahideen for years…When the Soviets finally slinked back to the collapsing country, Padar-*jan* came home and prayed that

life would return to normal, though few people could recall such a time. That was 1989" (24). When Rahima's father, Padar-*jan*, returned home after the war, the narrator reports that he was unrecognizable as "the seventeen-year-old boy who had left home with a gun slung over his shoulder in the name of God and his country. His mother and father hurriedly arranged a marriage for him" because they thought that at the age of twenty-four, he was "long overdue" and a wife and children would heal him, but "Padar-*jan*, just like the rest of the country, had forgotten what normal was" (24). Padar-*jan*'s luck did not change after marriage; he had three daughters instead of sons. Madar-*jan* did not become the wife he expected. The narrator reports that when Russia left, Afghanistan and their home fell apart: "While the Afghan warriors turned their guns and rockets on each other, Padar-*jan*, tried to settle into life at home" (25). The connection between the internal exile and the invasion in his country is firmly established in this sentence: it was the country, with its invasion, that impacted his life afterwards, "a man who had been taught only to destroy found it hard to create. Loud sounds jarred him. He grew frustrated and dragged back to the warlord, Abdul Khaliq, he had fought under" (25). The war left him traumatized, and the textual and empirical reader is produced in this instance to witness the jarring effects of war on his family in the long run.

According to the narrator, warlords were "Afghanistan's new aristocracy" (25). By paying allegiance to a warlord, Padar-*Jan* was able to earn income. This allegiance spurs him to fight in Abdul Khaliq's name, leaving his wife and "houseful of girls" behind. Rahima's time as *bacha posh* comes after these challenging times, after the Soviets, Abdul Khaliq, and the Taliban, until "Amrika" retaliated against the Taliban. The textual reader is produced to reconsider its position of comfort and privilege and to further, I argue, reconsider narratives of war and destruction produced by the West when the narrator describes Rahima's cousins and

family's discussion of the United States' invasion of Afghanistan: "'did the Taliban destroy many homes in Amrika?' [asked Shahla] 'No, *bachem.* Someone attacked a building in Amrika' … 'just one building?' 'Yes.' We were silent" (*TPTBS* 28"). The internal exile's entire landscape has shifted after their country's multiple wars and invasions, hindering Rahima's family from growing financially and economically. The textual reader is produced to consider all that the Afghan families have lost: it is an alternative narrative to the dominant discourse around September 11. According to critics, Hashimi portrays "the complexity of Afghan history by referencing all of its struggles" (Al-Wazedi, "The Trade" 81). To illustrate the complex networks built through history that now oppress Afghan women, Hashimi portrays Rahima's father in light of the economic situation, "the opium addiction, and the corruption of the warlords" (Al-Wazedi, "The Trade" 82). Considering the multiple networks that create and impact one's subjectivities allows her female characters not to be essentialized (Al-Wazedi, "The Trade" 82).

Years later, the warlord (Abdul Khaliq) portrays his power over Rahima's dad by offering to settle their debt by having his family members marry Rahima and her sisters. When Abdul Khaliq and his brothers visit Rahima's house in order to pressure her father into giving his brothers his daughters, he does so by bringing in tradition and religion to coerce him, "As you know, my son is a man who takes pride in meeting his duties as a Muslim. And one of the fruits that Allah has outlined for us is to build families and to provide for women and children" (120). Rahima states that she "could feel [her] heart pounding" while her mother "stood behind [her] one hand on [her] shoulder and other covering her mouth, as if she thought she might let out a scream otherwise" (120). Here the textual reader is aware that Rahima and her mother can sense what is to come. Abdul Khaliq's father continues by portraying Rahima's father's weakness of having young women at home and his financial woes. Rahima's proposal is a business

transaction, "what is in everyone's best interests" (121). My son has expressed an interest in her [Rahima]…do not be surprised. You have kept her as *bacha posh* beyond what anyone could accept. You are breaking tradition" (121). By reminding her father of the traditions, he is forgetting, and of his financial woes, Abdul Khaliq's father ensures that the social norms dictate him. After hesitation, which resulted in Rahima's other two sisters receiving proposals from his cousins, Rahima's father offered to consult the family first, as per tradition, without responding. The textual reader, however, is produced to be aware that this consultation with Rahima's mother is just a formality.

When the families meet again, Rahima's father brings up another tradition to elevate his financial standing: "my father traditionally asks for a large bride price for our daughters and I am embarrassed to bring up matters of money with such a man as yourself …. This goes back generations and to break from what our ancestors" (132). The bride price (of one million Afghanis), along with the traditions, social norms, and the position of the warlord, has made Rahima and her family into docile bodies. Through *bacha posh*, Hashimi provides an insight into the moments of alternative ways of being that Rahima could have had if not for the norms and patriarchal traditions. When religion, state, and familial traditions work to create docile bodies and dictate what men and women should do, through Butler's theory of gender performativity, we can see how the *bacha posh* is used to subvert these norms and to dismantle the idea of loyalty to the state, religious, familial bodies that use their positions to suppress identities that differ from the national identity. The idea of who "we" are is contingent on ensuring that the citizens and the internal exile are aware of the country's greatness. Hashimi, however, illustrates the detrimental impact of state policies that run down to the familial spheres. Historiography, through oral traditions, attempts to establish loyalty to the state and the household. However,

Hashimi subverts these loyalties by showing the hypocrisy and how religion, state, and familial ties are exploited to abide by social norms that reflect the national identity of 'us' versus "them."

(In) Marriage: 'Till Death

Shekiba: The 'Gift' "always given away"

The purpose of marriage in *TPTBS* is to produce heirs and provide a financial advantage. I argue that the use of *bacha posh* allows Hashimi to highlight the three stages of marriage (the process, the married life, and the 'after') to illustrate the violence women endure as they are passed down from father to husband and then left to fend for themselves. Through Shekib(a), Hashimi portrays how Afghanistan has been similarly passed down through wars and invasions. According to the narrator, Shekib(a) was born "at the turn of the twentieth century, in an Afghanistan eyed lasciviously by Russia and Britain," with each promising to protect the border it "just invaded" (13). The boundaries between Afghanistan and India were unstable: pencilled in, resulting in citizens whose nationalities changed "As often as the direction of the wind" (Hashimi, *TPTBS* 13). For the superpowers, Great Britain and the Soviet Union, Afghanistan was the "playing field for their 'Great Game'" as they struggled to control Central Asia" (Hashimi, *TPTBS* 13). Afghanistan, over time, was taken part by part: areas to the north were taken by the Russian Empire while the south was "chipped away" and the "Western front was pushed in over the years" (Hashimi, *TPTBS* 14). Shekib(a), the narrator states, was Afghanistan: tragedy and malice chipped away at her until all that was left was a fragment of who she should have been. By bridging a connection between the nation and the female body, Hashimi is aligning herself with the discourse that often perpetuates violence against women by calling the nation female. However, I argue that Hashimi creates this connection in order to show the ways in which the nation's identity, all that it imposes on its people, can be troubled through acts of transgressions

in order to portray the ways in which the loyalty to the state commands from its people can be questioned.

The first phase of marriage in Hashimi's text revolves around an arranged marriage between Rahima's father and her husband's family and between the masters of Shekib(a) (the state) and the man she is said to marry. Shekiba's name means "a gift" – a fact her mother always reminded her of, especially after the accident which melted half of Shekiba's face into blisters and ragged flesh: "*You are our gift, my daughter, No need to let others gawk at you*" (17). Similarly, Afghanistan is a gift to its people and is undergoing several shifts in power. By allowing the reader into the world of Shekiba, her journey through marriage, and Rahima's ends, Hashimi illustrates the hypocrisy with which the nation rules its people: the causes which are said to emulate religious practices but, in reality, are harmful to Shekiba and Rahima, and as the empirical leader can deduce, to Afghanistan.

First, Shekiba is offered as a gift to Azizullah because she is not considered one of the girls of the house, because she acted like a "boy should": she took care of her father and helped him economically. When Shekiba first learns of the transfer of power, the narration shifts from third-person limited to first-person, indicated through italics, *"That is the problem with gifts, Madar*-jan, *they are always given away*" (59). By focusing on the thoughts of Shekiba, the narrator allows the reader to get a glimpse into the perspective of the internal exile, herself, while also being aware of the context behind her thoughts. Shekiba, the gift that "could be given away as easily as it had been accepted" (66), is further given away again, this time to the state. The narrator states, "Shekiba, the half face, the girl-boy who walks like a man. Shekiba was not a whole anything, she realized" (115). It is through Shekiba's transgression of social norms, of walking and behaving like a girl should, that she is not granted a place in society, and because of

her lack of family, she is not granted security. By making Shekiba into "not a whole anything," Hashimi illustrates the hypocrisy of the state's and familial causes: passed down from family to family, to state to family, she is robbed of the security for which the nation advocates. The state arranges her marriage to Aasif. Her consent is overridden by the state, which steals her voice. She is subjected to the rumours and gossip circulating in the palace when she waits for her nikaah: "*They must be giving her to a blind man. Who else could stand to look at such a face!"* (344). Shekiba notes the hypocrisy of the people with whom she shared a community–her fellow harem guards. The minute she is robbed of her position as a guard and is being transitioned outside the political position, she is talked down upon.

Abandoned: Half-women, Half-men

The theme of lack of autonomy continues in the portrayal of domestic violence in Rahima and Shekiba's marriages. Both women are abused by their husbands for not being "whole" – this is spurred by the fact that they were *bacha posh*. As half-woman half-man, they were seen as unable to be fully female: "*I am not welcome here* [Shekiba thinks to herself]. *I am his wife, but only half. Nothing about me is whole. Why did he do this?*" (Hashimi, *TPTBS* 362). Shekiba is constantly reminded of her lack of full identity by her husband. When she, at first, is unable to produce an heir, her husband lashes out at her by arguing that his reputation will be ruined if she does not have a baby: "Two wives and not a single son! Do you know what that does to me?" (Hashimi, *TPTBS* 381). Shekiba is berated for not completing her husband's manhood in the face of society. She is abused because her husband's reputation is on the line. As the guard for the harem, Shekib(a) was living as a man with her short hair, the way she walked, and hid her breasts. For Shekiba, the clothing did not change the systemic discrimination and abuse women faced: "Pants or a skirt, it changes nothing in the end. When it mattered, I was as vulnerable as

any woman" (382). In the end, similar to Rahima, Shekiba's societal position continued to shift depending on who owned her. As Rahima states, she was a *bacha posh,* and then she was not. She was a daughter once, and then she was not. She was a mother, and then she was not: "Just as soon as I could adjust [states Rahima], things changed. I changed" (385). This illustrates women's fickle position in society and portrays how this identity should be resisted,

Rahima undergoes the same abuse by her husband: attacked for being a *bacha posh* (although this was the reason she initially caught his eye) and attacked for not desiring her husband. Her husband visits her forty days after Rahima loses her baby son to a fever. When he saw the reluctance in her face and heard her audible sigh, his ego, the textual reader can deduce, gets bruised: "A slap hundred across [Rahima's] cheek. [Her] knees buckled. 'No wife of mine looks at me in that way! How dare you?'" (407). He continues to abuse her physically and verbally: tossing her to the floor, yelling, "You've been good for nothing since you came here! A waste. A waste of my money, my time…. A *bacha posh.* I should have known better. You still don't know what it is to be a woman" (408). Her husband cuts her hair to make her a boy, "Do you want to be a boy? Maybe that's what you want! Is that what you want?'…. 'My mother couldn't make a woman out of you. Then maybe you should go back to what you were! That's what you want?' (408). In a frenzy, Rahima's hair is cut short, her dignity is torn into pieces, and she is reminded of her failure as a mother and a wife, "You've brought only one child, and you couldn't even take care of him!" (409). Unbeknownst to him, however, his abuse causes Rahima to miscarry their second child.

The textual reader is produced as a witness to the horrifying treatment of those who do not belong, to those who defy social norms and do not have a place in society. Rahima's husband attempts to convert her back into a boy, assuming that a haircut will do the job. Here, Butler

argues that gender is performative. In Rahima's case, this performativity is used to abuse her: the social norms that dictate what it means to be a woman and the actions that must take place are used to limit and oppress women's movements in society. As we will see next, Hashimi uses the *bacha posh* one final time to allow her characters to exit oppressive conditions.

More Than Just a Fairy Tale

Hashimi utilizes the trope of *bacha posh* one last time for Rahima to gain freedom. The same tradition used in the novel's beginning to resist social norms, help her provide for her family, and gain education, is used once again as a productive force: to escape her husband's home. Near the novel's end, Rahima overhears her mother-in-law speaking with Rahima's first wife. Their conversation begins with degrading Rahima's worth because of her past as a *bacha posh,* "Why he wanted a *bacha posh* for his wife, I'll never understand" (318), and ends with Rahima learning that her husband is planning on divorcing her in order marry a new girl, "he's living by the *hadith!* He is a respected man in this village, in this province! He leads by example, so he is doing as the prophet said…. a man should take no more than four wives at a time" (318). Once again, religion is exploited to the males' advantage. There is no context behind using this "hadith" and no discussion of Rahima's rights; instead, the focus is on all that she is that results in her end: "This [marrying another girl] wouldn't have been a problem if he wouldn't have taken that *bacha posh*" (318). Rahima is still being punished for a tradition her family set her in, she is internally exiled by her in-laws for trespassing the line between man and woman. Here the textual reader is produced to consider why? Why did her husband marry her if he did not want a *bacha posh*? The answer is unclear: at times, the textual reader is produced to believe that Rahima's husband *chose her because she was different,* with the hopes that she would become a full woman under the guidance of his mother.

After hearing of her husband's decision to divorce her, Rahima is determined to be the same person she had been and not to let her status as a woman interferes with her achievements and goals, "I felt restless. I thought how much more comfortable I would be if I could just button my shirt and walk into the street. If I could just slip into my old clothes…how much more capable I would be…the clothes meant something different to me because I'd lived in them" (322). Her clothes as a *bacha posh* gave her a new identity, which she yearns to take back. The textual reader, however, is aware that Rahima cannot attain that position again: for she is a woman in a male-centric society. What she can do, however, as Hashimi illustrates, is resist the oppression she endures in her husband's home. The middle ground, I argue Hashimi is illustrating, is to find a counter-narrative to the discourse in society: one that acknowledges Rahima's position as a woman but attempts to provide her with alternative means of living. The answer comes in the form of a shelter for women who endure domestic abuse. To access this location, however, Rahima has to slip out, past the guards at her hotel door, under the guise of *bacha posh*. Rahima takes back the agency robbed of her through systemic violence against *bacha posh*: she uses the tradition to her advantage to illustrate to the textual reader that the indications that women cannot occupy the positions of men are unjustified.

In her hotel room, Rahima completes what her husband had started: she transforms her image into a boy's by cutting her hair further and wearing pants and sandals. The guard spots her and dismisses her as one of the "boys running around in a hotel." One minute, she was Rahima, and the next, she was not (443). She is completing the prayer, which her great-great-grandmother Shekiba had made for her lineage at the end of her story: *"May Allah give them courage … protect them when they seek something better, and give them a chance to prove they deserve more*" (435). Shekiba's story is a lesson to Rahima: to believe in the impossible. Rahima's

grandmother emphasizes this connection, “Remember where you come from. Bibi Shekiba is not a fairy tale. She is your great-great-grandmother. Her blood courses through your veins and gives strength to your spirit” (419), and Rahima later acknowledges it, “I may have lived my entire life in a small village, but I was connected to Afghanistan's aristocracy” (419).

(Amidst) The Outside World

Spaces of Enclosure: Bold New Forms

According to Foucault in *Discipline and Punish*, a subordinate willing to follow instructions produces the docile body through four mechanisms: the art of distribution; control of activity; recognition of genesis; and composition of forces. Each mechanism creates a rigid system of confines based on time management, organization, and efficiency. Rahima, by being *bacha posh,* is given a peek behind these mechanisms, which create women into docile bodies for the advantage of the men in society. Although Foucault’s discussion regards organization in terms of work and society, I argue that this “organization” can be extended to consider how it is another form of violence exerted on the psychological and physical bodies of the internal exile. Rahima and her sisters, originally permitted to attend school, are later banned and restricted to their homes. Discipline, argues Foucault, sometimes requires “enclosure” (*Discipline and Punish* 141). By placing the girls at home, they are constantly reminded of their roles and limitations. The narrator states that other than soccer, “watching girls” was the primary sport for boys at school. Boys tailed girls, “following her helped him stake his claim. *This is my girl*, it told the others, *and there’s only room for one shadow here*” (2). On the last day, they were permitted outside the house for school, Rahima’s twelve-year-old sister, Shahla, was “the magnet for unwanted attention” (2). The narrator defends the boys’ actions, claiming they meant it to be flattering and “there just weren’t many ways for boys to entertain themselves” (2). This, I argue,

is the perspective Rahima holds as a docile body moulded by societal norms: the boys' actions are excused. The narrator describes her father's point of view, once again justifying his reaction, "He wanted us to go to school but struggled with how to make that happen safely. How would it look for his daughters to be chased by local boys for all to see? Awful" (5). Social norms and traditions dictate and shape spaces of enclosure. In order to transgress these norms, Rahima is placed as a *bacha posh*: by cross-dressing, Rahim now had the authority to do what the girls in the family were forbidden to do.

Rahima's new life led her to "adjust to the changes," similar to how the narrator states Bibi Shekiba needed to adjust to her life changes. This illustrates how women, for centuries, were always required to adjust to the changes in their lives. In this case, Rahima had to learn to interact with boys, which is frowned upon when she is a girl. The minor details of her interaction with the boys shocked her: a pat on the back made her want to "run away and never look at [her] in the eye again" (67). The lines between acceptable and unacceptable blur for Rahima–was it proper for Abdullah to take her hand and show her how to position her fingers while playing marbles? The things she thought she once wanted now seemed necessary for her happiness as "[she] sat on the ground, crossed-legged and comfortable, while [her] sisters became women" (70). With access beyond the enclosure space (her home), Rahim(a) could imagine new ways of being. This newfound freedom, however, is temporary. The *Bacha Posh* does not have the power to "determine their gender preference and position in society" (Padmi, "Female" 57). Their identities as 'boys' are contingent on the erasure of their femininity – marked by puberty, at which they are forced to transition back to their feminine identities.

<u>A Link: Working Boys, Chastising Men</u>

With her father unable to provide for the family, Rahima's mother relied on Rahima even before she became *bacha posh* to run her errands. The contrast between how she is treated by the public when she is Rahima running errands and when she is Rahim doing the same is critical to the analysis of how the double standards of patriarchy limit the movement of women, negatively impact the household, and make women dependent on male figures in their families.

When Rahim goes to the market for oil and flour as his first errand as a boy, the narrator commits to detailing every moment of the adventure. While Rahima's previous trip to the market as a girl was summarized in a few lines by the narrator, this trip, as a boy, is coloured with details of the streets, the shops, and Rahim's body language (shoulders straight, and shifting gaze). The textual reader can infer that as a girl, Rahima was not taught to notice as many details of the outside world. Thus, the description of her trip to the market was limited to clothing (the transition of women's clothing from long blue burqas to skirts and headscarves). As a boy, time and space are a luxury. Rahim's legs felt liberated as walks turned into jogs and runs not limited by skirts and chastising eyes. As a "young man," it was "in [his] nature to run through the streets" (48). Butler expands on the notion of an individual being dependent on social cues and norms by suggesting that it is caused by one's existence in a premade world. Butler also discusses a dependent subject in regard to the reality of a subject's existence in a world that is "not of one's own making" (Oliver, *Witnessing* 68). She calls this the "inaugural alienation in society" (Oliver, *Witnessing* 67), and it occurs due to the subject's "depending on a language we never own?" (Oliver, *Witnessing* 26).

According to Butler, societal norms force one to pick one of two options regarding one's gender. The subject must fit into a socially intelligible body expected of them. One is marked from the moment one is conceived (Butler, *Bodies That Matter* 98). This mark is created through

performative acts, which are created by juridical and linguistic systems, and over time these marks become norms against which the subject is measured. The subject is born into a world already created, shaped, and marked. This lack of control over one's embodied entity creates a dependent subject that simply goes through life, surviving as a being incapable of creating and shaping the world in which they live. Butler states, "The desire to persist in one's being requires submitting to a world of others that is fundamentally not one's own" (qtd. in Oliver, *Witnessing* 28).

Rahim adopts the persona of a man in a patriarchal society and mirrors the actions of other men: his tone becomes sharp as he dictates the actions of his sisters. As a working boy, he was excused from household chores and handed the best of the male world. His expectations of how he should be treated are contingent on the fact that he is the breadwinner of the house now. "I was working at Agha Barakzai's shop, and there's no dinner for me when I come home!" (88) yells Rahim(a), leading to dire consequences for his mother: a slap from her husband and a threat of hunger. The textual reader is produced to consider the networks that run beyond Rahim(a)'s actions: the social norms that Rahim is reiterating to solidify his identity as a man.

"Girl, you know nothing of tradition"

Similar to the limitations the women in *APL* have about owning land, the traditions of the society in which Shekiba was living dictated that the men of the household owned land. When Shekiba's father dies, leaving her an orphan without any siblings, she is taken in (rather aggressively) by her paternal uncles and grandmother, who blame her for her father's death, and then "gift" her away to another family needing a maid. Trying to find an escape from their clutches, Shekiba remembers the deed in her father's house that would allow her to take ownership of the house. Of course, she knows this would be unacceptable to her uncles, so she

devises a plan to get the deed and show it to an official. Here, the textual reader encounters Shekiba's many concerns regarding this plan that illustrates the ways women, even if they were given official documents of their rights, would be unable to fulfill them because of the systemic discrimination they face: "she needed to bring the deed to an official, the local judge, so that she could argue her case…How would she find this person? And how would she get to all these places?" (91)

Shekiba's problems do not end once she finds the deed, for her next task is to find a "local *hakim*" who she assumes will grant her the land. The empirical reader, aware of the patriarchal world in which Shekiba lives, is produced here to see the personal struggles for freedom blocked by the patriarchy. Hashimi calls attention to the imperial legacies that "continue injustices to Afghan women" and those who challenge these roles (Al-Wazedi, "The Trade" 81). The textual reader is forced to endure the pain of her hope as they crash. The hakim is described as a man with a gray beard who instantly fires questions at her and questions how *she* could have something to request from *him*: "You? Who are you and what are you doing here? Is there no one with you?" and then "Who are you? Who is your husband?" when Shekiba replies that she does not have a husband, he inquires about her father. Shekiba is asked of the networks she belongs to, the circles that hold her and should limit her movement beyond the household. Behind her, just as she confesses that she has the deed to her father's land, Azizullah, her master, comes chasing after her. At this moment, the textual reader is presented with what it already knew would occur: the hakim is flabbergasted at Shekiba's request, prays for Azizullah's health, and watches as Azizullah punches Shekiba off her feet. He does not help Shekiba nor sympathize with her. He, instead, clucks his tongue and utters, "Girl, you know nothing of tradition" (129).

Concluding Perspectives: History "bottom-up"

Part II has examined world literature texts of resistance. Readers are reminded of the women who have been systematically persecuted and the ways in which they are connected: the Palestinian woman searching for the truth in Shibli's *MD* offers the courage reflected in Shekiba and Rahima in Hashimi's *TPTBS*. This section's chronotope of internal exile shifts from Palestine to India to Afghanistan to resist the national identities imposed upon it. The way history is shaped is illustrated by the production of the textual reader in Mastur's text, while Hashimi's novel further perpetuates the dismissiveness and greed for wealth and status. As the protagonists in Shibli's and Mastur's novels portray, the cost of resistance is dangerous. These novels reimagine history from the bottom-up: historiography, as a bio-and necropolitical tool, establishes a "we" that is circulated throughout society, from enacting borders (Shibli) to providing group identity (Mastur) to establishing loyalty for the state (Hashimi). The empirical reader is urged to consider its role in perpetuating the violent history and disregarding systemic violence.

In Part III, the figure of the internal exile will be traced to consider the politics and role of translingual texts. While Part I fractured the notion of a collective memory, and Part II the idea of a collective identity, Part III will dismantle the notion of language belonging to one ethnic group and denoting superiority over another. Thus, Part III will examine the ways in which both memory and identity are configured through language in order to illustrate the perspectives of the internal exiles who occupy a space 'in-between' nations and ethnicity and choose to convey their perspectives in a language other than the one assigned to their ethnic group. Questions of concern include: how are translingual texts used to resist homogeneity and dominance of one

ethnic/state/national group? And how are writers of translingual texts figures of resistance in a field that imposes political and occupational hazards?

Part III: Speaking of Home, Discursive Trespass

A Discursive Dilemma

"I do not know / A language beyond this"

"You're Kashmiri until they burn your home … you're American until the towers fall" (Asghar, "Partition" 9). Fatimah Asghar, a South Asian American, in her poem "Partition," speaks of a home and identity that is easily shifted: from Pakistani to American to unidentified (according to the world), her speaker's place in society is determined by the social, bio-and necropolitical power that creates the 'catastrophe' that destroys their home and alters their identity. An internal exile's identity, including who they once were, is an ongoing process where contesting forces of power attempt to invalidate the internal exilic experiences. One way ethnic nationalism attempts to censor experiences from 'below' is by ostracizing internal exile through dominant discourse and national language. According to Foucault, discourse, power, and knowledge are joined together, and discourse is a "series of discontinuous segments whose tactical function is neither uniform nor stable" (*The History of Sexuality* 1: 100). Discourse exists in and through power relations. As we have seen throughout this project, our world consists neither of either/or's nor binaries. Instead, it comprises of multiplicities of discourses that come into play at various stages. Discourse is both an instrument and a hindrance to power. It is an active strategy that transmits, produces, and reinforces power, "render[ing] it possible to thwart it" (Foucault, *The History of Sexuality*1: 101).

Foucault traces discourses to the legitimation of power and 'truths.' Individuals are produced in society through discourse: 'norms' are enacted, a uniform is established, and loyalties are made. Ethnic nationalism that demands allegiance is situated on these social norms of acceptable truths in which individuals must believe and confide. These discourses, however,

create a uniform that speaks for the multiple. As seen in the previous two parts, dominant discourse is oppressive and suppressive, only allowing the voices that conform to the ethnic nationalist agenda to flow to the front of literature, governments, and institutions. Destruction in my work's three areas of focus has destabilized notions of identity, home, memory, and language until expressing oneself through discourse is a contested site due to bio-and necropolitics. Language is an object of desire and possession; it is a medium of communication and a subject of representation; it is a "kind of metaphysical excess, uncontainable, unrepresentable, and in some sense unknowable" (Levy, *Poetic Trespass* 18). In Israel, dominant discourse assigns Hebrew (the language valued and seen as a national asset) to Jews, and Arabic (considered to belong to the enemy, a socially, politically, and culturally inferior being) to Arabs.[83] These binaries, however, dismiss those in-between: the Israeli-Arab wishing to communicate in Hebrew.

In their second Hebrew collection *Shetah hefker (No-Man's Land)* Anton Shamma, a Palestinian-Israeli writer of Hebrew writes, "I do not know / A language beyond this, / And a language beyond this. And I hallucinate in the no-man's land" (qtd. in Levy, *Poetic Trespass* 3). The no-man's land is a literary space between Hebrew and Arabic, "a space outside the ethnocentric domain that equates Hebrew with 'Jewish,' Arabic with 'Arab" (Levy, *Poetic Trespass* 3). Writers of the no-man's land do not know a language beyond the politics of conflict and separation and are instead "doomed to eternal wandering the forsaken zone between languages" (Levy, *Poetic Trespass* 3).

In India, Salman Rushdie in 1982 made the bold statement, "All of us share the view that we can't simply use the language the way the British did; and that it needs remaking for our own

[83] As Lital Levy explains in *Poetic Trespass*, "In Israel, "Jewish" and "Arab" are seen as "nationalities," not just ethnic tags" (2).

purposes" (qtd. in Prasad, "Writing Translation" 41). According to Rushdie, Indian writers struggle between the cultures and definitions: "How can culture be preserved without becoming ossified? (*Imaginary Homelands* 17). For him, British Indians are "translated men" who support translations for while things can "get lost" other things "can also be gained" (*Imaginary Homelands* 17). This debate of which language to write in existed before Rushdie and continues to plague writers in the present. Raja Rao, fifty-four years before Rushdie, asserted, "[W]e cannot write like the English. We should not. We cannot write only as Indians" and questioned how writers can "convey the various shades and omissions of a certain thought-movement that looks maltreated in an alien language" (qtd. in Prasad, "Writing Translation" 42). Here, Rao presents a struggle: for space, language, and identity. The writer must ensure that the language of the text "conveys the spirit of the Indian region" (qtd. in Prasad, "Writing Translation" 42). But what is the spirit of the Indian region? To ethically consider world literature texts, critics must question the presence of 'one' spirit in the Indian region. Thus, choosing one language over another "signals social meanings to listeners and readers" (Prasad, "Writing Translation" 47). How can the Indian and Pakistani writers raised in non-English speaking homes but educated in English school speak of their experiences?

From Palestine to India to Afghanistan, the language issue remains critical to portraying communities and reflecting ethno-national ties. Atiq Rahimi, a French Afghan writer who switched from writing in Dari to French, has been established by critics to be uniquely positioned to speak on translingual authorship as a successful author in both languages (Persian, *Khâkestar-o-khâk* (1999) and French *The Patience Stone* (2009)). Rahimi, as a cultural translator, "expos[es] his experience and knowledge about Afghanistan's history and culture to a readership that has mainly gathered information from media stories published on the American and

European forces deployed in Afghanistan" (Amiri, "'Khalas!'" 203). For Rahimi, however, to write in either Persian or French is a personal choice as he finds the act of labelling a problematic discourse: "Since I have never made a statement about how I define myself, they want to put me into a category" (Amiri, "'Khalas!" 204). His work is about the "absence of borders (Amiri, "'Khalas!" 204). His decision to write in French is focused on the idea of how it will translate into the cinematic screen: "since it was the only way to express what [he] had on [his] mind" (Amiri, "'Khalas!" 206). While he favours the concept of "politics of literature" over "political literature," as "Literature is the resistance against politics," choosing which language to engage with the world in has political and social ramifications including the lack of translators, and readership (Amiri, "'Khalas!" 204-5).

There are a couple of reasons why Rahimi wrote *The Patience Stone* in French: firstly, because his translator, Sabrina Nouri, could not translate the novel from Dari. Secondly, his decision to write in French is grounded in the topic of his story: "a woman and taboos" (Amiri, "'Khalas!'" 205). According to Rahimi, there are politics when writing in Dari as opposed to French: one's choice of language dictates the novel's reception. Persian, his "mother tongue," creates "limits" that would hinder his storyline: "Persian is my mother tongue, and this expression creates limits that don't allow me to use it for this content. You cannot swear at your mother. As soon as authors write about the body and taboos, they create scandalous content. A different language allows us [Afghans] freedom" (Amiri, "'Khalas!'" 205). In Afghanistan, as elsewhere, the writing and rewriting of history has been intimately linked to currents and fashions in national politics (Hyman, "Nationalism" 308). Rahimi argues that a psychological barrier exists when writing in Persian, considering Afghans learn about the world, "one's father, mother, and culture" through the mother tongue (Amiri, "'Khalas!'" 205). Similar to writers

from India, Pakistan, Israel, and Palestine, Rahimi finds himself in the middle, wishing to speak against the dominant discourse but having the politics, cultural, and linguistic boundaries of the dominant ethnic national language holding him hostage. What does it mean for these authors to write in the language of the other? What alternative forms of being and knowing are expressed when the language of the other is used? Levy questions, how do the two languages (Arabic and Hebrew) interact, and what does it mean for "the idea of Hebrew as the eternal language of the Jewish people and as the national language of the Jewish state when Palestinian Arab citizens choose to write in Hebrew and Israeli Jewish citizens choose to write in Arabic?" (3). These are questions at the forefront in the upcoming chapters.

"From the Extreme Edges"

Authors who write in the language of the 'other' occupy a unique space. For Venkat Mani, as per Gilles Deleuze and Feliz Guattari, minor literature includes literature "written outside the sites of power in a given language—that liberates itself from any stagnant project of uniform, homogenous, national cultures" (*Cosmopolitical Claims* 20). For Levy those writing in the language of the other occupy the poetics of the "no-man's land, as a "poetic trespass" that emerges through translation and literary imagination, allowing symbols and ideas to "migrate" between the two languages. Poetic trespass transgresses borders, languages, and identities (Levy, *Poetic Trespass* 3). To write across borders is a political choice that alters the dominant language and culture: the two are re-written and subverted in poetic trespass by the subaltern in forms of resistance. Literature in this land, argues Levy, is always in a state of creative tension that "generate[s] metalinguistic discourses" (*Poetic Trespass* 12). It is highly performative and pushes writers to overcome the "political limitations of language as a discursive apparatus" (*Poetic Trespass* 13). When writers resist the "constraints, they try to free the language by using

literature as a space to reinvent, reimagine, and rewrite language from within" (*Poetic Trespass* 13). Considering exile is a never-ending space and condition, I argue that language and how it is used to convey this position is similarly evolving according to each internal exile's needs. As homecoming looms in the background, the novels in this chapter reimagine 'home' through a discursive trespass that questions their place when they return home: are they visitors, refugees, citizens, or guests?

Trauma and suffering, Gen'ichiro Itakura states, in post-9/11 Afghanistan, are experienced both individually and culturally around the world. Local languages of victims, along with the cultural baggage, "are translated, in most cases, into global languages of the literary market and professional psychiatry so that trauma and suffering are intelligible to a global readership" ("Writing Trauma" 153). This translation, however, commodifies trauma, silencing experiences considered "irrelevant to narratives sanctioned by the dominant discourse of the global market" (Itakura, "Writing Trauma" 153). One of the ways in which writers like Rahimi break free from taboo or "irrelevant" topics is by narrating experiences in the language of the other: Rahimi needed another language to resist and speak against the dominant discourse. "Why is this story [*The Patience Stone*] in this language? A story about women?" For him, the French language was the language of his fantasy "just as the woman in [his] narrative is an image of fantasy" (qtd. in Amiri, "'Khalas!'" 205). The French language represents a "climate, a home without a father and the time in which Mohammad Da'ud Khan overthrew the monarchy…French as a language becomes like a mistress" (qtd. in Amiri, "'Khalas!'" 205). Although Rahimi argues that there is nothing political about his choice, I argue that the reality remains the opposite: the choice of language "is a matter of politics in Afghanistan" (qtd. in Amiri, "'Khalas!'" 205). French, the language of fantasy and imagination, has allowed Rahimi to

convey what his mother tongue would not allow him. It has become a vehicle of alternative truths and realities: an 'other' story to the dominant discourse's idea of home.

Muneeza Shamsie, in "Duality and Diversity in Pakistani English Literature," states that while Pakistan is at the centre of "geopolitical conflict and has been overtaken by increasing violence and religious extremism," it has also witnessed flourishing music, art and literature – specifically English-language writers of Pakistani origin (119). As the editor of the only anthology of creative texts written originally in English by Pakistani women, Shamsie speaks of the position of these writers in her introduction to *And The World Changed*: "Pakistani women who employ English as a creative language live between the East and the West, literally and figuratively, and have had to struggle to be heard. They write from the extreme edges of both English and Pakistani literature." Her anthology reveals how Pakistani women challenge stereotypes that the dominant culture and ethnic nationalists place them in as women and writers. Although English, as the language of the Indian elite since 1837 (when it replaced Persian as the language of government), became the language of instruction in all universities in British India, Muslim women writing in English encountered a persistent problem: lack of readership. Readers looked to classical literature to "define the literary style of English-language writing [and] they had little patience with the stylistic difficulties that contemporary Indo-Anglian writers, regardless of gender, had to grapple with" (Shamsie, *And The World Changed*). Thus, a similar problem persisted in Pakistani women's writing as it did at the time of Rushdie in India: how can one find a "modern voice in English that would transpose the authentic experience of the subcontinent without pandering to Western exotica?" (Shamsie, *And The World Changed*).

Pakistan, a nation in turmoil with Partition and government conflicts, eventually elected its first Muslim woman Prime Minister in Pakistan, Benazir Bhutto (1953-2007). As a leader, she

asserted a new image of womanhood, serving as the "executive head of state in a conservative patriarchal country" and using English to "great advantage in her writings" (Shamsie, *And The World Changed*). In the language of colonial rule, the choice to write in English highlights, as Shamsie states, the duality, and multilayer assets of their livelihoods. Writers from India and Pakistan who write in English share the same dilemma: conveying meaning across languages. According to critics, these writers have found an alternative to express their bilingualism: writing in the form of "transmutation of English" (Prasad, "Writing Translation" 45). Considering social meaning can be "conveyed by people 'by their choice of sound, word, or grammar," code-switching and the transmutation of English reveals that which is concealed: class, religion, region, caste, and gender. Thus, the "linguistic skills of the writer are used to locate the novel: location is carried out in the language itself" (Prasad, "Writing Translation" 48). According to Prasad, "The historical and cultural milieu in which the text is thus positioned will have to be read and understood for the reader to be able to interpret the text fully" (Prasad, "Writing Translation" 48).

According to Edward Said, the line separating him, and others is one of linguistic, cultural, and ethnic lines: he grew up between cultures–at home, he spoke Arabic, and at school, he spoke English. Although his parents were Palestinian, they later became American citizens, and thus, he felt alienated from two cultures ("Between Worlds" 557). With a longing to return, Said later became concerned with broader issues such as subjectivity (what constitutes a subject?), language (how is a language formed?) and writing (how can writing be a source of power and a construction of realities that serves a purpose?). These questions constitute a world of power and representations by writers, philosophers, and politicians. My work tackles similar questions but broadens the research by considering the internal exile: how is the (internal) exile

constituted as a subject in society if they occupy the line between two cultures, languages, and nations (Israel vs. Palestine, India vs. Pakistan, Afghanistan as experienced by its citizens vs. the Afghanistan created by its elites)?

To be in exile is to be defamiliarized: for Rahimi, one can experience but cannot write about exile. The world of displacement, thus, is a "site of power to embed selective humanitarian practices that facilitate the exercise of hegemony" (Chimni, "The Birth" 23). Through border crossings, the hybridity of identities can be seen—allowing for multiple subject positions to be constituted and new languages (or engagement with languages) to spring forth.

My Contribution: Trespassing Boundaries

While scholarship has focused on the "in-between" – writing from the "no man's land," my work extends to consider the way writers use the concept of 'homecoming' to re-imagine the past, present, and future for their country, families, and selves. If, as Peter Gatrell argues, displacement produces a "rich cultural legacy" ("'Nothing Except Commas'" 138) that consists of memories of one's homeland, I consider the concept of 'homeland' as a virtual point of reference rather than a literal space in the present: what is homeland now after destruction? And how do writers use the concept of a virtual homeland to establish their subject positions through narratives that heavily rely on the production of the reader to convey the hybridity of identities? My work focuses on how internal exiles depict their trauma of displacement through language and wiring; it grapples with the tensions between knowing where one is from only to have this knowledge tampered with due to communal violence, war, and occupational forces that immobilize speech and movement. The texts categorized under exiles and refugees illustrate how subjects are constructed and constituted through language. They also consider how narratives on women's bodies and identities become the focus of nationalist discourse. These texts trouble the

notion of "recovering" the silences around women's experiences and illustrate the connection between nationhood and bodies: how ethnic nationalism is traced on/through bodies and uses women's bodies as a tool through bio-and necropolitics. I argue that the parrhesiastic novels extend the concept of having nationhood traced on their bodies to expand on what nationhood means to them: these are active novels that demand the reader to be attentive to the literary form of the novels.

Part III analyzes the figure of the internal exile on the borderline of multiplicities as it is dictated by dominant discourse to be outside the norm. Dominant discourse establishes a uniform language and discourse for three purposes: to advocate for singularity—the "I" in place of the multiple bringing forth a "we" that masks the individual voices as dominant discourse dictates what is acceptable to be said, communicated, and conveyed– to argue for one ethnic-national memory, discourse and truth that holds internal exiles and refugees together; finally to advocate for the idea that language is a clear indicator of ethnicity. The three novels of focus in this section speak of home through discursive trespass that resists these three vectors. They produce the textual reader in three ways to create three forms of connections. The first novel, *The Patience Stone* by Rahimi, trespasses the first vector by resisting three levels and boundaries dictated by Afghan dominant discourse: self, societal, and readership. The first level is transgressed through the unnamed protagonist's speech, as she trespasses her designated place in society, exposes her emotions, criticizes institutions of religion, war, and marriage, and simultaneously falls back on the dominant discourse's voice of self-criticism. The second layer, societal, is trespassed through her occupation, as she confesses the true lineage of their children and conveys to the reader the ends to which she went to survive. The narrative's final boundaries and expectations of readership are transgressed through an unreliable narrator, an unnamed

woman and setting, and an alternative way of marking time. The textual reader is produced in this novel to stretch the limits of narratives and connect internal exiles across time and space.

The second novel, *Track Changes* by Sayed Kashua, speaks against the second vector of ethnic national language and discourse. The text produces the textual reader as an in-between in three spaces to create a space where those deemed on the opposing sides (Jews and Arabs) can come together and share memories. The first space in-between is one of knowing the truth about the character Palestine and being confronted by the fact that the world believes instead. The empirical reader is encouraged to question how language and discourse are used to speak about the truth of Palestine (the character and the country), considering they are both isolated, stolen, and silenced by forces of power. The second way in which the textual reader is produced as an in-between is by knowing, on the one hand, that the novel is a fiction and, on the other hand, considering how the novel is a meta-fiction that alters 'memories' through track changes, borrowed memories and an unreliable narrator. The empirical reader is encouraged to consider how dominant discourse can be accepted as "truth" when those in power fabricate language and discourse. The textual reader is produced as an in-between to consider how language manipulates stories and identities. The empirical reader is encouraged to question how language can be borrowed and used to impact societal positions. In Kashua's novel, the textual reader is produced to see the limits of memories and truths as they are both stretched and connected to those of (what dominant discourse considers) opposing sides.

The final vector of ethnic and national discourse and language is resisted through Fozia Raja's *Daughters of Partition*. This novel trespasses three levels of boundaries dictated by the dominant discourse, self, religion, and societal, while trespassing readership expectations at each level. The first level of self considers how subjectivity is created through naming. In this

analysis, the empirical reader is pushed to think about how ethnic ties can change through shifters such as names and the societal and personal impact of this on the internal exile. The second level of religion trespasses the boundaries ethnic national ties consider to be crucial to their allegiance. In Raja's text, this boundary is crossed in order to consider how multiple religions can coexist peacefully even after violent beginnings. Finally, societal boundaries are trespassed as social and familial statuses are shifted to reveal how internal exiles cultivate new beginnings based on survival. Thus, the textual reader is produced in this novel to witness how the limits of acceptability are stretched. This results in connecting readers to internal exilic experiences in a way that breaks their expectations and allows them to consider the gray zone in war and violence. As the final novel in this project, I aim to showcase how literature, specifically Raja's text, produces the textual reader to question its expectations and to reveal an in-between that is not just based on a bleak reality as the other novels have been but rather as an accepted and happy reality for survivors.

Chapter 1: For the Singular "I" in *The Patience Stone*

The Self

"An Obscured Interiority"

A novel that defies narrative reliability or coherence, Rahimi's *The Patience Stone* is a work that produces the reader to witness the interiority of internal exiles during war and violence. I argue that the novel is a testimony, a confession, a narrative that expresses the subjectivity of the (female) internal exile left behind to cope with the reality of bio-and necropolitics that have destroyed her nation and her family. Critics argue for the importance of confessions in refugee narratives, stating that the "disposed need their confessions as 'revelation of an obscured interiority'" for it is through the narrative acts that they can "express their subjectivity" (Shymchyshyn and Chernyshova, "Between Remembering" 576). Furthermore, the "I" as a subject recognizes itself "as a name, as an identity, if and only if it constructs a narrative scene in which recognition (and misrecognition of itself) is possible" (Shymchyshyn and Chernyshova, "Between Remembering" 576). In Rahimi's novel, the protagonist expresses her emotions through "one-way discourse" (*The Patience Stone* x) by confessing her life story and her secrets to her husband, who lays in a coma in their bedroom. While critics argue that narrative identities of refugees shift from "postmodern subjectivity as fragmented to one which is whole and coherent" through self-discovery (Shymchyshyn and Chernyshova, "Between Remembering" 576), I argue that the work the novel does goes beyond the internal exilic self-discovery: it works on the level of the textual and empirical readers through their productions to illustrate the limiting effects of dominant discourse. The textual reader is produced as a witness to the internal exile's emotions. However, the textual reader can only glimpse the woman's feelings in moments where she expresses herself. The third person omniscient narrative is

omniscient as far as the novel's setting reaches: while it describes the exterior (the war, the mullah's speeches, the call to prayers, and the violence), it fails to explain the woman's feelings until she expresses herself. This discursive power, I argue, gives ownership to the internal exile who is constantly spoken *for*, and Rahimi commits an act of discursive trespass by allowing the woman to speak her truth(s) to the dominant figure in the household, albeit in front of a husband who is limited in his cognition and actions. This, I argue, works as an ironic form of *parrhesia*.

"What am I saying? Why am I saying all this?"

Foucault, on the scholarship of confession, notes that confessions unfold within a power relationship: "one does not confess without the presence (or virtual presence) of a partner who is not simply the interlocutor but the authority who requires the confession, prescribes and appreciates it, and intervenes in order to judge, punish, forgive, console or reconcile" (Mitchell, *Writing Shame* 158). Confessions are considered to be rituals that "unburden" the individual of their wrongs, providing salvation and liberation. Although some critics argue that confessions are not "free expression of the self" but are instead ordered by the regime (Mitchell, *Writing Shame* 159), I argue that the woman performs an act of *parrhesia* through confessions and reveals to the textual and empirical readers the topics that are taboo in the bio-and necropolitical society in which she lives.

As the woman expresses her loneliness, her husband's abuse, and the violence in their family that stole her identity, she constantly falls back on acts of self-criticism and begs for forgiveness. The textual reader is produced to question who she is asking for forgiveness from: her husband? Or the larger readership who will find the act of confession and exposing her life as taboo and unacceptable? For instance, after expressing how difficult life was for her after her husband "took up [his] gun again" and left "again for that crazy fratricidal war" only to become

conceited, arrogant, and violent, the woman "rests her head on the man's arm. A timid smile, as if to beg for his mercy. 'You will forgive me, one day, for all that I've done…'" (44). Here, the uncertainty of the meaning behind the woman's smile expresses to the textual reader the inability to identify what the woman is feeling if she does not express it herself. Once again, Rahimi gives power to the woman.

The woman is constantly attacked by regret, questioning why she is expressing herself, "What am I saying? Why am I saying all this? Help me, God! I can't control myself. I don't know what I'm saying…" (57). The textual reader is produced to witness how the patriarchy has engrained dependency on validation in the woman: she cannot confidently speak of her emotions without feeling guilt. I argue that the battle between confident expression and guilty retrospection is placed to show the reader how patriarchy continues and the norms that remain even as the individual engaging in parrhesia attempts to express the truth. Speaking her truth(s) to her husband is a terrifying experience for the woman, who at one point leaves him for the night "to rid [herself] of [him]…because yesterday, all of a sudden, I started thinking that you were still conscious" and ready to find out her secrets and "possess [her] completely" (Rahimi, *The Patience Stone* 72). Here, the textual reader is produced to consider the ways in which the woman's secrets allow her to form and find her identity: her memories, as fragments, form her identity, which she keeps a secret out of fear of being possessed by her husband and by society. The secrets she speaks of are detrimental to her place in society, her reputation, and the norms that dictate and demand obedience and chastity.

The woman states she felt like a "monster, a proper demon!" for expressing herself: "Had I lost my mind become a criminal?" (44-5). According to Kay Mitchell in *Writing Shame*, shame is a "social experience…a culturally pervasive effect with particular pertinence for understanding

contemporary constructions of gendered subjectivity, expressions and experiences of sexual desires, the complexities of embodiment and social process of 'othering'" (1). As per Agamben who identifies that subjectivity arises in relation to others, shame is a social process, a paradox of "subjectivation whose recognition grants us that status as subjects, to whose gaze we are *subjected*" (Mitchell, *Writing* 5).

Once the protagonist begins to confess, she dives deeper into her memory. She narrates several stories of her oppression, beginning with her father, who had locked her up in a cell for two days for feeding his qual to her cat (Rahimi, *The Patience Stone* 73). Rahimi attempts to form a connection throughout her woman's life for the textual reader to consider patriarchy's hand in suppressing her since she was a young girl. Having never expressed herself freely before, the shame of speaking against the dominant figure persists. However, Rahimi also relieves the woman towards the end of the novel: "So, if I feel relieved, set free… it is thanks to my secrets and to you. I am not a demon!" (74). This portrays the importance of retrospection and confession for the internal exile's subject position in relation to the dominant. Furthermore, by allowing the woman to trespass her position through discourse, Rahimi produces the textual reader to witness a type of parrhesia different from the other figures noted in this project. I argue the man, unable to respond, still constitutes a dominating figure for fear of speaking to/at him constantly plagues the woman and interferes with her testimony.

Politics of Intervention: "I lived with your name"

The female protagonist uses her speech and discourse to trespass societal boundaries and criticize the bio-and necropolitical institutions that control her life. The woman mocks institutions such as marriage and war through the confessional narrative to illustrate to the textual and empirical reader the detrimental effects they have on the female internal exile. According to

Cecile Sandten, refugee stories function as confessional narratives "on the postcolonial theme of cultural and linguistic displacement by embodying the combination of fiction and nonfiction, self-representation and hegemonic representation" ("Representations of Poverty" 13). The texts "contribute to and call for a politics of intervention" (Sandten, "Representations of Poverty" 13). By portraying the harrowing reality of the woman's marriage and the effect war has on her life, the textual reader cannot help but empathize with her situation. The textual reader inadvertently compares the woman's extreme conditions to those of other newly married women. However, the textual reader quickly learns that the conditions of the female internal exile during war and violence drastically differ from the ones it is accustomed to. This thread continues and is evident in the last novel of this chapter, *Daughters of Partition* by Raja. The world literature critic can draw connections between Raja and Rahimi's book to argue that the overarching thread connecting the women in both novels is tethered to bio-and necropolitics, the social norms enacted, and the situations men impose on women out of fear of death. Thanatopolitics, thus, plays a critical role in the oppression of women in both times of violence. In both novels, the critic and reader are produced not to question "why?" behind the women's (re)actions but rather simply listen to their confessions. This lens challenges the textual reader's superior position once again. As we have seen throughout this project, the internal exile in the novels commits actions unfathomable to the textual reader; however, the novel produces the reader to empathize with the figure of the internal exile through literary and stylistic devices. In Rahimi's novels, *Earth and Ashes* and *The Patience Stone*, the textual reader experiences defamiliarization through its narrative style that produces the textual reader at a distance while still presenting narratives of intervention.

In *The Patience Stone,* the woman first mocks their marriage by stating that she was married off to his photograph rather than him because he was an absent husband at war for three years after their marriage: "I lived with your name. I had never seen, heard, or touched you before that day" (34). She continues to criticize the social norms and expectations around marriage by expressing her fear at the pressure of proving her virginity, "Although I was a virgin, I was terrified. I kept wondering what would happen if, by any chance, I didn't bleed that night…It would have been a catastrophe" (34). So, she decided to "pass off impure blood as virginal blood" (34). The sentence following this confession is an inquiry that I would argue is directed at the textual reader. It dismantles the legitimacy of the norms that dictate that women should be virgins: "I have never understood why, for you men, pride is so much linked to blood" (34). By breaking down the concept of marrying a virgin to blood, the woman does two things: questions the institution that dictates these norms and links war and marriage. The latter connects two bio-and necropolitical institutions that oppress internal exiles and perhaps, I argue, implies that a woman's fight might not be at war like the men who leave their homes and families to fight for ethnic nationalism. Instead, the women face a different battle through their marriages in the private sphere – proving their purity and abiding by cultural and social norms fit for a wife.

The woman ridicules the arbitrariness with which their marriage was arranged. While the man was out "fighting for freedom, for Allah," his mother asked for the woman's younger sister's hand in marriage. However, considering it "wasn't her turn to get married," the protagonist is chosen instead ("*No problem, we'll take her instead*" (37)). Her father, who "wanted nothing more," accepted without hesitation, although the groom was not around. After their marriage, "despite [his] absence," the woman was oppressed by her in-laws: she was prohibited from meeting her friends or family. She was subjected to sleeping in the same room as

her mother-in-law, “who kept watch over [her], or rather [her] chastity” (59). All this, however, seemed “so normal, so natural to everyone” (59). Only after retrospection can the woman realize what occurred to her and others was unacceptable. I argue that through the confessional narrative, Rahimi allows the woman to unravel the threads of trauma and accept that she was oppressed at multiple levels.

The protagonist also creates a link between fighting for freedom and fighting for power, thus successfully criticizing war and violence from the level of the female internal exile’s perspective. The textual reader is presented with how her father-in-law was proud of his sons for fighting for freedom. However, “after freedom came … he started to hate” his son for fighting for “nothing but power” (60). This anecdote is interrupted by “children’s shouts” that rang into the courtyard and the house. The narrator states that the woman “Falls silent” and listens to the children “playing the same game” – here, the textual reader is urged to question what game they are playing. Is it the game they have been playing all day or the game that her husband and others who claim to be fighting for their country are playing? The answer becomes clear that it is the latter as the children present the textual reader with the following chants: “Who wants the foot? Who wants the head?” (60). These chants are presented to the textual reader in French and then translated into English–alienating the reader for a moment. I argue that the effect of having the French precede the English translation is critical to the production of the textual reader as a witness to this confessional narrative. By presenting chants of violence in the original French, Rahimi shows the children as the “other” to the woman’s English-speaking character. War and violence are produced as opposites to the woman. The textual reader is presented with the ongoing games that are played in the name of ethnic nationalism but are merely hiding the greed for power. In this novel, wars fought for freedom slowly morph into their true selves: fight for

control. Through discourse, Rahimi illuminates that which is silenced by the dominant discourse: an alternative reading of the woman's life and a portrayal of her subject position in society as narrated and shared by her, rather than dictated by the dominant figures in her life. The "I" of a woman's subjectivity, constructed by the dominant discourse, is thus dismantled, and re-imagined through the woman's discursive trespass.

The Society

"And what would have happened to me?"

The second way the novel trespasses norms is through trespassing women's (deemed) acceptable behaviour. Women in a patriarchal society are expected to behave in specific respectable ways not only for themselves but also (and mainly) for their husbands. Part of the way that ethnic nationalists continue to vouch for a united "us" is by dictating what is acceptable for women to do. For example, in the traditional patriarchal society in which the novel takes place, it is unacceptable for children to be born out of wedlock—the woman trespasses these boundaries. She confesses to her husband that their children are not his. Her reasoning, however, pushes the textual and empirical readers to consider the contexts of her actions. She states, "Yes, my *Sang-e saboor,* those two girls are not yours! … And do you know why? Because you were the infertile one. Not me!" (137). This secret explodes out of the protagonist in a frenzy as she continues to reveal how society and family blamed her for being infertile, even going as far as wanting her husband to "take another wife"—the consequences of which would be detrimental to her, "And what would have happened to me? I would have become like my aunt" (137). I argue that Rahimi expands the societal boundaries and the reader's expectations of what is deemed acceptable by depicting the woman as an individual who trespasses the boundaries that oppress her to survive the oppression.

The woman relays how she visited the "hakim" and by "magic" became pregnant – when in reality, she was locked up in a room with an anonymous man, who was blindfolded (to protect the woman's honour and reputation, an ironic detail which the textual reader is pushed to consider how the woman's identity becomes perishable once she is identified. Left unidentified, she is merely an object to be used for a purpose). Rahimi allows the woman to take control of her future by going against the very institutions (of religion and marriage) that control her.

The woman expresses her guilt whenever she is intimate with him; she curses his family and him for putting her through the situation and pushing her to commit this action. She again forges a connection between war and family, "As soon as you have guns, you forget your women" (62) – their guns become their families, their mothers, their sisters, and their honour. Here, Rahimi broaches a "great Afghan taboo, the notion of a woman as asexual being" (Hosseini, Introduction xii), and the woman's reaction points to, as critics argue, her "repressed sexual desire or appetite for sexual pleasure" (Itakura, "Writing Trauma" 164). Rahimi's heroine's monologues add a "twist to modernist trauma narratives," for while modernist literature is often characterized by "resistant mourning" and the "refusal to accept the acceptance of loss," Rahimi's protagonist's reaction to loss is aggressive (qtd. in Itakura, "Writing Trauma" 165). As Itakura argues this reaction is rendered as "comprehensible" in the popular imagination and, I would add, contributes to the textual reader's empathetic connection with her. Through her aggressive monologues, the textual reader can see behind the curtain that the bio-and necropolitical society oppresses her desires: the textual reader justifies the woman's actions. However, here, the world literature critic is pushed to consider the need for this justification: the ethics of reading world literature texts reside in what I consider to be networks of connection, where the textual reader must be cognizant of the networks not revealed and portrayed and be

content with all that is not said. The world literature reader does not require an explanation and must consider the context of the woman's actions.

Furthermore, the woman's confessions through her monologues are "psycho-analytically revealing" and become bold and vivid every day until she reaches "an agitated pitch" and, Hosseini argues, "suddenly finds herself free from all restraints…What pours out of her is not only a brave and shocking confession, but a savage indictment of war, the brutality of men and the religious, marital, and cultural norms that continually assault Afghan woman" (qtd in. Khan and Khan "Narrating the indescribable" 410).

Women Struggle for "Woman's Existence"

Readers are presented with conflicting images of the woman: she praises religion but also commits scandalous actions; she is the perfect devoted wife but continues to have an affair with a young boy in the military. Rahimi presents these multiple identities to push the reader to consider all that is unknown and unsaid of the women who are left behind: how they are forced to survive, their actions for their families, and the battles they wage in their husbands' absence.

When the men who raid her house find her crouched and alone, they begin an interrogation: asking her if she is alone, if she has anyone to look after her ("No, I'm a widow!"), whose side she belongs to ("Yours, I presume"), and what she does for a living ("I sell my body") (84-5). Upon hearing the final remark, the men are appalled, "What bullshit is this? … Allah, Al-Rahman! Al-Mu'min! Protect me!" The same men who call out to God in the face of a woman who proudly speaks of the way she survives and makes money for her children are the men who would be willing to take advantage of her situation. Here, Rahimi creates a strong contrast between what is acceptable and what is not: it is unacceptable for a woman to speak of her actions, but it would be deemed acceptable for a man to take advantage of her. Hence, the

reason behind their interrogation. According to critics, women struggle for "woman's existence" (Fanani et al., "Social Struggle" 27). Rahimi showcases the struggles of one internal exile to unveil the ways women are oppressed. Through her struggles, confessions, and subjectivity, the woman fights for, I argue, to be seen not only by the dominant discourse and authority figure (her husband) but also by the textual and empirical readers who would brush her aside for being unfaithful to her husband.

The woman tells her husband that she had to say so "otherwise, he would have raped [her]…For men like him, to fuck or rape a whore is not an achievement. Putting his filth into a hole that has already served hundreds before him does not engender the slightest masculine pride" (87). Here, once again, the textual reader is reminded to read ethically: to connect her situation to her time's context and lived reality. She combines rape and honour to illustrate the gaps in patriarchal standards" "raping a whore is not rape. But raping a young girl's virginity, a woman's honor. Now that's your creed!" (Rahimi, *The Patience Stone* 87). To be dominated by a man through one's body is dictated by whether one is a virgin or a whore in her society. The woman's 'value' determines her worth. As we will see later in this chapter, women's bodies are marked by men's actions used to protect ethnic national pride. They are both the 'mothers of the nation' and objects of procession by the state and families.

According to critics, Rahimi offers a compromise to the "dichotomy between writing history and history literature" (as per LaCapra) by rethinking these terms and envisioning a "hybrid historical practice attuned to the affective, literary and experimental dimensions of history" (S. Khan and Khan "Narrating the Indescribable" 403). Rahimi's primary concern is to give voice to an Afghan woman and her trauma through testimonials and "self-revelation of the character" and present her as an agency for other Afghan women. Thus, the figure of the internal

exile in Rahimi's novel is one of connection and community: to re-imagine alternative ways of being for the Afghan woman, and I would argue for other women in bio-and necropolitical society disregarded in times of war and destruction. For the protagonist in Raja's *Daughters of Partition,* as we will see later in this chapter, self-reflection is a form of healing, similar to the protagonist in Rahimi's novel.

"Literature Trespasses on Truth"

The third way the woman trespasses acceptable societal behaviour is by equating religious artifacts to her husband. The Sang-e Saboor is a stone in the Ka'bah in Mecca. According to the protagonist's father-in-law, the stone is located "In the house of God! … In heaven," and it served as a "throne for Adam…but after God banished Adam and Eve to earth, he sent it down too, so that Adam's children could tell it of their problems and sufferings…Go there! Tell it your secrets until it bursts…until you are set free from your torments" (76). Sang-e saboor is translated as the patience stone, "the magic stone," and the woman equates the stone to her husband: "You are my sang-e saboor…I'm going to tell you everything, my sang-e saboor…Until I set myself free from my pain and my suffering, and until you, you…" this sentence's ending is left unsaid because she wanted the man to imagine the end. By creating a link between her husband and the religious artifact, Rahimi accomplishes two things: he illustrates to the readers the importance of a husband in a traditional patriarchal society: they occupy the place of religion for most—where their word is the law. The second is to portray the immensity of the woman's pain: while millions of pilgrims go to Mecca to express their sorrow, it is enough, Rahimi implies, for one woman to do the same.

The secrets whispered to the stone are heard by no one else—however, the secrets that the woman shares with her sang-e saboor are expressed to the reader. This, I argue, is to enact

change in the reader's perception of the woman: to expand their limits of acceptability and boundaries of behaviour. The reader is reminded of ethically reading works of world literature by tracing the networks of connections to outline how religion, patriarchy, and families are connected and to consider their holds on one another. The man lays there as a stone, "like the legendary titular stone, which absorbs the anguish of all who confess to it–the woman suddenly finds herself free from all restraint, and her monologues reach a fevered pitch" (Hosseini, Introduction x) until the woman and the man both shatter at the novel's conclusion: an ending without closure or a clear answer of whether the woman lives or dies. The point is to experience the war as the helpless civilians do (as Khaled Hosseini states in the introduction to the novel).

The world literature critic is produced and invited to consider their privileged position through the world literature narrative of internal exile. While the critic approaches the novel with the superiority of distance, the text inverts this superiority through its literary devices. One of the final ways that Rahimi leaves the textual reader and world literature critic in confusion is the ending. By refusing to indicate whether or not the woman dies at the end of the novel, Rahimi shakes the critic and textual reader of their superior positions of knowing what happens to the woman. Thus, bringing forth once again the ethics of readership, the world literature reader will not be in possession of the woman's fate, no matter how much she confides and confesses. In an interview, Rahimi, in response to the question about the woman's death, states:

> I have heard many comments saying that she dies in the end. You have to pay attention since she opens her eyes again. She can hear and see. For me, literature is this. It is literature that grants this character a life again. I can kill characters and bring them back to life. I do not want this woman to die. Even if this woman is killed in real life, I want

> her to be resurrected in literature. This is what literature is for me. It takes a stand against reality. Literature trespasses on truth. Art trespasses on truth. (Amiri, "'Khalas!'" 209)

Here, Rahimi creates a divide between the Afghan woman in real life who was to die and the Afghan woman in his novel, giving her a second life, a chance to live on, an opportunity that she is robbed of in reality. Thus, as art trespasses truth, it reveals an alternative way of being and knowing: one that surpasses the violence of ethnic and national solidarity and bio-and necropolitical power that creates oppressive environments for internal exiles.

The Narrative

The World as a City

Rahimi's text is mediated through a third-person omniscient narrator– but only as it relates to the external world. As the narrator shifts from the outer world—outside the room—to the protagonist's internal world, it becomes limited and unreliable. I argue that the purpose of this narrative shift is to trespass readership's expectations and expand the textual reader's engagement with(in) the text—the narrative changes to unreliable when discussing the woman's perceptions, actions, and feelings. For instance, the narrator states in the opening pages, "A little girl is crying. She is not in this room. Perhaps she's next door. Or in the passage" (7). This dismantles the textual reader's expectations of a reliable narrator, implying that there are gaps in the narrative even if the narrator appears omniscient. I argue that this produces the textual and empirical reader in a position of uncertainty that pushes them to consider the missing pieces in the stories presented by dominant discourse—or discourse presumed to be omniscient.

The narrative shifts from reliable to unreliable and oscillates between two stories: the world outside—of war and violence—and the world inside –of confessions and abuse. The fragmented narrative moves from long confessional paragraphs to minute details by which the

textual reader is confused. For example, the narrator reports a spider on the ceiling as it "moves slowly downward. Land[ing] on the man's chest" and even goes as far as speaking *for* the spider calling it "suspicious" as it "turns away and slips between the folds of fabric" (41). The narrator resides in the room and only reports that which occurs within the four walls. When the woman leaves the room, the textual reader is presented with the narrator's observance of the animals as they engage and interact with the protagonist's body, rather than following the woman on her journey outside. This, I argue, illustrates to the textual reader the narrator's limitations, and urges the textual and empirical readers to consider all that is left undocumented. While the narrator hyper-fixates on the husband's body and the animals around him, the woman lives a life outside that the readers are only privy to once she confesses herself. Thus, the textual reader is produced to witness the novel's silences to consider how dominant discourse favours one narrative over another. Here, the world literature critic can observe how some narratives are prioritized over another: the woman's story becomes worthy of portrayal once she enters the room and is seen as a wife. The sounds of war outside are available to the textual reader: the narrator reports the shots ringing out and neighbours singing. I argue that depicting how the world sounds from the inside of a room has the effect of producing the textual reader in the position of the woman left behind at home: the textual reader witnesses war and destruction from the position of the (female) internal exile who cannot leave her house.

The fragmented narrative leaves visual gaps on the page, engaging with, I argue, the textual reader's active readership: as the narrator reports the plot as sporadically as shots in the air—the narrative is abrupt, comprising short sentences and relaying the scene objectively. Opting to use non-personal pronouns of "The" when referring to neighbours and the woman instead of names that would identify them, the narrator does not give the textual reader personal

information on who is shooting. Furthermore, the textual reader is produced to consider the unreliability of this information as the narrator uses words such as “probably” and “somebody” (81). I argue that Rahimi chose an unreliable narrator to contrast the woman’s specific and accurate (according to her) account of the past and present and the objective perception of an outsider. The empirical reader’s expectations are thwarted: dominant discourse silences the woman’s narrative in the world and claims to provide an ‘accurate’ discourse of the world around the internal exile. In the novel, specificity only belongs to the woman’s confessions and one-way discourse with the man.

Rahimi’s style is similar to the fragmented narrative of Kashua’s in *Track Changes*, and the world literature critic can draw connections between the two and their exiled communities. Their fragmented narratives reflect how the internal exile’s identity is disconnected from its past and roots (Said, “Reflections” 177). Referring to Gilles Deleuze and Felix Guattari’s figure of the rhizome as an interconnected structure from their book *A Thousand Plateaus,* I argue that the figure of internal exile in this chapter, as it moves from one area to the next, illustrates the ways in which the regions are held similarly by bio-and necropolitics. Their lives are marked by the same forces of power that leave them searching for themselves, their identities, and require them to express themselves through discourse that trespasses borders and boundaries. A root implies that there is one origin, but the life of the exiled and the home created in Kashua, Rahimi, and Raja’s books portrays how an internal exile’s life consists of routes that touch upon other nations and is cosmopolitan, for it transcends borders and regards the world as a city—a cosmopolis (Conley, “Chaosmopolis” 127). By placing the reader in an unknown, fragmented narrative, the narrator turns the reader into the exiled, for they are exiled from the comforts of a straightforward narrative. The reader now turns into the exiled for “whom the entire world is a

foreign land" (Said, "Reflections" 185). Thus, the writer creates a new vernacular to displace the reader.

Furthermore, critics argue that the woman's journey "is reflected in the narrative as she moves from inner exile into a sort of self-discovery, accompanied by fear, always pushing her into the reality outside" (Debuire, "Representation of Inner Exile"). While Marina Debuire discusses exile in *The Patience Stone* in relation to exiles who are "coerced outside of the homeland," the argument can be applied to the woman as an internal exile when considering how the outside bio-and necropolitical forces push her to be "exiled from [her] bod[y]" (qtd. in Debuire, "Representation" 15). While Rahimi gives the woman voice, her body and self "endure a disruption of everything she came to get accustomed to, so her identity separates into a self that needs to break out of this disruption and another that remains meek and docile" all the while, the man "lies immobile on his mattress" (Debuire, "Representation" 15). I argue that while the fragmented narrative represents this disruption, it also keeps the reader in the same position until the act of reading becomes disjointed and constantly disrupted by all the textual reader is accustomed to. The result is a novel that defies closure but advocates for an ethical reading that considers the woman's plight despite the fragmented narrative and unfinished ending.

Moreover, the narrative abruptly shifts from an objective third person to a collective "we" in the second half of the novel: "In the street, we hear someone shouting, "Halt!" And then a gunshot" (99), and then later, "We hear her doing the washing. She hangs it out in the sun" (114). This shift, I argue, is presented to produce the textual reader as a community with the narrator: who is the "we" of the narrator? I argue that the textual reader becomes part of the collective—an observer of the woman's suffering and confessions. This shift simultaneously includes and isolates the reader. While Rahimi's other novel, *Earth and Ashes*, uses the 3rd

person "you" to create a community with the reader, *The Patience Stone* slowly and subtly includes the reader into its community.

This community, however, is subverted one final time at the conclusion of the novel: the narrative shifts once again to unreliable, objective, and general as it relays how the woman lies on the ground after a horrific attack from her husband, who has regained consciousness moments after she confesses that he is not the father of their children: the man is depicted as wringing her neck and banging her head against the floor. The narrator objectively reports the scene: "The woman breathes out. / the man breathes in. / the woman closes her eyes. / the man's eyes remain wild. / Someone knocks on the door … Someone comes into the house" (141-2). The narrator weaves both the man and woman's fates into one—implying, I argue, to the textual reader the way patriarchy is dependent on an inferior it can control.

"Somewhere in Afghanistan, or elsewhere"

The epigraph to The *Patience Stone* reads, "From the body by the body with the body / Since the body and until the body," setting the stage for what is ultimately a tale of survival through trespass; survival "from the body" by the body. This is a novel that gives "face and voice to one unforgettable woman—and one could argue, offers her as a proxy for the grievances of millions" (Khan, "Representations of Afghan Women" 191). I argue that Rahimi's lack of identifiers allows the reader to draw connections to other world literature texts in which bio-and necropolitics have rendered women subordinate and oppressed them. Rahimi opens his novel with the statement, "Somewhere in Afghanistan, or elsewhere." Not only is the specific location in Afghanistan left unclear, but he also draws connections to other parts of the world—allowing the textual reader to see bits and pieces of the oppressed from around the world in this story. According to Foucault, verbalization is one of the methods through which individuals

make themselves known to themselves and others. This, done through the confessional narrative, becomes a ritual of discourse where the "speaking subject is also the subject of the statement" (Fejes and Dahlstedt, *The Confessing Society* 10). I argue that the unnamed woman makes herself the subject of the text through discourse. Yet, by leaving her unnamed, Rahimi allows her to trespass borders and create networks with other internal exiles experiencing similar situations due to bio-and necropolitics in their society. According to Andreas Fejes and Magnus Dahlstedt, confessional narratives are about the ontology of becoming (*The Confessing Society* 10). Critics argue that the unnamed woman represents the Afghan domestic woman who is the victim of "manpower in patriarchal society" as she is the victim of abuse and physical and sexual violence (Probowati, "Afghan Domestic Women" 42). I argue that Rahimi's protagonist becomes a subject through her confessional narrative in order to present hope for the women beyond her ethnic-national borders. In this way, Rahimi's novel offers an alternative way of being for the female internal exile by trespassing the boundaries that dictate and limit their identities. Thus, the novel's work does not end at the idea of "representation" but continues to enact change in how the textual and empirical readers also (dis)regard the female internal exile.

A Bead for Each Day

Rahimi's text stretches acceptable norms from a woman's occupation to her place in society to how time is marked in order to tackle the first object of ethnic national discourse: to advocate for the idea that citizens have one identity, place in society, and narrative. As examined in Part I Chapter Two of this dissertation, according to Guha, a refugee's *now* is temporarily characterized by 'shared time': in the community's understanding of its past and future. However, to use a timeline to mark past moments or use time as a framework to judge their *now* is to privilege date-keeping and an understanding *of* time over lived experiences. For Guha, the

migrant is perpetually on the outskirts of a new community because their *now* does not coincide with the host community's *now* ("The Migrant's Time" 158). However, as understood by specific dates and time on a clock, time is not the only way a migrant, a refugee, an immigrant, an exile, or an internally displaced person measures their past and understands their *now.* Instead, their *now* can also be marked by measuring time through alternative means, such as religious signals and symbols, as illustrated in Rahimi's text. These alternative avenues can transport the individual to a place in their past and represent the shared time that creates their *now.* By marking the unnamed woman's day through prayer beads and calls to prayer, Rahimi presents the underside of internal exilic life when time and days are measured by that which the internal exile is dictated by (in this case) religious symbols.

Through an analysis of the conceptualization of time in these texts, readers are provided with an understanding of time based heavily on personal beliefs and history. This analysis conveys the politics of these texts' contexts by focusing on individual experiences. By considering the micro, writers illustrate how displacement for refugees, immigrants, exiles, and internally displaced persons heavily impacts the individual citizen. These works disclose the trauma, the loss, and the search for comfort in a world that has torn their homes apart. The emphasis on the micro rather than the macro provides readers with alternate "facts" of history based on the displaced's memories (Butalia, *The Other Side of Silence* 10). These facts do not solely focus on the larger political purposes for which the government rearranged their homelands. Instead, they are the collections of memories that create the "underside" of history (Butalia, *The Other Side of Silence* 10). By analyzing the alternative conceptualization of time, this section illustrates the importance of ethical reading in world literature studies: to allow the

internal exilic figure to dictate how time is tracked and, as readers, to become accustomed to this way of life, if only for a short period and if only fleetingly.

The protagonist states, "I no longer count my days in hours or my hours in minutes, or my minutes in seconds … a day for me is ninety-nine prayer bead cycles" (*The Patience Stone* 13). This makes the reader feel alienated: the reader, unaware of the religious and cultural context, is a foreigner to time being measured this way. I argue that while Guha states that refugees are often discriminated against due to not having a shared understanding of the host community's *now*, the novel places the textual reader on the outside to reverse the roles and to illustrate a similar alienating effect.

Furthermore, Rahimi portrays the terrifying effects of living in a bio-and necropolitical society that uses religion as a tool to suppress and oppress its community members. Religious calls are not used in the novel to represent positive images; instead, they invoke fear in the woman: a fear that dictates how her day will unfold. Her day revolves around counting how many cycles there are until the "mullah makes the call to midday prayer and preaches the ahadith" and at which cycle (the twentieth) the "water bearer will knock on the neighbour's door" (13). Her days are not marked by dates but rather through each ninety-name name of God. The sixteenth name of God, *Al-Qahhar*, the "Dominant," represents the sixteenth day in which she has been "existing in time with [her husband's] breath" (11). Once again, Rahimi intertwines religion, marriage, and the woman's internal exilic life to illustrate their connected efforts and impact. No internal exilic life operates in isolation or alienation from the bio-and necropolitics that control it, and by showcasing the way her days are marked by the institutions of power that dictate her life, Rahimi illustrates the suffocating effects of living in this society.

Thus, Rahimi decolonizes knowledge and presents an alternative way of marking time for internal exile. Experience is no longer marked chronologically but rather by symbols that only the internal exile is privy to, producing the textual reader into a position of alienation. As we will continue to analyze in the next chapters through Kashua's *Track Changes* and Raja's *Daughters of Partition*, the authors in this section continue to decolonize the act of reading by presenting markers and timelines that appeal to the figure of the internal exile rather than the reader's expectations.

Chapter 2: Dismantling A Singular Discourse and Truth in *Track Changes*

"Cultural Schizophrenia"

Kashua states that to be an Arab with Israeli citizenship is to be "accused of being a traitor. The accusation comes from both Jews and Arabs" (qtd. in Hochberg, "To be or not to be" 68). Kashua was born and raised in Tira, an Israeli-Palestinian village and has become a central and "controversial" figure in the Israeli public: he is "a target of both political and literary praise and blame" (Hochberg, "To be or not to be" 69). Kashua's writings explore the "*production* of the figure variously known as the 'Israeli Arab,' 'Israeli Palestinian,' 'Palestinian citizen of Israel,' or 'Arab Israeli,'—all names standing for cultural schizophrenia, incompatibility and failed identification" (Hochberg, "To be or not to be" 70). His work rejects pre-given statuses of identity and focuses on the production of these split identities—the oxymorons of "Israeli *but* Arab, Palestinian *but* Israeli" (Hochberg, "To be or not to be" 70).

Israeli Arabs are influenced by two identity factors: "Palestinian society in the occupied territories" and "Jewish society" (Shimony, "Shaping Israeli-Arab Identity" 146). Kashua is part of a generation of Arab authors who write in Hebrew. This combination makes other authors such as Naim AlRaidi anxious for "On the one hand you don't want to lose yourself, but on the other hand you do want to fit in" (qtd in. Shimony, "Shaping Israeli-Arab Identity" 148). Kashua belongs to the third generation of Israeli-Arab writers. While he has "undergone a process of assimilating into Jewish society and its culture … he belongs to a generation born into the post-1967 reality, whose members came of age in the midst of the first and second Intifadas" (Shimony, "Shaping Israeli-Arab Identity" 150). Kashua's writing, solely in Hebrew, differs from his predecessors, who shifted between languages and identities. For Kashua, Hebrew is his default language: "To write in Arabic the way I speak it, which is the Palestinian-Israeli dialect,

is not an option. Books must be written in literary Arabic, which I don't know well enough" (qtd. in Shimony, "Shaping" 150). His narratives illustrate that Hebrew does not belong to the "other." Critics argue that writing in Hebrew "functions as a means for coming to terms with the very idea of the "self" as a cultural product–one that is already written from the outside through the work of hegemonic narratives" (Hochberg, "To be or not to be" 82). Thus, Kashua examines an identity that is "foreign to the discourse, which creates anxiety—that of the Jewish-Arab" (Shimony, "Shaping Israeli-Arab Identity" 150). Critics question, "What is the Jewish-Arab identity? How and why was it formed? And in what sense does it create anxiety?" (Shimony, "Shaping Israeli-Arab Identity" 150-1). Kashua's novels do not provide an answer to these questions. Instead, they present the reader with an attempt to convey the anxiety of being internally exiled.

The anxiety of writing from a position of "in-between" is exemplified in Kashua's novel, *Track Changes*, as the protagonist's writings as a ghost-writer consist of borrowing memories, questionable discourse, and shifting languages. By presenting a novel in which the protagonist trespasses linguistic and cultural borders, Kashua produces the reader as a witness to the "in-between": the ways in which discourse is fabricated, memories are borrowed, and language alters narratives. According to Kashua, language plays a crucial role in "building a nation, in defining identity and fueling nationalism" (qtd in Mendelson-Maoz and Steir-Livny, "The Jewish Works" 108). It is impossible, according to the author, to "separate Hebrew from Judaism, Zionism, and proof of ownership," and "Arabic is a form of a cultural pre-emptive reaction … which maintains identity and prevents assimilation" (qtd in Mendelson-Maoz and Steir-Livny, "The Jewish Works" 108). As an author writing in Hebrew, Kashua is placed "at a post-colonial juncture" for "to speak a certain language implies acceptance of a particular culture and reality" (Mendelson-

Maoz and Steir-Livny, "The Jewish Works" 110). Critics argue that Kashua's work falls under "minor literature: the literature of a minority writing in the major's language and thus takes on its collective values and political significance" (Mendelson-Maoz and Steir-Livny, "The Jewish Works" 111). Referencing Rachel Brenner, Adia Mendelson-Maoz and Liat Steir-Livny in "The Jewish Works of Sayed Kashua: Subversive or Subordinate?" argue that writing in Hebrew is an act of resistance, for it "targets the hegemony, and because Israeli Jews are usually illiterate in Arabic, only such writing can 'liberate the Arab from reification imposed by the hegemony'" (qtd in Mendelson-Maoz and Steir-Livny, "The Jewish Works111). Thus, his choice of language brings his work "closer to Jewish-Israeli readers" (Mendelson-Maoz and Steir-Livny, "The Jewish Works 111). My work extends this discussion by illustrating how Kashua's novel, *Track Changes*, dismantles the second vector of dominant discourse: the idea that ethnic nationalism is based on one dominant language, culture, and memory. The idea that language holds individuals together and unites them to one ethnic identity is dismantled through the production of the reader in three ways in order to bridge the gaps between the opposing sides and ethnic nationalists.

A Rift: Internal Exile vs. Dominant Discourse

"~~One World Culture~~"

Kashua's *Track Changes* presents the reader with a symbol of the country, Palestine, in the figure of the ghostwriter's wife, also named Palestine. The purpose, I argue, is to produce the reader as "in-between" knowing the truth of Palestine: the way the ghost-writer is isolated from his wife and, as an extension, from his country. The protagonist is constantly chasing his wife, attempting to gain her approval, a reaction, trying to reach something so close but so far. In the novel's beginning, he dreams of a time when Palestine will forgive him—the textual reader is not told why Palestine, his wife, is upset at him and why he is seeking her forgiveness. This produces

the reader in the position of unknowing, similar to the dominant discourse on the internal exiles in Palestine. The textual reader is placed in darkness in the novel in relation to why the ghostwriter feels isolated from his wife and, as an extension, his country.

The narrator shares bits and pieces of his story with his wife throughout the novel, revealing how he did not know much of Palestine at first: "I did not know if she'd gone to college, if she'd ever lived outside the village where she'd travelled, what she'd seen, what she loved and what she hated" (98). As an individual, Palestine is unknown to the protagonist, similar to how Palestine's history is unknown and largely unavailable to the public due to the dominant discourse. However, he is the only one who calls Palestine by her name—drawing a parallel to how dominant discourse has attempted to erase the name "Palestine" from maps, institutions, and books.

According to Said, exiles occupy a space in between. Their lives are isolated, for they cannot return to the country they belong to or fully assimilate to the host country. Similarly, the protagonist, I argue, is placed between loving his wife and his country and being told by dominant discourse that he cannot fully be with her—the rift between them is too strong to overcome. As internal exiles and refugees from Palestine crave the image of their home 'before,' they are left empty of being able to connect with their country.

How does the internal exile write and conceive of home? In Kashua's novel as the narrator speaks into existence abstract notions of home and exile in an eloquence that carries the sorrows of the internally exiled. For a Palestinian who has been shunned in his homeland and from his wife, the unnamed protagonist occupies multiple identities: he is aware of lands beyond Palestine, yet the longing for his homeland pulses within him. In this novel, Kashua creates a presence for these multiple identities and the Arabic language. What does identity look like for

an internally exiled who does not feel at home in his homeland? To an exile that resides on the borders of multiple nations and cultures.

As discussed further in "Occupying Absence" (© JCLA) for Stuart Hall, identity is "embedded" in the cultural meanings of an imagined community ("Political Belonging" 28). I argue that "Kashua creates this imagined community in and through his book by being a vernacular cosmopolitan" in order to create a new way of expressing the identity and home of the internal exile ("Occupying Absence" 80 © JCLA).[84] What is "home" for the internally exiled? I argue that home is:

> [N]either rooted in a homeland nor dependent on the world's physical features. The manner in which the text, writing, and words create a new space—field—upon which the internally exiled can look back upon their life and allow readers to interact with their life as an exiled showcases how 'home' for the exiled, is similar to the manner in which Mahmoud Darwish creates 'home' via writing in his book *In the Presence of Absence.* ("Occupying Absence 80" © JCLA)[85]

For Darwish and Kashua, home and life for the exiled do not follow the tree's linear form with easily distinguishable and identifiable roots. Instead, the text and the spaces on the page create new routes that map a new homeland for the (internally) exiled on the page. These maps, as theorized by Deleuze and Guattari in relation to a rhizome, "Fosters connections between fields" (*A Thousand Plateaus* 12). The routes that the rhizome is composed of allow the reader to see how Darwish and the unnamed protagonist of Kashua's novel are vernacular cosmopolitans who constantly try to translate and renegotiate their positions between cultures and write a book that "insists on [their] own terms while entering into larger national and societal conversations"

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(Bhabha, "The Vernacular Cosmopolitan" 139). Darwish creates a new vocabulary necessary to build a new homeland on the page (Darwish, *In the Presence* 84). By trespassing societal-imposed positions, Darwish and Kashua create new identities for their internally exiled through discourse.

The exiled are seldom given the space to speak for their existence. They are brushed over with broad strokes that paint them with colours that the colonizer wishes. As discussed elsewhere in "Occupying Absence":

> Verena Conley, in "Chaosmopolis," states that Ackbar Abbas criticizes Ulf Hannerz for his use of "one world culture" for it hints at the domination of one culture over all others (129). Kashua and Darwish use separate but similar tropes to challenge the notion of one culture: while Kashua portrays the textual reader as a witness to the history crossed out through track changes, Darwish separates the exiled from the self. Ultimately, both writers illustrate the notion that there are varying experiences in every nation, and expressing these experiences through discourse allows individuals to take control of their narratives and become vernacular cosmopolitans that translate their lives into narratives others can read and interact with on the page. By characterizing the exiled self, Darwish gives voice to this existence and creates a space on paper where a cosmos, a "mental, social, or natural territor[y] ... for a sense of existence" (Conley, "Chaosmopolis" 129), is conjured. (Ali 82 © JCLA)[86]

Kashua's narrator uses "track changes" (that are visually crossed out through strikethrough for the textual reader) to present the reader with everything he wishes to express to his wife, "~~Maybe I will tell her that I always loved her, even though I never dared to send her~~

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~~love letters. I'll tell her the truth that has been branded into me over the years, that I could not bear the thought of her living alongside another man~~" (158). The textual reader is produced "in-between" similar to the exile: knowing the feelings of the protagonist, all that he wishes he could say but cannot due to the dominant discourse. To speak of his love for Palestine, both wife and country is unacceptable, and thus the narrator presents the words through strikethroughs on the page, allowing the reader to see the unsaid: the things that he has written down in his memoir but later crossed out during his edits.

For Darwish, exile is a "misunderstanding between existence and borders" and is a "bridge between images" (*In the Presence of Absence* 85 qtd in Ali, "Occupying Absence" © JCLA).[87] I argue that "through metaphors and figurative language, the poet expresses his identity in imaginative terms, and so does Kashua through his protagonist and track changes (Ali, "Occupying Absence" 85© JCLA). [88] Both writers build their protagonist's identities from imagination. The exile becomes a connective device that brings together distorted images of lands that have been pushed to the margins.

Through imagination "the internal exile [is able] to express his identity and perception of home" (Ali, "Occupying Absence" 85 © JCLA). I argue that Kashua and Darwish's works defy a centre:

> readers are forced to analyze and deconstruct the imagery and distinguish fact from fiction in Kashua's case. Thus, the "center" of the narrative is "indefinitely postponed, so is the exile's homeland (from which he presumably derives his ideas and his imagery)

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> postponed" (Thompson, "The Writer in Exile" 500). (Ali, "Occupying Absence" 85 © JCLA).[89]

Both *In the Presence of Absence* and *Track Changes*, as world literature texts, defy the idea of a "centre"; instead, they work to dismantle predetermined categories, identities, and labels that are violent and detrimental under bio-and necropolitical power.

Darwish uses the Palestinian land in chapter sixteen as "Raw material" as a canvas for creating images that allow the experience of being in Palestine to be present (Bowman, "The Exilic Imagination" 53). Kashua's protagonist protects the visible and invisible through track changes on a page that show the very things (alternative memories) that isolate him from family and his wife. Kashua creates a book that transcends the boundaries of a given form.

"Guarder of Her [Palestine's] Salvation"

Kashua seamlessly weaves the story of Palestine, the character, with the country's: their history (unknown to the reader), their perspectives (silenced by the dominant) and their subjectivities (overtaken by another). Kashua uses his wife Palestine's story to symbolize how the country was taken from the indigenous people of Palestine and given to another. The way in which Palestine, the character, is married off to the protagonist without resistance from her first husband is similar to how dominant discourse depicts the nation as a country without a people for a people without a country. The protagonist states, "Sometimes I think to myself that if their love were so strong, he wouldn't have given up on her so easily, merely on account of a short story printed in a student journal in Hebrew, followed by a rumour that buzzed through the village" (156). The protagonist's assumption makes the reader consider the alternatives that

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dominant discourse hides: the husband's perspective, the reasoning behind giving up Palestine, and moving on—all unknown and unavailable to the textual and empirical readers.

The protagonist, "the man who destroyed her home," questions how he can "take up the mantel of saviour and guarder of her salvation" (192). This question illustrates to the textual and empirical reader the flaws in the dominant discourse on Palestine and Israel. It pushes them to consider how Israel can be seen as a saviour for the Palestinians. He asserts that perhaps he wanted to save her from her village and "From a husband who did not believe her and a backward family that did not have the decency to stand by her side" (192). This assumption is once again orientalist: assuming that your captive needed saving assumes a superior position that erases the individual identities of the victims and the life they lived before the invasion.

With his land occupied, Kashua uses metaphors to illustrate the pains of losing what was taken from him. He uses the metaphor and trope readers are familiar with (romantic love) in order for them to connect with the Palestinian situation. In order to create an engaged readership, I argue that Kashua relies on notions of love and belonging to urge the reader to (re)consider the distance between itself and the internal exile.

Silences: "Homeland [is] a Woman"

The novel presents Palestine as a figure with little to no dialogue. Although Kashua's novel is about and for Palestine, she scarcely has dialogue dedicated to her perspective, side, and truth. The protagonist states that he wrote a story once when he had known nothing of his wife, Palestine's, existence. She was merely a character in his short story. He decided to name her Palestine "after learning in one of [his] literature classes about a writer who described his homeland as a woman and colonialism as masculine" (124-5). The protagonist here makes a clear connection for the textual reader: a connection that the textual reader is wondering about

throughout the novel: between his homeland and his wife. Similar to the ways in which colonialism does not impact the colonizer negatively, the protagonist wrote the story without "put[ting] much weight in what [he] had written" (125). The story was narrated in first person about a student from Tira who slept with a girl named Palestine. After being pushed by the paper's TV critic to publish the story, the protagonist appears to be pleased with his actions: "an Arab who writes in Hebrew" had his short story in "the real thing" (125). His excitement, however, is short-lived, for he soon is introduced to the fact that a woman named "Palestine" exists, and the consequences of his short story have reached her family.

The protagonist states that he was surprised the story had reached his family, for he did not write for the residents of Tira. He had written in Hebrew, not on their behalf or in their names. However, the story crossed linguistic borders and reached the hands of their villages. By crossing linguistic and cultural boundaries, the short story receives backlash from community members who oppose the story's content: of the tarnishing of a young woman's name—the discursive trespass in this instance is detrimental in the same manner that dominant discourse on Palestine is.

The protagonist describes how Palestine's family hands her over after the tarnishing of her reputation to him in marriage, even though she was already married to another man. Deaf to the mediators who attempt to speak sense into them, the family does not want anything to do with their daughter, and the textual reader is prompted to notice the silence of the girl's perspective: her reaction to the story, to being taken away from her husband, her village, and her life and being given to a stranger who penned a story of ~~her,~~ Palestine. The woman's perspective is missing in the story, similar to the way discourse that opposes what the world believes about Palestine and the 'conflict' with Israel opposes and silences the discourse by Palestinian

supporters. The empirical reader is pushed to consider how language and discourse can be used to speak the truth about Palestine—a country—that is isolated and stolen from its people and has its voice silenced by the dominant discourse. How can world literature writers cross the discursive and linguistic boundaries perpetuating Palestinian ethnic cleansing? I argue that writers, in resistance and insistence, use the novel form, specifically as meta-fiction, to call to attention the artificiality of dominant discourse, identity formation without consideration of the victim's voices, and the unreliability of narration.

Questionable Discourse

Track Changes: "Dad Edited"

According to critics, historiographic metafiction retains textual devices that distort the "lines among fiction and reality" (Ramani and Ramya, "Histriographic Metafictional" 186). Historiographic metafiction is a sphere that challenges notions of "historical truth and precise knowledge of the past" (qtd. in Ramani and Ramya, "Histriographic Metafictional"187). While it is "passionate by history," it introduces features of fiction within the historical context to question what is considered truth by the dominant discourse (Ramani and Ramya, "Histriographic Metafictional" 186). Historiographic metafiction, through its "self-reflexivity," further underlines art's "critical relation to the 'world' of discourse and beyond that to society and politics" (Hutcheon, "Historiographic Metafiction" 28). As we will see in this section, Kashua uses historiographic metafiction to produce the textual reader as an "in-between" in order to question dominant discourses surrounding Palestinian and Israeli narratives.

The novel calls attention to its artificiality and fiction by incorporating elements the reader is traditionally not meant to witness, such as the parts crossed out after rounds of edits. While critics argue that the track changes "captures the idea of the repeated erasure of

Palestinian personal and collective histories" while also resisting it, I argue that these "track changes" instead are visible to the textual reader in order to present the reader as an "in-between": knowing the truth about the memories that were shared, the information that was edited to fit the novel's narrative, and the memories that are borrowed. This presents a novel that is mediated through an unreliable narrator. According to Hiyem Cheurfa, the horizontal lines (reflecting track changes) indicate "silenced and marginalized narratives and histories" ("When I accept" 612). Furthermore, it is a "form of resistance to the repressive erasure of memory, sanitization of history and censorship of personal narratives" (Cheurfa, "When I accept" 61). According to Said, "memory and its representations touch very significantly upon questions of identity, of nationalism, of power and authority" (qtd in Cheurfa, "When I Accept" 612); thus, the track changes keep a record of this erasure while questioning "who should be remembered and how, in what form, and more importantly, who decides what is worth commemorating narratively" (Cheurfa, "When I Accept" 612). I argue that Kashua engages the textual reader in dialogism through active readership: to consider all that is being erased for the empirical reader to consider alternative forms of resistance to dominant discourse worldwide.

The narrator crosses out his conversations with his family regarding why he decided to visit them in Jerusalem. By crossing out the personal moments with his family, the narrator presents the way in which narratives the textual reader is presented with are edited and often do not present the whole story, image, or discourse. This signals to the world literature critic the importance of networks in ethical reading: there will always be gaps that cannot be filled, gaps which they may not be aware of are present but should be considered when reading texts of other nations.

The track changes also present the reader with narratives that have been edited to better fit the dominant discourse. The narrator states that he opens a new file two months after his trip, "Dad edited" (118). The textual reader is presented first with a statement from his father, which is crossed out: it is a recollection of his first memory "of not being able to remember." The statement is personal and vulnerable, including a shift in language and cultural identifiers. While the former includes details such as the grandmother's speech in Arabic, while the latter is a cleaned-up version without the Arabic, the vulnerability, and instead a description of the grandmother:

> ~~My first memory is of not being able to remember. I wake up, not from sleep, but from hazing, and I know that something awful has happened, but I can't remember what, and your grandmother tells me, "Asem Akkah alik, ya Habibi, asem Allah alik." And she asks, "What's the matter ya Habibi? What's bothering you?" And I can't tell of the terrible thing I've forgotten, and I tell my mother that I can't remember and am filled with pain.~~
>
> "My first memory is of a picture of your grandmother, sitting beneath two giant eucalyptus trees that I used to love to climb when she wasn't looking. In my memory, she's sitting along with a few of the women from the neighborhood and family, and they're singing happy songs and cooking sweet awameh balls in big pots over orange flame from the wood of a lemon tree." (118-9)

The shift from the personal subjective to the objective is stark in this section, producing the reader to witness the ways in which discourse erases the personal and subjective from its contents. While the strikethrough represents the reality of what he remembers, the pain of

forgetting, the latter, in quotation marks, represents the passage dominant discourse and readership prefers to encounter instead.

One final way that Kashua uses language to alienate the reader is in chapter three of part F, which begins with Arabic text left untranslated in order to alienate the reader. Furthermore, Kashua's protagonist admits to having trouble translating this section himself: "~~I have to find a way to translate the last conversation with Dad. Have to find a way to translate the saying, "the lentils are fully cooked. I had to find a way of translating the pan when I tried to slide the throngs on his swollen feet. Have to find a way of translating his final smile~~" (209). The textual reader is produced to see all that is lost in translation: the feeling of a final smile, the cultural signifiers and sayings that cannot be translated without losing meaning. The effect of these words is monumental as they are crossed out by the narrator—implying that the struggles of presenting alternative discourse and doing so are not welcomed in discourse.

Donated Memories

"I donated each of my pleasant childhood and adolescent memories until they were all gone, and all that remained were the bad memories, which, ever since my marriage to Palestine, I'd begun to find solace in … the good memories no longer coincided with my life story" (204). The narrator admits to giving away his memories to his clients to improve their story, add to their narrative, and fill in the unsaid blank. He decided to weave his memories into a "life story that was not [his]" (205). These stories are taken from the bank of his pleasant memories, and when his clients require happy stories, he dips into his memories to share. I argue that borrowing memories in this novel is a tool used to create the illusion of "communal memory": a hypocritical act presenting the façade of interchangeable memories and pasts. The protagonist's clients do not oppose the newly added memories–memories that are not theirs. This, I argue,

symbolizes to the empirical reader the ways in which readers fail to question truth from fiction in dominant discourse. Adding his memories has the effect, as critics argue, of suggesting that "all biography is a form of autobiography," pointing to the interconnected of stories and the relationship (lacking neutrality) "between the writer and the subject" (qtd. in Cheurfa, "When I accept" 609).

According to critics, Kashua's protagonist aims to "make his subjects … feel that their stories are worth telling, that their memory will be preserved and passed through generations" – a goal that brings to light the unreliability of memory, "the aesthetics of life narratives, and the expectations of the audience" (Cheurfa, "When I accept" 609). Kashua illustrates the ways in which biographers attempt to convince the audience to perceive their subjects in specific ways, thus pointing to the artifact in biographical narratives (Cheurfa, "When I accept" 609).

By discussing the way that narratives are constructed, Kashua weaves fiction into real life until the two are intertwined to the point of no return: unable to distinguish the fake from the real, this is how discourses are created. The empirical reader is pushed to consider the reliability of dominant discourse and accepted "truths" that create the foundation upon which ethnic nationalists stand. Furthermore, critics argue that for postcolonial "auto/biographical subjects," including Kashua and his ghostwriter, "it is difficult to produce a narrative that reflects developmental, chronological, whole, and unitary selves that adhere to the traditional assumptions about autobiographical authorship" considering their culture and setting is marked by "geographical and temporal fragmentation and disruption" (Cheurfa, "When I accept" 610).

According to the ghost-writer, "The written memory must be made beautiful, and if [he] felt that the material [he] was given during an interview might tarnish the image of the protagonist of the memory in the eyes of his or her readers, [he] edited their dreams, erased and

added sentences" (25). For example, when a woman shared how she was afraid she forgot the memories of her son, he gave her son childhood love, and he had a wonderful smile that flashed in his poems and when he fell in battle. Upon reading this account, his mother was content and overjoyed, stating that "although she hadn't been allowed to see the body—she knew that he had died with the same smile on his face" (71). The textual reader is produced to see the comforting effect of stories and the fabricated elements that it must be aware of: the memories that make the protagonist look better to its readers, always being aware of the reader's reactions. Similar to the ways in which Rahimi states that *The Patience Stone* received backlash for its content from Afghan readers, the ghostwriter in Kashua's novel is aware of the importance of reception. The empirical reader is once again pushed to consider the bio-and necropolitical forces that impact the way memories are altered, edited, and presented: fact or fiction? The reader remains unclear.

Unreliable Narrator: Imagined Whispers

The narrator's unreliability is evident from the beginning of the novel, as he incorporates statements in which he imagines other characters as saying, '~~You've killed me anyways,' I imagined his whisper~~," (29), and sharing with the textual reader that for "some reason this story starts at a bar in Chicago's O'Hare International Airport" (3). However, the camaraderie that the narrator sets up in the opening line is shattered by the rest of the novel's unreliable narrative moments. He admits to editing the narratives he presents, "I erased whatever the municipal worker wanted me to erase. And I wrote about his poverty-stricken life among the orchards, of hunger and locusts" (72), presenting the artificiality of narrative building to the reader.

Furthermore, the novel presents the reader with conversations that are neither italicized nor in quotation marks; the text is presented without speech indications. The textual reader is left to question whether this section is a fabrication of his imagination or recordings of an interview,

which he will later erase from the memoir. Thus, the narrator further makes the textual reader question its reliability. I argue that this urges the textual reader to be active and engage cautiously with the text—to avoid jumping to conclusions. One of the sections in which the narrator leaves without speech identifiers is his conversation with his father, recorded on his tape recorder. The textual reader becomes aware that the ghost-writer, in retrospect, is listening to the conversation when the textual reader is witnessing the interaction through words.

The narrator also weaves transcript recordings of the past with his narration in the present—bringing the two together in moments of heteroglossia, where multiple voices and perspectives are heard. Heteroglossia, a Bakhtinian term, refers to a stylistic feature and reflects different ways of conceptualizing the world in language. According to Mikhail Bakhtin, language "is never unitary" ("Discourse in the Novel," 288) and the novel is a "phenomenon multiform in style and variform in speech and voice. In it the investigator is confronted with several heterogenous stylistic unities, often located on different linguistic levels and subject to different stylistic controls ("Discourse in the Novel," 261). I argue that the ways in which the transcripts and discussions with the ghostwriter's father are weaved into the narrative without identifying markers of whether the dialogue occurred in the past or in the present are Kashua's way of using heteroglossia to urge the textual and empirical readers to question narrative authority or "unitary." An example of this can be found on page 164 when the narrator abruptly interrupts the narrative with the following exchange:

> You didn't answer.
>
> Which question?
>
> I asked who the victim is in your stories.
>
> I'm still undecided.

By leaving the conversation devoid of quotation marks, the textual reader is thrown off its position of superiority: of knowing when the tape recordings end, and the conversations begin. The textual reader is treated as a document upon which texts are randomly inserted until they form a narrative. This pushes the empirical reader to question the reliability of dominant discourses, as stories are fabricated through language and discourse.

The Question of Language

"A Contest of Power"

The third way in which Kashua illustrates the shifting nature of language is by producing the reader in-between knowing how language is used to fabricate and manipulate three aspects of an individual's life: their stories, identities, and positions in society. The textual reader also witnesses these elements' detrimental bio-and necropolitical effects on the individual psyche and the stories told. Kashua's protagonist, a ghostwriter—like Kashua, the writer—is an Arab writing in Hebrew. He is aware of the ways in which language crosses boundaries and impacts readership. According to the protagonist, the only way to know what is happening in Tira is to live in Tira (50). However, as the novel illustrates, stories cross the ethnic-national boundaries, dismantling this notion.

The novel illustrates the manner in which memories are spoken about in the language in which they are remembered. Crafting stories of Tira, or of his father, is a process that is affected by several factors, including deciding whether to write in Hebrew or Arabic. The politics of language, of choosing one language over another, is evident in the novel and reflects the politics that Rahimi also expresses. For example, one of his clients first announced that he would speak Hebrew since the protagonist was writing in Hebrew. The client's memories of the political outbreak between Arabs and Jews are spoken through in Hebrew, a deliberate choice "because

he knew that the only hope he had of marketing the book was among Jews of his age group and not Arabs who certainly had no interest in hearing what he had to say" (76). The world literature critic is pushed to consider the political implication of the deliberate choice to speak in one language over another. While he speaks of the political efforts in Hebrew, the protagonist states that he switched to Arabic when he spoke of his childhood memories of the war. This problematizes the idea of Hebrew belonging to Jews and Arabic to Arabs, for the two exist simultaneously in individuals. Here, the protagonist performs a poetic trespass through code-switching. According to Levy, language "is a system of identity that impels people to hold referendums, bring down governments, and even go to war" (*Poetic Trespass* 21). According to Levy, when Palestinian characters converse with Jewish characters, they switch to Hebrew. This code-switching is "a linguistic phenomenon … refer[ing] to the 'use of more than one language in the course of a single communicative episode' … and takes place in a context of asymmetrical political or social power relations between speakers" (*Poetic Trespass* 23). According to critics, exilic authors "stew their literary texts with code-switched expressions to express their nostalgia and linguistic return to a lost past, the memories of which haunt their present" (Hamamra and Mayaleh. "Code-Switching" 3). While the relationship between Hebrew and Arabic is a "contest of power," critics have analyzed the use of Hebrew code-switched words to show that "both the land/Palestine and Arabic language are closed by the other" (Hamamra and Mayaleh, "Code-Switching" 3).

Code-switching, as a symbol of a yearning for the past, is presented in the novel as a failure to depict the silences of the past. The narrator states: "Without words he told of the silence of his father, who was not joyous like the rest of the family upon his safe return, and his father said not a word and did not draw the kids into his embrace" (78). The textual reader is

pushed to consider how this is possible: the ghostwriter appears to be filling in the gaps of the client's transcription, translating emotions to paper. According to David Damrosch, reading and studying world literature is "inherently a more detached mode of engagement" for it involves a "different kind of dialogue with the work," one that is of discipline of distance and difference rather than "identification or mastery" (*What is World Literature?* 300). Venkat Mani as per Hemann Hesse, states: "our love for books and our desire for reading will determine our relationship to world literature" (*Recoding World Literature* 249). Thus, I argue for a world literature reading that is one of engaging with world literature texts, not for mastery, but rather for an alteration of the reader's perspectives on the world. This lens requires an ethical obligation from the textual reader to engage not at a distance but at a level of dialogism, for the world literature novels in this project are parrhesiastic accounts that alter the reader's perception beginning from the level of syntax.

The ghostwriter states that he added Arabic in the client's opening chapter of his childhood, alerting the "future readers" that "There are memories that are feelings, which cannot be expressed in any way but through body language or in the mother tongue, in the dialect and the accent and the cadence that cannot be re-created in a foreign language and perhaps not in the original either" (79). The writer takes liberties and initiative not granted to him—similar to how dominant discourse manipulates stories it feels fit. By bringing forth the idea of the impossibility of translation without losing, the textual reader is produced to consider the ways stories of the past are impacted by languages: what is lost and what is gained?

"One language for them and one for the outside world"

The protagonist often finds himself putting on a show of shifting between Hebrew and Arabic depending on the social conditions and circumstances. This, I argue, points to the reality

of being judged and gazed upon by the other through the language in which one speaks: language becomes a marker of identity and, as we will see in the next section, a marker of which side of the political spectrum one stands on. When the protagonist gets pulled over for drinking and driving, he hopes for "Arab solidarity" from the officer, only to be spoken to in "broken Hebrew" (60). His position as an Arab is contrasted by the Arab officer's insistence on speaking solely in Hebrew. The insistence on the protagonist to choose Arabic over Hebrew when conversing with the officers, although he writes in Hebrew as a ghostwriter, indicates the difference in class and power between the two. In literary texts, argues Karen Grumberg, the representation of "unstable subjectivities" has been addressed through "the performance of stability, through devices such as doubles, masks, and passing" – devices which Grumberg argues Kashua attends to in order to convey the "conflicted minority identities of … Palestinian Israelis" ("The Whole Content" 8). Kashua's protagonist's double life—American and Palestinian-Israeli—is presented to the reader in order to resist the prevailing discourse of "the Israeli Arab as a failed subject and impossible identity," which, as critics argue, is a paradigm that promotes "separatist ideologies … in order to sustain the illusion of authentic and coherent (Israeli or Palestinian) national identities" (qtd. in Grumberg, "The Whole Content" 8). Kashua's ghostwriter, similar to the other Israeli-Arab characters in his other novels, helps to "envision new possibilities of being that are articulated beyond and across current (and prevailing ethno-national political maps" (qtd in Grumberg, "The Whole Content" 8). Thus, the textual reader is produced to consider the internal exilic life of an Israeli Arab: a discourse that is silenced by the dominant.

Language dictates identity: it informs the reader of the text who the characters are, what their position is, and how they see themselves. This is indicated by the fact that the protagonist

states that his father never wanted him to document his life, and at first, he had trouble writing down his father's life, "It's been two months, and I don't even know what language I'll write it in or who the protagonist is" (67). The syntax of this sentence produces the textual reader to witness the connection between language and protagonist: when he figures out what language he will document his father's life in, he will be able to figure out who the protagonist and the villains of his story are: language, thus, is a marker of the plot of the story—it indicates who/what side will be documented as the protagonist (Arab or Jew?) and which side will be exposed in a slightly negative light to the readers of the text.

For those who are bilingual, their lives are split/connected with a hyphen: the protagonist's daughter, an Arab American, for example, speaks Arabic at home and English at school:

> She heard Arabic spoken at home but never said a word in that language. She knew at kindergarten they spoke one language and at home a different one, and she was sure that this was the way of the world, one language for them and one for the outside world, similar and yet so different. (143)

The protagonist uses Arabic to share the stories of his land, Palestine, with his daughter: "In the Arabic that she understood but did not speak, I told her that is Palestinian, and that Palestine was ruined … I told her secrets she must not reveal" for, according to him, "There are answers that can be given only in one language, and when they come off the tongue in a different language, they take on a different significance, sometimes the opposite" (143). Here, he speaks of how the story of Palestine has been colonized and shared in a language other than Arabic: of how the same event(s) of *Al-Nakba* have different connotations and plotlines depending on who is speaking and sharing the tales. While in Arabic, he shares the stories she will not find in history

books of a land erased from the map, in Hebrew, he tells her that "she is a citizen, with equal rights. An answer she knew to recite even if they didn't understand it" (144). For how can the two live side-by-side? How can the two exist in one? Arabic and Hebrew, Arab and Jew, both sides are at war in the protagonist's life and now in his daughter's as they grapple with what it means to belong in between.

Wai Chee Dimock, about African American literature, speaks about the hyphenated identity in "African, Caribbean, American" and introduces a new view of the planet: a view in which the planet and literature transform from a vertical scale to a rhizomatic image. It is when literature embraces rather than pulls both sides that both cultures can flourish until America is no longer a "uniform sum" but rather rhizomatic and unshapely ("African, Caribbean, American" 163). Similarly, Kashua presents the rhizomatic image of being internally exiled with a hyphenated identity.

"Pass[ing] Between Worlds"

"Jews and Arabs are still hospitalized side by side, as though stating that diseases and death are still to be shared experiences. Births, the delivery of life are segregated with separate rooms for Arabs and Jews" (Kashua, *Track Changes* 161). The textual reader is produced in these sentences to witness the ways in which identity and position in society are marked at birth: segregated from birth, Jews and Arabs are denoted as opposites, binaries that cannot be combined or intertwined. As the protagonist reveals, they are only allowed to intermingle and be placed next to one another during disease or death. Bio-and necropolitics, I argue, are shown to impact all, regardless of faith, religion, creed, or ethnicity. At times of illness and war, bio-and necropolitics impact all. However, individuals operate to retain the forces of power through

social norms, segregating the births of Jews and Arabs, indicating innate differences between the two from birth.

The internal exile's societal position is in-between languages, families, cultures, and norms. The internal exile grapples with these categories and cannot fully form one coherent self: a self devoid of any interaction/engagement/touch from the other side. I argue that this point makes the protagonist unsure of himself: is he the victim or villain of his stories? What happened to/with Palestine (the country and his wife)? Writing, I argue, allows for the protagonist to hold on to what he cannot in real life: to his father, who is slowly slipping away from him "I don't want to finish the story about my father. When I'm done, he won't be with me anymore as he has been during the past few months since my return from Kfar Saba" (197); to his country that he no longer recognizes and is accustomed to, "Can I come home? / Can you? /What's changed since I left? /You tell me" (179); to his wife who was someone else's first and always appears out of reach; and, I argue, to the larger community that attempts to memorialize their past for the future and print their trauma into words they do not have but borrow from the ghostwriter they hire. Writing gives him an escape—it is his tool to combine all that he is losing control of in the real world into words so that he does not forget the categories he toggles as an in-between: family, community, and the past.

Along the way, however, the protagonist is deeply aware of the textual and empirical readers of the text: of those with whom he shares the vulnerability of being an internal exile and constantly in fear of misspeaking in front of, a fear that causes him to erase and modify that which he says and commemorates –but leaves visible for the reader to gain a better understanding of all that is left unsaid by the internal exilic narrative. During war and destruction, language becomes a marker of sides and loyalty: to speak in Hebrew is to announce

ties to the 'other' in this text—yet, I argue, the protagonist builds a bridge between the two—Arabic and Hebrew—by exposing all that is experienced when languages shift in conversation (position and racism), and illustrating that the past does not belong to merely one language (culture, ethnicity, or religion). Kashua's resistance to the erasure of Arabic renegotiates the rules of identity and "of discursive possession within the context of Israeli state and society" (Levy, *Poetic Trespass* 120). Levy argues that by "inviting Arabic … to interfere in their Hebrew language, the authors create new modes of writing in Hebrew that enable us to reimagine Modern Hebrew as a Middle Eastern language" and to think of these writings as multilayered texts, which in turn reminds us of the multilayered history of the land at the heart of these stories (*Poetic Trespass* 284). Other critics argue that similar to Kashua, the protagonists in his stories experience themselves and their realities as schizophrenic. The figures known as "Israeli Arab," "Israeli Palestinian," "Palestinian citizen of Israel," or "Arab Israeli" are all names that stand for "cultural schizophrenia, incompatibility, and failed identification. According to Gil Hochberg Kashua's writing rejects the

> pre-given status of this identity, emphasizing instead the manner by which it comes into being by bringing together two seemingly incompatible identities—Israeli and Arab—only to re-enforce, validate, and naturalize the current dominant national ideologies of inclusion and exclusion that inevitably render this identity incomplete: Israeli but Arab, Palestinian but Israeli. A split identity, an oxymoron—in sum, an impossibility. (Hochberg, "To be or not to be" 70)

Kashua suggests the failure or impossibility is not because of a "natural" clash between the two sides. Instead, it is "the outcome instead of separatist ideologies that depend on this clash in order to sustain the illusion of authentic and coherent (Israeli or Palestinian) national identities"

(Hochberg, “To be or not to be” 70). Hochberg argues that this impossibility (of the Israeli Arab), and I would argue the internal exile, invites us to “rethink our notions of (ethnic/national) identity” (Hochberg, “To be or not to be” 70). Kashua’s characters “who pass between worlds” provoke anxiety that transcends the novel and “penetrates the seemingly stable national and racial identity” (Olmert, “Is perfect “Passing” possible?” 71). As we will see throughout this part, the figure of the internal exile who ‘passes between worlds’ is used by authors to illustrate the instability of identities based on language or ethnic markers.

Chapter 3: The Myth of a Singular Language in *Daughters of Partition*

Language, Ethnicity, and Markers

According to Said, anyone caught speaking any language other than English in British-run schools in Cairo was "severely punished," and so Arabic became a criminalized discourse, a haven, where they took "refuge from the world of masters, the complicit prefects, and anglicized older boys" (*Out of Place* 184). What does it mean to criminalize a language? To ban it in order to push another at the forefront? I argue that ethnic nationalism's third vector in trying to create allegiance is to use languages in order to create a divide and the illusion that languages dictate ethnicity and distinguishes friends in a community. As Raja's text *Daughters of Partition* indicates, languages and religions can be adapted for survival. Thus, the novel dismantles the third vector and shows language and discourse for those who are "in-between" are not as rigid as dominant discourse would have one believe.

Daughters of Partition is a tale of the internal exiles who were forced to convert their entire lives in order to survive: from religions to languages to cultures and norms, what the Punjabi women know of life is drastically altered at Partition as they are kidnapped, forced to convert, and marry Muslim men. The novel trespasses three boundaries dictated by dominant discourse—self, religion, and societal—to challenge readers' expectations at each level. The textual and empirical readers are urged to reconcile their relationships with the internal exile or the 'other' and discard their presumptions and expectations. As we will see in this chapter, identifiers such as language and religion become shifters during times of war as individuals are forced to adapt to new ways of being to survive. Thus, I argue that what the world literature critic presumes as a marker of identity is a shifter, depending on the context.

Trespassing The Rigid Self

Toni Morrison states, “Definitions belong to the definers, not the defined. Self-naming and self-defining is crucial” (*Beloved* 225). Raja’s novel illustrates the power of self-naming. Wrapped around a tale of loss and home is a story of being unnamed and then re-named by the enemy. Self-identity, *Daughters of Partition* illustrates through the protagonist “Taji,” relies on a subjectivity created through naming. The novel illustrates the strong connection ethnic nationalism has built between names and religion, where one’s name indicates which side of the (religious and ethnic) border one stands on. The novel, however, shows how ethnic ties can change through these shifters. There are three stages to Taji’s identity shifts: the first stage occurs early on in her childhood, and it consists of a rigid definition and idea of who she is; the second stage is that of a prisoner; the third and final stage is a combination of two religions and cultures in order to illustrate the multiple facets of identity. In war, I argue Raja illustrates identity, for the internal exile caught in between rests on survival. Thus, the novel trespasses the reader’s expectations of the characters by showcasing how characters can reconcile opposing sides.

By tampering with signifiers, readers are familiar with—cognitively through a lack of narrative—Raja, through Taji, creates a new identity for her characters. The defamiliarizing shocks readers and draws the reader's attention to the text, the words, and the social critique the author advocates for, active participation rather than passive observation. According to Saussure’s semiology, a sign comprises a signifier and a signified. The relationship between the two is arbitrary and contextual, prone to change over time, and dependent on the relationship with other signs (Berger, *The Objects of Affection* 5-6). Saussure states that in order to understand a signified, one must understand its opposite. According to him, this is the “nature of

language" (Berger, *The Objects of Affection* 8). Pierce's semiotics defines signs as "something which stands to somebody for something in some respect or capacity" and is of three kinds: icons—signified by resemblance—indexes—signified by connections—and symbols—signified by cultural tradition (Berger, *The Objects of Affection* 9-10). I argue that Raja's characters signify the presence of multiple identities and allegiances – a stark contrast to the idea of one allegiance, for which ethnic nationalism strives. By having Taji's name alter between Taji and Rasheed, I argue that the reader engages with the semantics and "acknowledg[es] that although this work provides multiple interpretations, it is incomplete" (Back, *Led by Language* 7). By delineating names as a marker of Taji's shifting identity, Raja indicates to the textual and empirical reader how social constructs can be broken.

"What's in a Name?"

Labels, as seen in the previous part in *Minor Details*, are not devoid of politics. According to Tazreena Sajjad in "What's in a Name?" The assumption that labels are not engaged with politics is only possible if critics overlook Lacan's "politics of the unconscious," where labels "charged with the responsibility of constructing our world, allow for the kind of social categorization in which suppression or annihilation become actual possibilities" (45). Thus, the labelling process involves relations of power, which Foucault considers unilateral and present through institutions, society, and homes. In the case of Taji, her identity is contested during Partition. While she is at home, as a teenager, she has a clear view of who she is and even years later, she asserts that for her own family, she will always be Taji, but for her other family, she is "Rasheed." As Taji, she knew her place in society: she was of upper-class status, a married Sikh woman with children. She was of "no use" to the Muslim men who kidnapped her and the other Sikh women trying to escape during Partition. Partition, however, begins to alter her sense

of self as she commits actions, she, and the textual reader, never thought she would: leaving her newborn baby by the rocks in the middle of nowhere to continue the journey with the promise of a return that never occurs.

Taji came from a wealthy family. She "was a Sikh woman" – a constant reminder to herself, I would argue, and to the textual reader: to reinforce the categories that once brought her comfort – of knowing herself—which are now used to discriminate against her. The foundations used to give her security are now used as justification to kidnap her. Examining, as Sajjad states, the politics of labelling in migration "raises questions about who is labelled as "refugee" or an "illegal" – these acts, however, involve the manipulation of identity ("What's in a Name?"). For Sajjad's research purposes, those labelled as "foreigners" remain the state's responsibility while those who are "migrants" bring forth a different set of power relations.

Similarly, for Taji, religious names indicated allegiance to the other side of the border before her conversion. When she is informed of Kareena's—another Sikh woman—conversion, she is appalled and confused: "How could she have converted? She was born and brought up a Sikh and has lived the life of a Sikh woman. She can't just adopt another religion on the say-so of these people!" (191). How can, Taji asks the textual and empirical readers, they be forced to live a life other than the one they have always lived? The categories of religion and culture dictate Taji's reactions, as she insists on responding with the "full Muslim Address" of "Assalamu Alaykum" with the Sikh greeting, "Sat Siri Akal" (194). Identity is reinforced through discourse: through greetings that identify one as Muslim and the other as Sikh.

<u>"I had become a prisoner"</u>

Conversion to Islam in the novel is presented as a discursive practice: repeating a statement until Taji is pronounced as a "Musalmaan": "Repeat after me … I bear witness that

there is no God, but Allah and that Muhammad is his messenger" (199) Taji resists this forced conversion by reminding herself and the textual reader of her identity: "I was born a Sikh girl. I was not a Musalmaan, nor did I want to be" (199). She is forced to convert, however, as the other option is death, "You either take the shahadah, or you die, it's simple!" (199), and although Taji states that at first, she did not care whether she lived or died, her daughter, Rajendar's existence spurred her to convert and live.

Conversion brings forth suffocation as the uttering of a few words which meant nothing to her and "did not make [her] a Muslim" (199). As she converts, she is also given a new name, Rasheed Begum, and her daughter, Zainub. Taji, however, internally resists the new identities: "I was not Rasheed Begum, nor was my baby Zainub, we were named Taji and Rajendar, according to the Guru Granth Sahib and I was not going to accept this name they had forced on me. Taji Kaur I was born, and Taji Kaur I would remain" (200). Married to a new man, her second marriage, now to a Muslim, is starkly different from her first to a Sikh man since the second marriage marked the continued robbing of her life and identity: "There was no end to all that was being taken away from me, slowly, torturously, literally, and metaphorically; for now, it was my identity that had been savagely snatched. This was the beginning of a new life, a life I did not want. I had become a prisoner" (200).

Raja comments on the ways in which women were treated during Partition. As "Mothers of the Nation" – with their "reproductive role stressed, and their bodies instrumentalized in the interests of the state"—the nationalist project during Partition imposed a new agenda for women: they were objects in the "possession of a male-national collectivity" and symbols of the sacred and "inviolable" borders of the nation (Mangat, "Legislating Women's Lives" 61). The possession of women went both ways: if male "aggressors" desired them as properties, in turn,

male “victims” of ‘this violence’ saw the violation of their women as a violation of their property (Mangat, “Legislating Women's Lives” 61). Speaking on the impact on the Hindu community, Ritu Menon and Kamla Bhasin in *Borders and Boundaries* state that the abduction and conversion were a double blow dealt to the Hindu community so that “the recovery of “their” women, if not land, became a powerful assertion of Hindu manhood at the same time as it demonstrated the moral high ground occupied by the Indian state” (115-6). Other writers on Partition, such as Bapsi Sidhwa, also comment on how women’s bodies are reduced to a “mute token” (Dey, “The Female Body”). Arunima Dey argues that gendered violence was a result of the fact that women were considered to be “symbolic of attacking the honour and purity of the religion/country to which the women belonged” (Dey, “The Female Body” 28).

The dangers of conversion span beyond the individual experience. It includes the repercussions if one were ever to be ‘reunited’ with one’s family and community. The danger included being killed to protect the honour of one’s family. For communities and families, “the women were seen as taking upon themselves the task of preserving community and racial honour” as honour was seen as a “function both of the mind … and the body” for the former held a risk of being corrupted by another religion, while the latter would result in the “sexual congress with the male of the ‘other’ community” (Butalia, “Community, State, and Gender” 52). Butalia argues that, in many instances, many women internalized these ideas. As we will see in the following subsection, *Daughters of Partition* gives world literature critics an alternative micro experience of the “in-between” internal exile of those who accepted their fates, regardless of why, and whose narratives are no longer about the manhood of men recovering their women but focused on the women’s survival.

<u>The End: “What's a name?”</u>

The novel is divided into parts, which I argue represent the before and after of Taji's life: before Partition and after. This illustrates to the world literature critic the violent impact of bio- and necropolitics that disturb the internal exile's life to the point where they can categorize their lives according to the war and violence in their country. The novel's third part begins on an airplane in Islamabad, Pakistan, in May of 1979. The textual reader is confronted with Rasheed and Asaff, who appear to be cordial to one another, a team to which the textual reader is not accustomed. How can Rasheed/Taji be at peace with her husband? With being Muslim? The narrator states, "After the nikaah in 1947, Rasheed had joined Asaff at the Army quarters where she really got to know him. Of course, it took many years for her to come to love him, but she accepted that he treated her well and took his role as a husband seriously" (204). By skipping over the years from 1947 to 1979, the textual reader is produced to question and be in suspense: how did the shift from forced conversion to acceptance occur? The textual reader is reminded of the novel's beginning, where Taji is presented as Rasheed, a Muslim mother whose son goes out to look for her relatives from her past as a Sikh pre-partition. The novel does a full circle, bringing Taji/Rasheed's story closer to the novel's beginning.

Rasheed, the narrator states, visits the house in which she was forced to convert, where the violence of Partition had occurred in 1947:

> A part of Rasheed wanted to get out of there and run back to the car, but she involuntarily walked the route she took to the back of that house all those decades ago … Looking up at the room where she had been held, there as the cracked windowpane and through that the reflection of the hills and mountains … She felt suffocated. She closed her eyes, not allowing any memory to play before her … Having relived and accepted what had happened. She opened her eyes to see Asaff standing before her. (214)

The textual reader is presented with an account of "after": what occurs after the lines are drawn, the decades following forced conversions, and the time after the violence. Rasheed revisits the place of the most traumatic time of her life, and the textual reader is presented with the conflicting emotions of trauma and acceptance—acceptance in the face/for the sake of survival. The textual reader is reminded of Rasheed's earlier moments in the novel, when she meets Balminder in present-day England and explains why she was now called Rasheed and not Taji: "It was either Rasheed or I died as Taji … What's a name? it doesn't matter if you call me Taji. I've missed it actually: it's been so long since I've been called by my birth name" (15). Here, she is presented as a compilation of opposites: Sikh and Muslim—she stands despite the opposing sides. Rasheed is the combination of both to present an alternative to the textual reader's expectations: To prove that two things can be true: survival and acceptance, Muslim and Sikh, hatred, and love.

Turmoil: Religious and Personal

<u>The Perpetrators: Muslims</u>

Daughters of Partition is a novel of religious and personal turmoil: a narrative that trespasses the boundaries of what it means to belong to/identify with a religion and how these markers impact one's identity. The three stages of trespassing the reader's expectations of religious strife and expectations of what it means to belong to a particular religion in this novel include: first, illustrating the crimes committed in the name of revenge and religion; second, portraying the isolation felt due to differing religious beliefs; third, accepting the above two stages in order to live a life beyond survival. I argue that the novel presents life *after* for the internal exile: one that consists not just of survival but of the possibilities of thriving once one discards the expectations and rigid confines and definitions afforded to and by religious labels.

When the textual reader is presented with characters who reconcile with their past, Taji's character becomes confusing if the textual reader does not abandon its prejudice. The ethics of world literature readership here is to allow the text to alter the textual and empirical reader's expectations: considering world literature texts are altered by the host and origin country's cultures, it is imperative to contextualize and allow the characters the leeway to show their changing sides.

The novel presents the atrocities committed in the name of religion. Taji's narrative is two-fold: it presents her mundane life focusing on her marriage and her children, and it also narrates the macro event of Partition; community discussions on politics colour her narrative, presenting to the textual reader the way the macro impacts/impedes upon the micro. The textual reader is presented with a harrowing picture of the religious strife of Muslims versus Sikhs and Hindus from Taji's perspective. As her husband and other Sikh and Hindu men are executed before their eyes, they are left alone in the world to fend and protect their families. "Slaughtered like an animal, a stream flowed down the hill like muddied water from a waterfall" as the non-Muslim men were executed individually. According to Ian Talbot, "Far from a spontaneous aberration, the violence of this period was marked by its cold-blooded planning and execution" (qtd. in Khan, *The Great Partition* xxix). While in many Partition histories, the executioners are "faceless ghosts"—implying that the Partition crimes occurred "without real actors or the connivance of political interests" (Khan, *The Great Partition* xxix), Raja's novel provides names, faces, and ethnicities to the perpetrators: Muslim men. Here, I argue, Raja illustrates the dangers of ethnic nationalism—the bio-and necropolitics that dictates kill or be killed and creates a society in which the terror of death is profound. Individuals here blindly turn against the other with whom they shared land prior to the war.

Raja's text brings forth notions of agency – the lack of it—for women during Partition. According to Shireen Jejeebhoy, and Zeba Sathar autonomy refers to women's control over their lives: the "authority to make independent decisions, freedom from constraints on physical mobility, and the ability to forge equitable power relationships within families" ("Women's autonomy" 688). *Daughters of Partition* illustrates the extent to which women's autonomy was taken away: from conversion to marriage to their names, they had no control. As the women are married off to Muslim men, Taji is married to Asaff. Asaff is presented as the enemy to the textual reader, being a part of the corrupt group that forces Taji and other non-Muslim women to convert in order to marry Muslim men. When told he is to marry Taji, Asaff's only objection is that she's Sikh and "she has a child" (195). He does not defend Taji nor protest any further for instead he is "eternally grateful that [Safdar, the man in charge] looked after [his] Ammi and [him] when Abba died, and [Asaff] was too young to provide for [his] Ammi" and so in order to repay the favour, Asaff agrees to marry any woman Safdar chooses for him (195). While Asaff agrees to marry Taji, Taji is denied the right to accept or decline. Asaff, an army officer, claims he does not want anarchy and prefers peace over violence. However, he is a perpetrator for the textual reader as he fails to stand up for Taji and her rights. The textual reader is first presented with this harrowing image of the realities of Partition, of the tragedies that unfolded as some men remained complicit to the system and the norms in order to survive as well.

<u>The Isolated: Asaff</u>

After the war, the effects of Partition still lingered for Taji and Asaff, the latter of whom had attempted to give Taji a good and 'decent' life. As Taji explains, it had taken her a while to love Asaff after their marriage. Another battle Taji had to fight was to separate the community's actions from the religion. The novel illustrates how religion is a bio-and necropolitical tool to

annihilate and exploit the other. Taji is able to reconcile the two sides and find her place in the religion, although at first, she was forced to convert. The novel presents Asaff's perspective in merely one chapter: the very end when he and Taji are at the Gurdwara to meet her family for the first time since they were separated during Partition. The shift to Asaff's point of view is abrupt, leaving the textual reader with no warning of the change. The Gurdwara is painted through the eyes of the Muslim 'other' as Asaff describes the structure and its intricate gold patterns in detail. While Rasheed's voice weaves into Asaff's narrative, the world literature critic is presented with the ways in which both voices intertwine for the first time, signalling, perhaps, the possibility of reconciliation after a traumatic past between the two.

"Asaff looked out of place amongst the many bearded and turbaned Sikhs; he too felt a sense of anxiety about meeting his parents-in-law. He wondered if he'd been a good enough husband to Rasheed, could he have done more?" (219) Asaff's anxiety is presented to the textual reader in a monologue as he considers his past actions and efforts to support his wife. The helplessness he feels in this moment is intensified as it is presented in his voice: he witnesses his wife's anxiety, fear, and emotions at the possibility of meeting her parents. He presents the textual reader with an image of Rasheed that was not given before. "The torment on her face [Asaff states] took him back to that day in 1947 when he married her. It wasn't that he'd immediately fallen deeply in love with her: he saw a vulnerable woman with an innocent child, who was a victim to civil unrest and who would have been tortured, raped, or murdered if she'd stumbled into the wrong hands" (219). For the first time in the novel, the narrator presents a positive image of Asaff and an explanation for his apparent complicity at the time, "Being a man of the army at the time, he'd directly witnessed all the atrocities that were occurring on both sides. Asaff hadn't classed himself as a martyr for saving her life, by marrying her: such heroic

and selfless behaviours were demonstrated on both sides" (219). Partition also brought out those who ethically stood against violence to the front: "Neighbours and strangers helped one another by taking in those of other religions. Those whose lives were at threat because overnight they'd been ostracized on the grounds of religion; hundreds of years of peaceful living, ripped apart" (219).

Asaff can consider what Rasheed had felt being surrounded by those who imposed their religion on her during Partition and gain insight into a sliver of her emotional turmoil. The world literature critic, however, is reminded to consider the privilege with which Asaff stands as a successful man standing not at a time of war and destruction but rather at a moment of peace and calm. However, Asaff states that although he had merely spent a few hours amongst the Sikh, where no one had imposed anything upon him, and yet it felt isolating, Rasheed had spent most of her life in a village full of Muslims, all alone (220).

The Acceptance: of Man and Religion

One of the most significant sources of anxiety for Rasheed when meeting her parents was their reaction to her new way of life: "How would her Abba react not only to her converting Islam but to her accepting the religion as a way of life?" (207) Rasheed found solace in the religion used to bring about her darkest days:

> During the dark days, when she felt isolated and trapped, she would pick up the Quran as a means of escape. She read the translation with the help of women in the village and, over the years, accepted that the religion was one of kindness, love, and peace. She also made peace with the fact that her initial experiences were not in the name of religion but a consequence of politically charged civil unrest. (207-8)

While she was now confident in her decision, she was still anxious about her parents' reactions. When Rasheed spots her father, she trembles as she calls out, "Abba?" the textual reader is given another glimpse of Rasheed through the eyes of another, as the narrator shifts to Rasheed's father for a moment merely to describe her face: "no longer youthful, but now lines of sorrow around her eyes, not as bright and shiny as they were; her complexion darker than he remembered. A mature face, she looked more like her Ammi" (222).

Their reunion is documented by Asaff's perspective as well, as he watches "from a few feet away" and sends a prayer to his son for "being fearless when standing up to the villagers who had thought him idiotic for digging up bad history" (223). While for the villagers, it was "bad history," for Rasheed, it was her life: her parents, her old self, a reunion that meant healing and reconciliation to her. The world literature critic's ethical responsibility is to consider the internal exile as Rasheed's son does: through the eyes of kindness and hope rather than considering it "bad history." Reuniting with her family is an essential step in Rasheed's healing: it is a way for her to bridge the gap between the before (Partition) and after (Partition) in her life. However, one of Rasheed's other sources of anxiety was her parents' reactions to Asaff. According to Mookerjea-Leonard Debali, there is evidence that the families of the abducted women reacted negatively to their return. At a prayer meeting on December 7, 1947, Mahatma Gandhi addressed the issue:

> It is being said that the families of the abducted women no longer want to receive them back. It would be a barbarian husband or a barbarian parent who would say that he would not take his wife or daughter. I do not think the women concerned had done anything wrong. They had been subjected to violence. To put a blot on them and to say that they

> are no longer fit to be accepted in society is unjust. (qtd. in Mookerjea-Leonard, *Quarantined* 33).

Here, the world literature critic is produced to consider the implications of Gandhi's statement. While addressing the issue, he puts the blame on the families without considering the bio-and necropolitics that have enabled the mindset with which the women are being dismissed. The family's decision responds to societal norms that heavily emphasize honour and virtue.

For Rasheed, however, her reality is different: her parents accept Asaff. This, I argue, is helped by the fact that Asaff pays respect to their religion and greets him in the "true Sikh manner which brought a smile to Rasheed's face": "Sat Sri Akal" (223). By acknowledging her parents with the Sikh greeting, Asaff respects them, indicates his acceptance and understanding of their positions and inverts the reader's expectations of his reactions. The textual reader is alienated at this moment and confused about how Asaff can redeem himself: the same man who married Taji against her will now respects her former religion and her parents. The novel illustrates the importance of ethical readership: one that does not close the networks of connections but allows them to continue to run and alter the textual and empirical reader's perceptions of the internal exile.

Fluid Social Boundaries

Financial Status: Rendered Futile

Raja's novel showcases the fluidity of social boundaries: the very categories that ethnic nationalism holds to be firm, and longstanding are blurred in her novel. This section analyzes two social categories, financial and religious status, in order to illustrate in the final subsection, the ways in which these categories are blurred and co-exist in Rasheed/Taji's life. In order to analyze Taji's financial status, it is imperative to begin with her status pre-Partition as a Sikh

girl. It is apparent that Taji hails from a wealthy family: she has servants, abundant gold, food, jewellery, and clothing. Furthermore, prior to her wedding celebrations, her parents put together a feast to celebrate the final day of being able to have a meal together as a family. Taji's dining hall was full of "lavish and colourful foods: red chicken tikka, green vegetables, biryani with meat and chickpeas, fresh rotis and naan" (21). Her parents gifted her wedding gold, designer clothes for her events, with decorations for each event as extravagant as ever: "The house, the balcony, the courtyard, the entrance to the colony had all been immaculately decorated with delicate chiffon hangings, twinkling wedding lights and fragrant floral arrangements in full bloom" (24).

Her life after Partition is the opposite: a fact that her cousin Balminder comments on when he reunited with her in Leicester in 1978. "He [Balminder] tried turning the lock [to the bathroom], but it was broken. There was an old brown bath suite and, in the bathtub, stood a bucket with a jug in it … the enamel of the bath was chipped with a crack down the middle." While the dining table pre-Partition was full, Rasheed's table now is "bare" (35).

While Taji's family was well-off, her status meant nothing in times of turmoil: if anything, the gold she possessed became an object of desire when she was kidnapped. Her status and her family's financial situation did not matter to the Muslim villagers, who had one thing on their minds: revenge. Thus, Raja shows the textual and empirical reader the impermanence of social status—the way the very thing imposed by bio-and necropolitics is rendered futile by violence spurred by the same force. Similar to *Track Changes*, where Jews and Arabs are laid side-by-side at times of death, the rich and poor share the same path during Partition in India and Pakistan.

Familial Status: "A Necessary Journey"

Taji's name indicates two categories: religion (Sikh) and family ties (tribe, community). After her forced conversion, Taji's name changes to Rasheed, and so does her community. The individual she once was is gone as everything is taken away from her, a new Rasheed is born. An individual who learns to tolerate the villagers who oppressed her, a woman who learns to love her husband, who she once saw as the end of her life. Her new family, however, is not the same as her old one. Although "Rasheed respected Safdar as her husband's cousin brother, she still detested him for not allowing her to escape when she and Kareena bumped into him outside the village that morning, so many years ago" (208). The trauma remains amidst new relations that attempt to erase the past. The ethics of world literature readership and critique is to consider the ways in which trauma, as a 'knot,' is complex and cannot be solved by merely "moving on." The world literature reader is confronted with the idea that at the end of the novel, there are more questions than answers, as Rasheed's story brings about a new reality.

Butalia, after accompanying a Partition survivor on his journey to reunite with the family he was separated from during Partition, wonders "what possibilities of such stories, such journeys offer for reconciliation, for crossing borders, for setting at rest the enmity and hatred that have dogged large numbers of Hindus and Muslims since Partition" ("A Necessary Journey" 163). She argues that some might assert that these stories work towards changing this reality, and for her, these journeys play a vital role in helping individuals and communities move toward some form of friendship. As we have seen in chapter one of this dissertation, friendship can offer alternative ways of moving forward during war. For Butalia, these stories can help for friendship, reconciliation, "and eventually, peace" ("A Necessary Journey" 163). She states that for Goonewan Mohammed, a writer from Indonesia, the twenty-first century "is the century when people will begin to assert the right to remember, and the right to be remembered—when

memory will become a human right" ("A Necessary Journey" 164) and thus the stories of Partition, such as Raja's *Daughters of Partition* become legacies of those who have survived. The novel's afterword offers the textual reader a crucial piece of information: that the story is about the author's grandmother, Rasheed, her grandfather, Asaff, and her father, Parwez, and the reader who wishes to learn more about "this incredible true story" and how it continued to unfold is invited to "read on" (225).

Here, the textual reader is produced to reconsider all it has encountered in the text, from the violence to the healing and the reunion. The textual reader is in awe that the strength of Rasheed in the text resides in the real world. Herein lies the power of world literature novels: to reorient the reader's perspective, give it insights into the ordinary internal exile it encounters online and, in the world, and inflict real-world emotions through the novel. Now, the novel's events hold another meaning. When Safdar states, "We have not accepted her into our family for them to now take her away" (210), he is showcasing the futile attempt of society to continue to oppress those who wish to trespass social norms. For Safdar, considering Rasheed's family is Sikh, they are untrustworthy, "What if they take her back with them. What if they poison her mind?" (210). For Asaff, who represents the ethical individual regarding internal exile to the textual reader, "They're her family, her parents; Zainub's grandparents, they can't be forgotten" (210).

Critics state that the representation of traumatic events such as Partition has been "an exhaustive exercise for authors" (Gautam, "Reconciling Trauma" 308). While the form and structure of the narrative genre novel have "facilitated these writers in articulating the traumatic event of partition," the texts are self-reflexive and function as a crucial step in "retrieving the silenced voices of the marginalized people" (Gautam, "Reconciling Trauma" 308).

A Full Circle: Co-existence

Before Partition, Muslims, Hindus, and Sikhs co-existed, defying the reason that proponents of Partition argue was the necessitating force behind Partition. Since Partition, "we've all forgotten we lived as one when religion didn't matter," argues Asaff. Religion did not factor in the lives of those forced by bio-and necropolitics to become enemies. While Taji narrates her story to Balminder in the present, the sub-narrative in her tale is that of the political unrest and commentary of Partition. Through the third-person omniscient, the textual reader learns of the macro: the anxiety of the British taking over the country, the Indian National Congress and The All India Muslim League wanting the British to quit—and the fears around the impending anarchy. The pros and cons of the British are debated, from rail networks, counteracted by the Indian labourer exploited for its plans. While the commentary revolves around the broader political unrest, tensions among different religious neighbours are not discussed. While the newspapers report unrest, "No Muslim left alive within 300 miles," Taji's family discusses the co-existence they experienced: "I'm a Musalmaan; you're a Sikh … Abhi, our Hindu friend. We eat together, celebrate together, yes we worship different gods, but beyond that, I see no difference, and here we are turning on each other now" (123).

India has many religions and ethnicities: Hinduism, Buddhism, Jainism, Sikhism, Islam, Judaism, and Christianity, to name a few. While the cultures and traditions are diverse, the ethnic national identity of India is not, as the nation veers towards a path of Hindu nationalism in the present. The Indian communities consist of social relationships among various religious communities. Similarly, at the novel's end, Rasheed exemplifies the coexistence of both religions in times of war and violence. When survival is required, labels and markers of religion, ethnicity, and race do not matter. Shifters, including religious, linguistic, and discursive, are trespassed in

order to survive and thrive. The discursive practices that denote names and family markers dictate an individual's status and side of the war are trespassed in this novel to show the coexistence under the bio-and necropolitics that aim to divide. The ways in which reports are coloured with religious identifiers indicate the power of bio-and necropolitics to paint Partition as a religious strife. The world literature critic, however, can see the networks of connection across places of destruction and consider (ethically) the way the figure of the internal exile suffers despite religious strife and instead because of bio-and necropolitics that use religion as a tool. As the bodies drop, the issue should no longer be asking what religion the individual identified with but considering the why? How? And what now?

Concluding Perspectives: "Lost Figure[s]"

As David Gilmartin reflects, fiction has provided an "intense window on the personal experiences of 1947" ("Partition, Pakistan" 1069). It has proved to be a powerful vehicle for depicting the pain and destruction felt by the "common people on partition" (Gilmartin, "Partition, Pakistan" 1069). While Partition literature is marked by "a note of utter bewilderment" (qtd. in Gilmartin, "Partition, Pakistan" 1069), I argue that the authors in this section have conveyed this "bewilderment" to the textual reader through their novels' stylistic and narrative devices. Partition, argues Gilmartin, "presents a story that cannot easily be narrativized simply within the frame of the territorial nation-state's history" ("Partition, Pakistan" 1070). However, the world literature critic can reflect on the effects of ethnic nationalism, its call for allegiance, on the everyday ordinary person experiencing partition: the ways in which it uses labels and religion to distinguish friend from foe (Kashua); dictating taboo from norms (Rahimi); and associating languages with ethnic nationality (Raja). The novels present narratives of alternative/multiple realities. As Gilmartin argues:

> Rather than aim for a 'master narrative' of Partition whose moral meaning will transcend the multiple and sometimes inchoate stories produced by the violence of partition, we need to understand the ways in which the tension between multiple constructions of identity and the search for moral community itself defined the partition event. ("Partition, Pakistan" 1070)

This statement applies to the other two figures of internal exile in this chapter as well: in Palestine and Afghanistan. Kashua's text, through literary genealogy, transforms the Israeli Arab from a "figure of loss" to a "lost figure" until the world literature critic is produced to consider its impossibility: "an identity that is overdetermined from the outside and that stands for failure,

loss, incoherence, and inauthentic affiliations" (Hochberg, "To be or not to be" 73). Similarly, Rahimi's novel shows the lost figure of the woman left behind during war: how she uses discourse to trespass the boundaries of social norms to assert her identity and subjectivity in society. All three authors turn to the "question of language" as one that "challenges the binary thinking that determines, fixes, and internalizes the hierarchy between minority and majority" (Hochberg, "To be or not to be" 82). They dismantle the vectors of ethnic nationalism that posit that languages denote one's identity, their 'truths,' and religious affiliations. Rahimi, Kashua, and Raja illustrate how ones "'own' cultural possession" is actually "'borrowed' from the other" (Hochberg, "To be or not to be" 82), destroying the idea of a singular truth, discourse, and identity which dominant discourse asserts.

Coda: By No Means an End

Never Again? More like "time and again"

Genocides, ethnic cleansing, and mass destruction are terms we assume belong to the past rather than the present and certainly not in the future, at least not under 'our watch.' The texts this dissertation examined speak of violence of the 21st century, which belong to all three timelines: past, present, and (if things do not change) the future. The Partition of India and Pakistan in 1947, the Palestinian *Nakba* of 1948, and the Soviet invasion of Afghanistan in 1979 are instances of continued violence against ethnic minorities around the world. "Never again," reports Adama Dieng, the Under-Secretary-General and Special Adviser of the Secretary-General on the Prevention of Genocide, has become "'time and again'" ("Genocide"). The United Nations member states approved a treaty that was "born out of the fervent desire to ensure that 'never again' would any person face the horror of genocide, such as the atrocities inflicted by the Nazis during the Holocaust" ("Genocide"). This was 70 years ago. However, as world literature novels illustrate, the sentiment of "never again" has been ignored, forgotten, dismissed, and certainly not adhered to. From the war in Ukraine (2014-present) to violence in Afghanistan, Syria, Sudan, Yemen, and Gaza (to name a few), civilians are caught in the middle. The faces of thousands of whom we will never know are blurred as violence in one region is followed by destruction in another. Dreams are shattered, families and lineages are erased, and the destruction of civilians is continuously dismissed.

As violence spurs on, critics, students, journalists, and writers report on the destruction through the bias of their ethnic-nationalist ties. The very bonds that connect them to their kin are used to discriminate and justify the deaths of civilians and the erasure of their stories. How can we continue to watch and witness the ethnic cleansing of minorities decades after committing to

"never again?" How can we keep questioning the past through the lens of "How did the world let this happen?" when the world continues to watch it happen repeatedly.

As this dissertation illustrates, acceptance and justification for war rests on ethnic-national ties that pit one group against another and dehumanize civilians in the middle. This produces thousands of victims from wars committed in the name of a nation and for the protection of one group over another. By creating binaries and labelling one group as "human" and "worthy of grieving" while viewing others as collateral damage to justify the destruction of their homeland, ethnic nationalism delineates ethnic-national minority groups as out of the political order, rendering them "killable" as Giorgio Agamben argues in *Homo Sacer*. To advocate for the ethnic minority group in trouble requires viewing them as worthy of being saved—a privilege dictated, formed, and attributed by the bio-and necropolitics that not only allow and perpetuate violence but also label internal exiles as enemies to the state, the nation, and ethnic-nationalists world-wide. Justification is easy when enemies are established. As discussed in the introduction to this project, modern society focuses on the sustainment and control of a population rather than the preservation of the life of a sovereign. In order to sustain and control citizens of a nation, ethnic nationalism is used to advocate for the bio-and necropolitics of anatomopolitics and governmentality: controlling movement through checkpoints blockades, and ethnic nationalism through birth and mortality rates, which includes sterilization, control over interracial marriages and the environment.

The nine world literature novels in this dissertation portray the ways in which destruction and violence are not isolated instances reserved for merely one location or arbitrarily occurring without a root cause. It is easy to dismiss the destruction around the world by considering it a problem of the 'east' or to conclude that the areas attacked contain members of a particular

political party that are detrimental to the dominant state. The reality, however, is different: the bio-and necropolitics that breed wars of the past are prominent in the present, occur daily and affect one's neighbours and civilians across cultural, linguistic, and ethnic borders. The microaggression that reminds minorities of their position as inferior, the control over women's movement in the household, and the use of religion to justify the mass killing of minorities are all tools that make it easier to allow violence to occur to those who appear different than oneself. As individuals across borders watch buildings fall, landscapes alter, and internal exiles line the streets of their homelands with nowhere left to go, the world literature critic is pushed to consider how atrocities continue under the watchful eye of the world: a panopticon that punishes those outside the 'norm.'

The figure of the internal exile in this project illustrates the threads of connection that point to genocides and ethnic cleansing as a problem of the present "time and again." The issues of identity, memory, and language continue to plague those living as ethnic minorities robbed of the rights of the dominant group. As nations expand their political interests and commit war crimes in the name of religion, ethnicity, and nationhood, the world stands as a passive witness because of the justifications established by bio-and necropolitics. Those who deviate from the established norm through factors that they cannot control, such as ethnicity and race, or markers that they identify through, such as religion, are targeted—becoming strangers in their own homes.

Why World Literature?

Internal exiles are reduced to the "living dead": ostracized by society, pushed out of their homes, and positioned in barely livable spaces (Mbembe, *Necropolitics* 92). Democracy, according to Achille Mbembe, has embraced its "*nocturnal body*" (*Necropolitics* 22). Mbembe

states, “The major emblems of this nocturnal body are the colonial empire and the pro-slavery state” (*Necropolitics* 22). Thus, desires and violence that drove colonialism continue today. Necropolitics considers that all enemies of the state are to be condemned to death. However, how does one know *who must die?* Mbembe traces the creation of an “enemy” to the racial regiment in early modernity. Terror, death, and freedom are monopolized by war machines that produce surveillance over the occupied/colonized nations through the intertwined efforts of biopolitical and necropolitical structures. In the chaos of “who should live?” and “who must die?” the world gets caught up in attempts to justify genocide and destruction, hiding behind allegiance and ethnic and national ties, all the while forgetting the internal exiles left to deal with the massacre of their families and homeland. Amidst the continuous cycle of violence worldwide, the critic must consider the “why?” and “how?” of world literature texts: why is violence repeatedly justified across space and time? And how can critics ethically engage with narratives of violence?

Here, I turned to the role of ethnic nationalism, where a shared understanding of *their* past (the nation as a collective) is used to advocate for a better understanding of the past, present, and future of the national and ethnic groups. What is at stake here is the individual micro-narratives that get discarded. Scholarship tends to focus on the macro, geopolitical level to examine transnational tensions but scarcely regards victims on the ground. The work that has been done focuses mainly on exiles or refugees in one region (such as Edward Said, Hannah Arendt, and Jill Didur). Furthermore, rigid definitions of each term limit work on victims to categories that do not account for the in-between. What about those who remain in their nations but are rejected from society because of their race, religion, or political stance? What about those

pushed out because of the relations of force exerted at home? With shifting borders and changing landscapes, the internal exile is left to grapple with trauma and power.

The question remains: why world literature texts? The purpose is to reflect upon how the texts in each chapter are instances of *parrhesia* that alter how critics and readers engage with the world. As a world literature critic, I aim to bridge the gap between theory and praxis, between the textual and empirical reader, to alter ways of being that will result in ethical ways of engaging with world destruction. By tracing the figure of the internal exile across three regions, the world literature critic must ethically consider and urge the empirical reader to alter the cycle of violence perpetuated by bio-and necropolitics. My goal has been to examine not only the textual reader but also the empirical reader's responsibility that extends from the novels to the real world in which these narratives are situated. Where do we stand amidst the violence and destruction? The reader and critic's positions are affected by parrhesiastic world literature novels.

My dissertation has had a two-pronged approach: while the question of how these three forms of power regulate the body, circulate forms of knowledge and "truth," and dictate particular forms of functions as "norms" lie at the heart of its context, the lived experiences of those whose bodies are the effect of power constitute its focus. World literature as a mode of reading, rather than an infinite "ungraspable canon of works" (Damrosch, *What is World Literature?* 5), is a system in which critics and readers engage with texts that circulate beyond their culture of origin. What are the ethics of this engagement? The answer is not to treat works with an "uncomprehending sympathy in order to appreciate [their] excellence" (Damrosch, *What is World Literature?* 276). This work has considered the relationship between the critic, reader, and texts as an active dialogue rather than a passive perusal. Ethics is not merely a theoretical

practice. I define ethics as a praxis, principle, and process through which one reads, understands, and views others. Ethics is a process through which boundaries between one and the other can be rearticulated, for reading and regarding the other is a process of evaluation and cognition. This process recognizes how the other is employed in various contexts for the writer's purpose. What are the ethics of engaging with cultures as they circulate? I argue that the subjects in world literature texts also belong to networks. Without consideration of these networks, the world literature critic threatens to falsely identify, and 'other' subjects based upon their representations in works of literature. This dissertation argues the ethics of world literature studies involves regarding subjects in a work not as ontologically coherent, knowable, and whole essence that reflects a community. Instead, subjects are the effect of their references and relations to other subjects. The ethics lie in the reader's active participation in not only producing the identity of the subject of the text but also the role of the reader. Thus, the reader of these texts is produced as a subject of discourse that belongs to a "single system of formation" (Foucault, *The Archeology* 116). Homogeneity accompanies a "community" if the reader and the critic are not careful to emphasize the polyphony and multiplicity in perspectives that help build a community, as this dissertation illustrates. The ethics of reading and critiquing world literature text lies in approaching the subject presented as a singular essentialized particular, not as a coherent representation but as an amalgamation of connections and networks.

As we have seen, world literature novels of this project have been altered by the host cultures—reception depending on topics and language of the original novel have spurred debates amongst readers. This, as Venkat Mani calls the "*the pact with books*," draws our attention to "the very large body of actors—beyond the author and the translator of a literary work—who determine a reader's access to literary works" (*Recoding World Literature* 38) These debates

further illustrate the double standards and racism prevalent in society. Thus, the final thread this dissertation focuses on is of the critic: the critic's position and privilege in engaging with world literature texts.

As a (World Literature) Critic: Privilege

As a Canadian academic, I am starkly aware of the land upon which I stand: the settler colonialism that has occupied the lands of Indigenous people who inhabit the land and have been "outnumbered and removed by colonial policies and practices" (Johnston and Lawson, "Settler Colonies" 361). Similar to Palestine pre-and-post-1948, where Indigenous communities were forced out of their land and homes, the land that I currently stand on has colonial and settler policies that continue to discriminate against Indigenous communities. As a scholar of world literature studies, my methodology includes reading and analyzing works relationally: to find threads and networks of connection that bind texts together, finding the roots and power relations that make conditions possible across regions. The nine novels in this dissertation have the effect of urging the empirical reader to consider the colonial policies they contribute to and their reactions to the atrocities around the world. The world literature critic must acknowledge their position and role in the ongoing violence abroad and at home. Acknowledging one's privilege and status is merely the stepping stone to decolonizing one's work, practice, and theory. It is imperative to consider the bio-and necropolitics that contribute to our presence on settler colonial land today and the impact of our theory and praxis in academia.

The issue with world literature studies is the commodification of it: the problems of considering the field as a whole rather than the individual contributions to it. I argue that critics are an integral part of world literature studies, for it is the critic's position and privilege that will help decolonize the field if the critic chooses to consider the texts ethically. World literature, as

we have seen, does not provide a window into the cultures of a nation but into the cultures of time and space. World literature allows critics to see their places in the networks that connect them to others. However, the problem arises when critics do not consider the Eurocentric, colonial threads and networks that create the problems of the world: refugees, war, and internal exile are productions of bio-and necropolitics. Recognizing the problems of the past in the present will help decolonize our praxis and pedagogy as world literature critics: do we continue to perpetuate colonial practices? Or do we (finally) acknowledge the harrowing effects of colonial and settler rule across time and space that have impacted three vectors of ethnic nationalism (collective memory, identity, and language)?

My work, thus, considers globalized manifestations of biopolitics to examine new vectors of consideration for the future. Questions of "how?" ("How does the internal exile tackle communal strife?" "How did these crises discipline bodies?") can be examined through a genealogy of the crises. As Fanon argues, decolonization "implies the urgent need to thoroughly challenge the colonial situation" (*The Wretched of the Earth* 2). Thus, the purpose is to decolonize knowledge and power relations and to examine how memory, identity, and languages are grappled within each narrative. Finally, questioning how silence is met and conveyed through the narratives of internal exile across each space and time brings forth Primo Levi's statement, "It happened, therefore it can happen again" (*The Drowned* 186). As Levi warned, the crises of the past have reappeared, albeit under a different name, but with the same biopolitics at work.

As we have seen through this project, writing about Partition, occupation, and invasion is a taxing force. Writing of home, as "Memories on the Go" illustrates, is "not just the pain of the lacerating wound that becomes the driving force, it is the scar of the Partition [invasion and occupation] that history scratches again and again and which gapes at the suffering humanity"

through Gulzar's (and I would add) Rahimi's and Abulhawa's eyes (Sharma, "History" 2). Decolonizing texts in Part II, resulted in re-orienting positions and Palestinian, Afghan, Indian and Pakistani narratives away from resistance and instead towards defiance and insistence on existence, as Rana Barakat expresses. Speaking specifically about the Palestinian narratives, Barakat states, "Through their work, we can see how Indigenous histories tell the stories of settler violence but centre the stories around Indigenous defiance and existence rather than victimhood and erasure" (Barakat, "How to Read a Massacre" 41). By limiting the physical bodies of the internal exile, the nation creates an identity for itself. This identity dismisses other ethnic groups' presence on their land. How does the internal exile resist such cultivation and management of history? As Part I of this dissertation shows, counter-memory reverses the dominant discourse of memory, which is disseminated in society from a 'top-down' perspective. As a suppressive tool, dominant discourse emphasizes homogeneity and allegiance to ethnic nationalism that is restrictive and discriminatory. In opposition, counter-memory reverses this perspective through a "bottom-up" lens "representing the process during which different groups and individuals try to influence the existing knowledge and struggle for a recognition of marginalized discourses of the past" (Radzobe, "Performance as Counter-Memory" 94). Remembering, thus, as Foucault theorizes, is a "political act since it aims at influencing the existing power relations" (Radzobe, "Performance as Counter-Memory" 94).

Living under occupation results in fear in not only moments where the textual reader can immediately identify sources of anxiety (checkpoints, guns) but also in moments of everyday life that the textual and empirical readers might be unaware of due to their privileged positions. For example, in chapter two, for Shibli's protagonist, living under occupation results in her inability to "evaluate things rationally" – similar to Rahimi's protagonist Dastaguir, for whom all rational

thought has left. The ethics of engaging with this text for the textual reader is putting these presumptions aside. The thread of 'fear' and 'anger' that is foreign to the world literature critic far-removed from the region continues in chapter three, "Speaking of Home: Discursive Trespass," where Rahimi, Kashua, and Raja dismantle the presumed stable categories that link language, identity, religion, and social positions. Writing, as poetic and linguistic trespass, illustrates the everyday resistance of internal exiles through discourse and language until the world literature critic is urged to consider "a politics that no longer necessarily rests upon difference or alterity but instead on a certain idea of the kindred and the in-common" (Mbembe, *Necropolitics* 40).

The thread that binds the past, present, and future is the bio-and necropolitical force that justifies, rationalizes, and inflicts violence, harm, and dispossession of/on those deemed outside the political and social order. Ethnic nationalism, as a double-edged sword, cultivates solidarity and imparts destruction on the 'other.' Far before 1947 and far beyond 1979, the world has continuously been at war. As cries for justice, revenge, and resistance mould one into the other, the questions of critics and witnesses echo across generations: "How can we keep allowing injustice to flourish?" World literature texts illustrate that the threads of war and violence from 1947, 1948, 1979, 2001, to 2024 consist of destruction in one form or another, on one nation or another, on another kind than one's own. As "bodies spoon like commas" (Asghar, "Partition" 22), world literature texts position readers (textual and empirical) to (re)consider the strength and (detrimental) power of ethnic-national ties.

"The body of a stranger … *could be my sister*"

Displacement in one region is echoed across time and space. In 1947, "a woman washes the body of a stranger lying on the street. / every dead woman blurs into another. / *maybe she*

could be my sister she says / as she performs the ghusul, as her own / sister never returns home" (Asghar, "Partition" 22). In 2024, another plays "Microaggression Bingo" from Fatima Asghar's *If They Come for us*, as they live in the contemporary Western world that promises safety but is predicated on the bio-and necropolitics that produce the conditions of 1947, 1948, and 1979 by justifying (colonial) oppression, violence, and settlement. On this bingo sheet are phrases of (veiled) racism that ethnic minorities are subjected to until existing as the 'other' to the dominant ethnic, and national culture is an everyday battle: "I went to India once, to find myself"/ "All the actors in a movie about Egypt are white" / "oh, But you don't really seem Muslim"/ "So what's Muslim food taste like?" (68). Rooted in bio-and necropolitics, sentiments of exoticism discriminate those who appear to be outside the 'norm.' Thus, stories of 'below,' of microaggressions, are inevitably connected to the novels of this project, with violence manifesting in different forms and under different names and justifications. World literature texts allow critics and minorities to witness the plight of another across borders and to re-orient their positions, perspectives, and knowledge on their struggles, ultimately illustrating that the destruction presumed to belong to just one side of the world is spurred by the bio-and necropolitics that occur far too close to home.

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