

Floral Motifs and Vibratile Emotionality in Girish Karnad's *Flowers*

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Abstract

The text of Flowers analyses the triangulated version of human relationship. Enmeshed in erotic sentiment (rati) it brings into being the effectiveness of folk motifs and the orality of literature. The existing two female characters in the text- the wife of the priest and Ranganayaki- create the sensuous perception and arouse visual and auditory stimulus-response for awakening the latent emotions (sthayibhavas). It ascertains the fact that the contents included in the text of flowers are conditional by the social obligations and moral responsibility. The devices of folklore and the application to the oral signs of literature as an inclusive mode in showing the complications of relational values set forth the metaphoric connotations in the text. The sense of horriification and fetidness as the sthayin (latent) of jugupsa (disgust) prevails in the structural properties.

Keywords:

Social structure, cultural configurations, carnal desire, folkloristic devices, the memory lanes, the cyclity of time, psychic turmoil, the text and the connoisseur, abiding appeal, referral contexts, rasa-realization, the origin of *sringar*, sense of revulsion, the sense of horriification and fetidness.

Any text of literature is a true reflection of an insight into culture and social matrix. The literariness of the literature as the universal appeal in the text innovates and re-innovates the literary signifiers which control and re-define the changing values of social structures and the understanding of national traditions as culture. The cultural configurations and the social structures determine the conscious level and thus enrich the unconscious mental powers as the empiric mode of human knowledge. The genre of drama in its suggestive pattern encompasses the codifying system of the associational clusters between the actors and the spectators.

Girish Karnad as a dramatist experiments some definitive movements in the structural. He has made an application to the two antagonistic situations: the worship of the *Linga* and the development of carnal desire in the priest for his relationship with Ranganayaki, the courtesan. As Karnad chooses an oral tale from the folklore, he brings into being its efficaciousness in revealing the interior motifs of drama and the theory of

dramaturgy. Aparna Dharwadkar in her *Introduction to the Collected Plays of Girish Karnad (Vol II)* comes out with the facts related to the structural resources of this monologue 'Flowers'.

Flowers in contrast, returns to the world to folklore, and in the first work in this genre of focus on the male rather female desire, thus registering a small but important shift in Karnad's dramaturgy. The legend of Veeranna on which the play is based belongs to the Chitradurga region and became widely known when the Kannada writer T R Subbanna (known as Ta Ra Su) included in his novel. Hamsgeethe (Swan Song). (Dharwadkar, xxxi)

The only difference between the Subbanna's version and Karnad's monologue is thus: In Subbanna's novel the wife of the priest and the mistress exist with their passive role and remain the marginal characters to the text and context. In Karnad's monologue, *Flowers*, the character of the priest's wife and the courtesan, Ranganayaki stand actively and extend the concrete structural plan of the dramatist. Unlike *Hayavadana*, *Flowers* osculates us with the triangulated version of the human relationships. At its outset, the structural design of *Flowers* offers to be seen the carnal desire in the priest who makes a curving moment in the love of two women—his wife and the courtesan. The narrative as the oral tale re-invents the memory lanes and a force that disjoins the conscious and the unconscious mental forces, the subtle cultural signs and the empiric mode of knowledge. The cognizance as the behavioural trait in the priest is surrounded by such visual images that set his routine to live. In the devotional offerings to the worship of *Shiva-linga*. The oft recurring images in the text such as the temple, the tank, the rough grey boulders, the flowering shrubs and the trees, the chirping of the birds and the changing of the seasons are symbolic of the phenomenological approach to syntax and the cyclicity of time. The association of the priest with these natural objects seemingly appear in his romantic activities. He confesses undisguisedly about his association with these natural objects and his unstinting worship to *Shiva-ling*.

I am the priest here. I have lived here all my life and discouraged all friendly attentions from the world outside. And in the isolation of this place, I spend most of my time with the Linga—talking to it, singing to it even discussing recent political developments and most of all, decorating it with flowers. The Linga is not ornately carved like some in the neighbourhood. It is essentially a plain phallic stump with a smooth crown and a rough-hewn vulva for the base. (Karnad, 244)

The description of the *Linga* with its different visual forms such as a "plain phallic stump" and his "step-wife" brings into being the symbolic features of the temporal and the transtemporal features of the *Pooja* being performed daily in the temple. The referential intake of the four characters (the priest, the chieftain, the wife of the priest and Ranganayaki) perpetually occurs frequently in this monologue. The priest remains enamoured and spell bound by the beauty of Ranganayaki. The main incident in the temple happens when Ranganayaki comes usually to the temple during the Shivaratri

celebrations. In her usual meetings with the priest, she holds a promise from him that he will decorate her body from the *remanence* of the flowers in the same way as he decorates the *Linga*. It so happened that on the occasion of the Shivaratri, the priest waited a long for the chieftain to begin with the rituals of the Puja. But the chieftain did not come to the temple. The priest was with his wife in the temple and remained for a few hours in isolation and loneliness while awaiting the arrival of the chieftain; and the priest after sometime found his wife sleeping in the inner sanctum of the temple.

The repressed feeling as the carnal desire seek first to be experienced with the courtesan and than those repressed feelings re-visit the psychic turmoil of the priest when he sees his sleeping wife in “*the recumbent figure*.” (Karnad, 253) In her sleep she arouses the deeply rooted repression of the priest. Her sleep like “a wet rag” with mouth half-open expresses many things that become semiotically symbolic of mental restrictions of conjugal relationships. The awakening and the proximal presence of the priest leave some indelible impressions of wifely relationships with her husband. This scenic relationship make the priest put a flower in her hand for his attraction she tucks it in the knot of her hair. Apparently the theatrical motifs become visual when she begins to see enquiringly in the eyes of her husband. She through her enquiring eyes raises so many complicated questions that arouse an emotional outlet of the repressed desires and feelings. The priest out of the burden of the repressed desires confesses candidly the uncontrollable situation that prevails in the inner sanctum of the temple.

My wife and I were there, just the two of us, alone, as we could never be at home... And for once her infinite self-control had slipped and she had let her Pallu drop from her bosom to expose her blouse and let it hang unretrieved. Any other time, just giving quarter of the thought of sex while in the temple would have horrified her, but at this moment she was inviting the shame of it. (Karnad, 253)

The narrator would through the orality of literature works out the interiority of human intents. The process of letting her *Pallu* stretch justifies the erotic sentiment (*Rati*) in the recess of his wife's mind. Moreover, the priest as narrator had conceded to the fact about the restrictions being imposed at their home for their relational proxemics. The verb “expose” used for her blouse makes her catalyst agent who arouses the latent and repressed feelings of the priest. The priest on his part too exhibits the limits and possibilities for the consummation of their carnal desire inside the sacred precincts of the temple. Amidst these developments the *Linga* as the Supreme Powerful Force looks at them “and snarled silently at it” (254). The priest listens to his inner voices and finds that the continuity with these irrational thoughts will certainly defile the purity of sanctum. The active participation of the priest's wife creates a sense which opens the possibilities for the triangulated love to the connoisseurs. The divisiveness in relationship is worked out when the priest compares the social and moral status of the two women: his wife

and the courtesan. He accepts the fact that Ranganayaki would “*never be allowed to step in here.*” (254) His wife too judges the inside of her husband's mind and she makes him aware of the situational and contextual realities:

The gesture proved fatal. The desire faded. The glow went out of her eyes. Bleakness seeped back into her voice as she muttered: 'Don't go in the dark. Snakes, poisonous insects. Why don't you stay home? The whining tone insinuated that she already knew my answer and that infuriated me (Karnad, 254).

The semantic sway of the noun-verb phrase “bleakness seeped” become reflective of the suppression of the sudden stimulants that re-visit and exhibit the rebuses of vocables. She as a passion-ridden woman forbids her husband to go into the dark where he can meet the poisonous snakes and other injurious insects. As a folkloristic tale, this monologue reveals the deep structure of linguistic and cultural properties. The orality of literature is generally meant for revealing the passionate and erotic relationships:

In terms of genres, the folktales live out of interior language. Mythologies are part of the outer world. They have to do with wars. They construct cosmologies and deal with social issues. In the folktale everything is interiorized. You do not see big social issues except through the detail intimate relationships. (Daniels, 72)

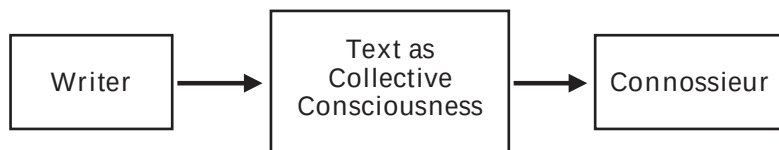
The literary essence, that creates the subtle signs for establishing between literature and society, is concerned with the production of these two aspects of human relatives, but they also construct the mental structure in the form of images and symbols. These mental structures bring in to light the images and symbols that lie inherent as the empirical consciousness and as the creative imagination of the writer himself. Thus, these creative-mental structures symbolises the collective consciousness of the society or they may also be termed as universal elements of literature. Any literary text and more especially the dramatic text extends over the tri-polar system of reflexology, the writer, text and the connoisseur.

The textual structures of *Flowers* become a categorical assurance for exhibiting social, psychological and existential principles of human life and the ontological and homomorphic nature of the text:

The categorical structure, which governs the collective consciousness and which are transposed into the imaginary universe created by the artist, are either conscious or unconscious, in the Freudian sense of the word, which presupposes a repression; they are non-conscious process which in certain respects, are a kin to those which govern the functioning of the muscular or nervous structures and determine the particular character of our movements and our gestures. (Albrecht, 585)

The wife of the priest as lonely figure with her husband in the premises of the temple determines her character—a character who, with her particular movements and gestural articulations—stimulates the passionate emotion that controls the endocrine glands of the priest. Thus

the oral form of the text of the Flowers leaves an impression that can be better responded through reader-response theory of literature. The tri-polar system of the text can be diagrammed thus:



Tri-polar System of Text

The entire properties of the text show preponderance of the memories that expands the mental structures of the writer. The writer follows the inherent social mechanism and the empiric mode which include primarily in its territories the economic, demographic, passionate and psychological concerns in order to build a deep structure of values, ideas, linguistic and ethnographic signs in his literary text. The audience as the connoisseur and the sensitive readers come through the mental level of the writer and make equal shares of the textual apprehensions. If there is written form of the text, the cultural, relational and the ethnographic signs are to be decoded for the reconstruction of the real signs in the text.

There are so many incidents in the text of *Flowers* and each incidence makes a separate text within the text. Another incident on Shivaratri happens and that incident creates an inner conflict and an explosive disturbance in the latents of the priest. Ranganayaki becomes the catalyst agent for this incident. She comes to the temple for performing the *Puja* and sees the priest in the temple. She lets the *Pallu* of her *sari* stretch before the priest. The priest sees the *Pallu* of the two *Saris*: the first is of her wife and the second is of the courtesan. The courtesan during the worship of the *Linga* bends and her bending lets her *sari* loose, giving an opportunity to the priest to see the mole between her breasts. He is so enamoured and emasculated that he loses his control of the senses; and the fire of passion in his loins. The confession of the priest about his love to the courtesan unveils the mystery of relationships:

I wanted her. I had never lusted for a woman before and so felt emasculated by the sudden weakness. Yet I could not control the fire raging in my loins. During the rest of the week, I started the day impatient for a glimpse of hers. (Karnad, 245)

The oft-repeated meetings of the priest make him completely sink in the love of the courtesan. As he begins now to visit usually the cavernous house of Ranganayaki after the daily *Puja* of the *Linga* for the floral decoration on her body, the momentary absence of the courtesan baffles and teases him. One day, he reaches her house late in the night and feels shocked when he does not find an opportunity to meet her.

Every day, he used to collect the garlands that were offered to the *Shiva*

Linga and he used to come to the house of Ranganayaki for the floral decoration. He thus becomes sinuous and he now appears steeped to see the physical beauty of Ranganayaki so much so that he even finds the natural smell in her body. The physical beauty of the courtesan stupefies him with erotic sentiments (*emotions of rati*): “When I finished decorating her, I would lay her down and kiss the mole. With a sudden movement she came alive.” (Karnad, 251) The priest tries to explore the functionary role of floral motifs that lie engraved inside his unconscious mental forces as the text which is to be brought to its deconstruction. He thus experiences the fragrance of different flowers in two distinctive ways: the first remain in the specified decoration of the *Linga* and then the decoration of the body of Ranganayaki. Sometimes the analysis made in silence by the priest for the various experimentation becomes *reducto ad absurdum* in his monologic speech-act. In the principles of Indian Poetics, the art of drama-

“comprehends in itself, all the branches of learning, all arts, all crafts, all skills, all aspects of human nature and worldly behaviour represented through the gesticulacious.” (Walimbe,2)

The theories of aesthetic influence on bringing the emotional properties to be shared equally by the actors and by the audience and are worked out here. Thus the emotive-content expressed in the acting of an actor creates another text according to the situational referents. A thing of beauty with its aesthetics joy is meant for grasping the abiding appeal of literature. These are the latent sentiments or interchangeability of *bhāvas* according to the situational realities and the referral context which make the priest as a protagonist comprehend the pleasing instincts in two distinct ways:

I looked for wider variety of flowers now, chose them with great care and experimented with floral motifs on the *Linga* which would be distinct from those I would device later on Ranga. The garlands were the same, inevitably, but God was not to be the preliminary model for what I would do with her body. Each day I coaxed the flowers to say something special to God and then something different to Ranga. (Karnad, 251)

The floral motifs bring into being the intramural and the intracellular metamorphosis in the priest for realizing the *sthayin* of his emotion (latent sentiment). If the floral decoration of the *Linga* makes him mechanical in approach, the decoration on the body of the courtesan arouses in him the vibratile emotions. The garland used for the decoration of the *Linga* and *Ranga* are of the same natural attribution. The one makes him mechanical and repetitive while the other (the sensuous body of the courtesan) creates in him a sense by which he stares “breathlessly at her bare bosom” (249). This process combines different *bhāvas* (the rudimentary mental states) together and he in presence of his wife and children breaks the code of social obligations and moral values. Thus, this monologue is replenished with various gesticulations and is enriched with the means of entertainment. The

drama as the literary genre unites in its content the physical and the spiritual features in an equal proportion. The total experience of delight makes the spectator undergo “a kind of unique homogenous experience—in the realization of *rasa*”(Walimbe, 3) The art of drama as *drasyakāvya* (visual poetry) includes in its contents the range of various emotions, physical sensations, the experience of pain and pleasure, the excitement and repose and the steady feeling-tones of the conscious mental structures.

It was again on *tritya* (the third day after full moon), there comes another incidence that helps in the development of structural plan of this drama. The priest and his wife have been waiting for the chieftain for the usual *Puja* at the temple, but he did not come to the temple till late night. The priest sends his wife home and makes the floral decoration of the *Linga* and usually collects the flowers for the decoration of the courtesan. When he reaches the house of Ranganayaki, he finds the spilling out of the faint light from inside of the house. He meets her and asks about her. The meeting of the priest with the courtesan arouses in her the feeling of pleasure-seeking instincts. The erotic sentiment is so heavily loaded with repression as he thinks of sharing the love of Ranganayaki in her house. When the priest cups the breast of Ranganayaki in his palm, the scenic image in the text arises at a fresh phase: “*You must support them; otherwise they began to hurt from their weight*” (255). Girish Karnad while showing the passionate relationship between the priest and Ranganayaki reveals the carnal desire of the priest and an eagerness for its fulfilment at the same time. The priest concedes to his erotic sentiment before the audience:

I watched the mole, poised on the inward plunge on her left breast, peering preciously into the darkness of her cleft. I was longing to kiss, but didn't dare to move for the fear of disturbing her. Finally when she had fallen into the drugged sleep I laid her back gently on the carpet, still moaning in defiance and resisting sleep like a child. I went down and kissed the mole. (Karnad, 255)

In Indian Poetics, the origin of *srīṅār* (love) is derived from its root *srīṅga* that means the peak of love. But it doesn't show the consummation of love between the low-born characters. If the love between the two such characters is allowed for consummation there comes the sentiment of *rasa dosa* in the form of *srīṅār bhāsa* (an illusion of eros). Karnad here fails to develop the sentiment of *srīṅāra rasa* in accordance to the principles of Indian Poetics. Karnad makes an application to the fulfilment of passionate desire of the protagonist, and not of the emotional intensity for the realisation of the sentiment of love (*rati*). With the sense of defiance the protagonist fails to realize the highest joy of erotic sentiment (*rati*) in his love for the courtesan. When he thinks about the stupor in Ranga (“fallen into drugged sleep”) he becomes symbolic of passion-ridden man who fails to fulfil his carnal desire.

The passion enmeshes in him so deeply as he ignores his social and moral obligations. Amidst these developments in his relationship with Ranga, he is disturbed by the sudden sound of the canon, for it shows the warning of the arrival of the chieftain in order to offer his *Puja* in the temple. Hallucinated and disenchanted as he is, he collects all the flowers he decorated on the body of the courtesan and moves immediately to the sacred sanctum of the temple. As a passion-ridden man, the priest takes out his repressed feelings before the audience when he describes the spell-bound effects of Ranganayaki's body on his psyche: "*I saw Ranganayaki, naked on all fours, starting out stupefied, shivering*" (256). He reaches the temple and decorates the *Linga* once again with leavings of the flowers. Thus the floral decoration becomes symbolic of the association between the spiritual and the physical principles of human life. As he begins to decorate the *Linga*, an unconscious sense of revulsion ensues his mind:

I felt buffeted by the revulsions I could sense welling up inside her. We had already performed a *Puja* with these flowers. They were now the leavings, polluted discards. What further use they had been in Ranganayaki's house she didn't need to try too hard to imagine. To place them on the *Linga* again was the desecration (Karnad,256).

The "buffeted revulsions" shows his disgust towards the mechanical process of focal decoration and the floral point in repressed desires that remain unfulfilled even in having the passionate relationship with the courtesan. Thus the adjective-noun phrase "buffeted revulsions" becomes symbolic of the binary between the goal-attainment and reward-expectation. The priest brings into light his counter irritation by the sounds of the canon, for he regards the leavings to be decorated on the *Linga*, as "polluted discards." His arrival in the premises of the temple makes him feel the sudden presence of the chieftain. He sarcastically thinks how the hairs grow on the *Linga*, because the chieftain finds a long hair in the flowers being offered to him after the *Puja*. ("I didn't know the God had long hair") the dramatist presents theatrically the sentiment of disgust and fear-psychosis in the priest after this incident. The priest was not in the position to face the world amidst such humiliations. In his reply to the king, the self assertiveness can be seen in the semantics used by the priest: "*If we believe that God has long hair. He will have long hair.*" (257) He accepts the challenge of the chieftain; he kneels before the *Linga* and begins to pray before it:

I had known the *Linga* since my birth. My association with it was longest and closest in my life. As a child I feed on it, and then in remorse wept on it. Even as an adult, I have poured out my woes to it, bragged about how my success with flowers had turned this place into the ruler's favourite shrine. Now I plead with it to save my face. (Karnad,258)

The placatory syntax shown in the verbal pattern such as "used", "feed", "poured out my woes" and "bragged" becomes symbolic and suggestive of two aspects: the priest's honesty and sincerity on worshipping the

Linga and the sense of self-appreciation in showing his expertise in floral decoration. His association with the courtesan (Ranganayaki) as the priest induces in him the inner awareness of disgracing his spiritual act; he thus shivers at the thought of “*facing the world in that state.*” (258) Engrossed in his thought, he experiences the heavy load of conflicting conditions which bring forth the psychological mechanism of drives, needs, wishes, purposes, tendencies and impulses. The fear to be exposed publicly for the act he has developed under the compulsive restrictions and psychogenic pressures for fulfilling his carnal desire makes him shudder; and in such circumstances he finds no other way except “*to surrender to Him*” (258). He begs now for a period of twelve days for facing trials with the challenge of the Chieftain for proving the process of hair sprout on the *Linga*, he keeps himself in complete isolation in the vestibule of the temple.

The priest thus retains the continuity of his prayer for twelve days in order to save himself from “*public humiliation*” (258); and after the expiry of the period the Chieftain arrives in the sanctum of the temple. The presence of the Chieftain in the temple makes the priest aware of the challenges:

There was a pause and then the Chieftain gasped. I opened my eyes. The lights had not been lit and the sanctum was in darkness but not in such darkness that one could not see the long and thick hair that came cascading from the *Linga*, hiding it completely. He stared. I stared. He looked at me for some explanation. I had none. I was stunned as he was. (Karnad,258)

The act of starring and stunning becomes causative (*arthprakrti*) for the original thought that breeds the disbeliefs in both the chieftain and the priest. The cascade of the hair on the *Linga* re-invents the cauldron of the repressed desires. However the act of distrust related to the sprout of the hair on the *Linga* continues obstinately among the people who are with the Chieftain (“they could be glued” 258). The Chieftain orders to test the cascade of hair; and in accordance with the order, one of his Brahmin courtiers twists a tuft of hair. He brings immediately that tuft for examining its root, but the Brahmin sees the drops of blood in the roots of the tuft. Thus this scene produces the sentiments of disgust which causes stink, blood, flesh, fat, etc. to appear. The disgust (*Jugupsa*) as one of the eight or nine *sthayins* (latents) presents the sign of spitting or vomiting or closing down one’s eye, unconscious distress, sickness, fatigue and death from its accessories. As a matter of fact, the signs that come out from the sthayin of *bibhatsa rasa* the sentiments of disgust are to be discernible in the text-content:

There was blood on his fingers. The Brahmin ran back to the *Linga* feet for the spot from where he had plucked the hair and collapsed, crying hysterically, it’s bleeding. It’s bleeding. I have wounded God. (Karnad,259)

The sense of horripilation and fetidness prevail among the devotees who are in the precincts of the temple. The Chieftain falls down to the feet of the priest and begs of his pardon. The crowds surge among and seek the

blessings of the priest. The priest momentarily falls in sound sleep and when he wakes up; he is told by his wife that she (courtesan) has left the town. The courtesan leaves the town with a belief that the priest should remain in peace with the devotion of Lord Shiva. Thus there comes an end of falsehood and concealment from human relationship. Here, the dramatist succeeds in showing an integral relationship between the temporal concerns and the spiritual experiences of human life. The folkloristic tradition stresses repeatedly on the psychic aberrations and cultural configurations. Prof. A.K. Ramanujan reveals the visible spectrum that comes out from the oral tradition of literature:

If we could listen we could hear the voice of what is fashionably called the subaltern—the woman, the peasant, the non-literate, those who are marginal to the courts of the kings and offices of the bureaucrats and the centre of power. (Nagendra,166)

In the text of *Flowers*, the inherent doubts are crashed from the mind of the Chieftain and the solipsistic quest of the priest is achieved, but the courtesan still remains “*a slave and guardian*” (259) and misses all her fortune in having the priest “*for her husband.*” (259)

The thought process in literature is conditioned by following the social obligations and having the things bearable in life. The coded signs of syntax as visual pictographs carry forward the suggestive pattern in the structural plan of *Flowers*. The dramatist works out the theatrical motifs when he reveals the socio-psychological properties of the text. The priest finally brings into being the theatrical gestures when he exhibits the interior regions of his mind: “*I am guilty of gross dereliction, of sacrilege. Guilty of cruelty to the two women I loved.*” (260) The postmodern trends of literature are worked out cautiously in displaying the conflicting conditions of the protagonist and in developing the subtle signs of physical relationship and spiritual awakening. “*I shall seek in the narrow confines of that hollow the answers that God has denied me.*” (260)

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The Study of the Concept of Exile: Re-reading Edward Said

- Bilal A. Shah

The history of exile dates back old. There are instances of Ovid¹ and others being given the punishment of exile. The punishment may be due to social, political, economic, cultural or religious reasons. Etymologically the word 'exile' comes from the Latin word 'exilium' meaning banishment. Numerous thinkers have been subjected to undergo the hardship of banishment². Exile as such has been the thematic concern for a countless number of literatures till today. It is one of the major characteristics of contemporary period yet as a concept and a condition it is hard to define owing to its complex and varied nature which subsequently invites multiple referents. Only few have come forth with clear and sound theories of exile. In this paper I will analyze the concept of exile from the perspectives of the twentieth-century thinker Edward Said. Furthermore, I will discuss how his perception of exile has molded the formation of varied other ideas in his works.

It may not be wrong to say that exile has been the central theme of many of Said's works. This thematic concern may not appear at all surprising once we take into consideration the 'uniquely punishing destiny' that Said shares with other Palestinians. He spends his early life as a refugee in Egypt - 'I was born in Jerusalem and had spent most of my formative years there and, after 1948 when my entire family became refugees in Egypt' (Said 2001: 556)). His *Out of Place*, which is 'a record of an essentially lost or forgotten world' (Said 1999: xi) clearly mentions the influence of exile on his life:

an extraordinary increasing no. of departures have unsettled my life from its earliest beginnings. To me, nothing more painful and paradoxically sought after characterizes my life than the many displacements from countries, cities, abodes, languages, environments they have kept me in motion all these years. (Said 1999: 217).

His life is a life 'out of place'; always in exile which carries a sense of dissatisfaction and grief. He writes - 'To this day I still feel that I am away from, ludicrous as that may sound, and though I believe I have no illusions about the 'better' life I might have had, had I remained in Arab world or lived and studied in Europe, there is still some measure of regret'(Said 1999: 223). He stays in New York after being displaced from – Palestine, Egypt and Lebanon. He was born in Jerusalem in 1935. Still there is the constant awareness of being at odds with his environment

Now it does not seem important or even desirable to be 'right' and in place (right at home, for instance). Better to wander out of place, not to own a house, and not ever to feel too much at home anywhere,

especially in a city like New York, where I shall be until I die.
(Said 1999: 269)

In 2000, Said pens an essay entitled "Reflections on Exile" where he delineates exiles as 'the unhealable rift forced between a human being and a native place, between the self and its true home'(Said 2001:173). There is the trace of 'regret' regarding exile in this essay. He continues that 'exile is a debilitating solitude; a loneliness, a discontinuous state of being, a state of jealousy as the exile is full of resentment for non exiles and exiles are often eccentric intransigent, unpleasant...'(Zezeza,2005:9). Despite all these negative connotations, the condition of exile, for Said, lends a contrapuntal³ awareness of perspectives. This is all due to the fact that people in general are aware of only one culture, one perspective whereas people in exile are exposed to different cultures and perspectives. This exposure is of great value to an exiled person and his outlook as Said notes:

There is a unique pleasure in this sort of apprehension especially if the exile is conscious of other contrapuntal juxtapositions that diminish orthodox judgment and elevate appreciative sympathy
(Said 2001:168).

With this 'contrapuntal juxtaposition' an exile experiences the need to create his separate world. This world resembles the world of a fiction because it is 'unnatural'. It is a world of imagination and therefore we see that exiles generally are people from the field of literature, politics and academics⁴. Of course, thousands of people do experience exile however writers and intellectuals experience it in a totally different manner which for them is paradoxically⁵ a catalyst of creative productivity. They have shown to write more in the condition of exile than while being in the comfort zone of their homeland. Nuruddin Farah⁶ who has been in exile since 1970s produces a work entitled "In Praise of Exile"⁷ where he empathically mentions that 'distance distills; ideas become clearer and better worth pursuing' (Farah 1990: 65).

In the essay "Reflections on Exile" Said distinguishes exile from expatriate and refugees. In the case of expatriate there is the voluntary involvement from the person's side. He decides to stay abroad on his own. Refugees on the other hand are 'bewildered people requiring urgent international assistance' (Said 2001:181). Exiles alone are the cosmopolitan intellectuals having 'a touch of solitude and spirituality' (Said 2001:181). Exile, for Said, is a symbol of freedom, emancipation and liberation. It is no exaggeration that liberation as an intellectual mission has *now shifted to its unhoused, decentred and exilic energies, energies whose incarnation today is the migrant* (culture and imperialism 332).

Thomas Tweed has discussed three concepts – locative supralocative and translocative in his *Crossing and Dwelling: A Theory of Religion*.⁸ 'Locative' in simple term is the centre, it values the belongingness to a place while 'supralocative' is associated with periphery rather than the centre and values transcending space instead of being located in one place. 'Translocation' somewhat swings between locative and

supralocative i.e. it constantly moves between centre (homeland) and periphery (adopted land). Said's notion of exile resembles Tweed's supralocation that emphasizes periphery or exiled state, and also to that of translocation (in between centre and periphery). The in-between position is the sacred space for Said for it helps to acquire the contrapuntal vision which is essentially a deconstructive way of looking at things. The unique position of exile gives significance to the marginalized and ignored section of the society and the culture.

Said's experience of exile has led to see the concept of culture in a totally different mode. He sees 'culture' as 'an environment process and hegemony in which individuals and their works are embedded' (Said 1983: 8). According to Said, culture has a boundary that defines what is inside the culture and what is outside the culture. In other words, it has an environment within which it functions. Said cites the example of Auerbach. He (Auerbach) moves away from his familiar environment and goes to the alien place of Istanbul. Said also notes the dominating and authorizing position of culture. Auerbach's *Mimesis* is written when he is exiled to Istanbul. The book deals with Europe but he himself confesses⁹ the book would not have been written in the same manner if he has not been exiled. The situation of exile has lend a different perspective to Auerbach which otherwise would have been reconfigured by what Said says as 'grid of research techniques and ethics by which the prevailing culture imposes on the individual scholar its canons of how literary scholarship is to be conducted' (Said 1983: 9).

In *Culture and Anarchy*, Arnold speaks of 'the great men of culture' who have 'best knowledge, best ideas of their times'¹⁰. Said remarks that these 'best knowledge' and 'best ideas' are in fact the privileged ones out of all other ideas in the society, which Arnold terms as 'culture'. Said highlights the fact that it is the State that promotes and safeguards the so called 'culture' and therefore culture and State are strongly linked. Edward Said writes that 'the power of culture is potentially nothing less than the power of the State' (Ashcroft 1999: cited 53). Anything that harms the State is labeled as 'anarchy' and it includes strikes, demonstration and so on. Arnold writes:

Thus in our eyes, the very framework and exterior order of the State, whosoever may administer the State, is sacred; and culture is the most resolute enemy of anarchy (Said 1983: cited 11).

The sacredness of the State is established and the culture is promoted to safeguard against any sort of anarchy. This paradigm is nothing but 'an assertion of hegemony by the State to maintain its power over the people. It is only by the hegemonic strength of the culture that Macaulay asserts that English language should be taught in India instead of the vernaculars language like Sanskrit. He does not hesitate to say that 'a single shelf of a good European library was worth the whole native literature of India and Arabia. He is speaking with a pre conceived notion that European culture is superior to that of the Orient. The idea of the involvement of hegemony will be clear when we consider the fact that he

is pronouncing his statement from 'a position of power' where he can easily 'translate his opinions into the decision' (Said 1983:13). Said's idea of culture revolves around the notion of hegemony. It is not merely a way of life. Being in exile, Said has been able to see (from the median state) the clash of civilization – of the Orient and the Occident¹¹, and the role of hegemony in determining what is ascribed as 'culture' and whose interest it is serving.

In his work *The World the Text and the Critic*, Said discusses a form of criticism which he calls 'secular criticism'. This criticism transcends the traditional literary criticisms – practical, academic, literary history, literary apprehension and interpretation and literary theory. Said argues that these criticisms have an orientation towards a doctrinaire set of assumptions and a language of 'specialization and professionalization allied with cultural dogma' (Said 1983:25). These 'assumption' and 'cultural dogma' according to Said bring an end to criticism for criticism should not have any 'solidarity' beforehand. Secular criticism unlike the rest does not occupy specific position and label like 'Marxism', 'Feminism'. It deals with the texts by being in the state of median; by being in between the processes of 'filiation' and 'affiliation'. It has a sensitive response to the dominant culture with the acute awareness that the individual consciousness is but a product of the dominant culture. This sensitive response caters a capacity for an analytical distinction which is lacking in the traditional criticism owing to their solidarity. Said points out:

These (the attribute of the secular criticism) trouble the quasi religious authority of being comfortable at home among one's people supported by known powers and acceptable values, protected against the outside world (Said 1983: 16).

It will not be wrong to say that Said accurately perceives this form of criticism (secular criticism) because of his own exiled condition where he himself is located in between two cultures experiencing 'filiation' and 'affiliation'. Said explains the two terms – filiation and affiliation.

If a filial relationship was held together by natural bonds and natural forms of authority – involving obedience, fear, love, respect and instinctual conflict – the new affiliative relationship changes these bonds into what seem to be transparent forms – such as guild consciousness, consensus collegiality, professional respect, class and the hegemony of a dominant culture (Said 1983:20).

The process of affiliation is important in the modern time. In fact Said asserts that it is increasingly becoming difficult to maintain filiation to one's native culture and avoid affiliation to the new values and new ideals. Said cites the example of Eliot and draws our attention to the shift in his poetry as it has occurred in course of his life. In the poem like *Prufrock*, *Geriontion*, and *The Waste Land*, Eliot has expressed the failure of man to regenerate. This failure is starkly the characteristic feature of the modern time which Eliot depicts in his poems through the images of aridity sterility wastefulness and alienation. The phase up to the writing of *The Waste Land* is a painful period for Eliot both psychologically and

emotionally. John Xeros Cooper writes that *The Waste Land* was written by a man who seemed on the edge of a breakdown'¹² (Cooper 2006:80). Gradually, it becomes too hard for Eliot to continue with these filial values. He therefore seeks new affiliation in the Church of England. He calls the English Church as 'something representative of the finest spirit of England of the time' (Said 1983: cited 17).

The Church of England seems to have consoled his ailment. He begins with a new series of poems after *The Waste Land*. In poems like *Ash-Wednesday*¹³ and *Four Quartet*, Eliot is seen taking a totally different direction which his earlier readers have least expected. *Ash-Wednesday* and *Four Quartet* are religious poems. They reflect the affiliation of Eliot to new values and ideals which are found within the English Church. It is in the English Church that Eliot has found 'the lost family mourned in his earlier poetry' (Said 1983: 18). Speaking about this shift of Eliot, Said says that it is

Publicly completed in *After Strange Gods* whose almost belligerent announcement of a credo of royalism, classicism and Catholicism form a set of affiliations achieved by Eliot outside the filial pattern given him by the facts of his American birth (Said 1983: 18).

The movement from the process of filiation to affiliation characterizes the worldliness of texts according to Said. Before going into the details as such it would be good to know how the 'text' is perceived by Edward Said. The text as used and understood by Said is somewhat different from that of Roland Barthes. Barthes views text as a form of structure having syntagmatic and paradigmatic elements.¹⁴ Said however goes further to take into account the involvement of culture in the production of text. For Said, it is a 'cultural act' what Barthes has done is the separation of the text from the world by giving it an autonomous identity. Said on the other hand speaks of the worldliness of the text by locating it in the world. Said writes: 'A text in its actually being a text is being in the world' (Said 1983: 33)

Regarding the relation of the text and the world, the classicists view that the world exists outside while the text simply represents it. Structuralist on the other hand sees the world as being constructed by the text. The world as such does not exist. There cannot be any non textual experience of the world. These two views are balanced by Said. According to him,

The text does not exist outside the world, as is the implication in both the realist and structuralist positions, but is a part of the world of which it speaks, and this worldliness is itself present in the text as a part of its formation (Ashcroft 1999:39).

Thus text plays a significant role in the ways we perceive the world however the existence of the world as such is not denied by Said. Coming to affiliation, it is (as a critical approach towards text) is of crucial importance for Said because it breaks the text from its filiative connection with other texts and is replaced by affiliation to the world thus establishing the worldliness of the text.¹⁵ A reader is liberated to see the text as a phenomenon in the world with all sorts of affiliation – non canonical, non traditional and non literary.

Bill Ashcroft explains:

Affiliation, then is a feature of the text's worldliness. While filiation suggests a Utopian domain of texts connected serially, homologously and seamlessly with other texts [...] The affiliation of the text constantly leads us back to its worldliness, for we are drawn to ask the question: 'Where is the text taking place?'; 'How is it taking place?' Affiliation draws us inexorably to the location and the locatedness of the text's production (Ashcroft 1999:43).

Perhaps it will not be wrong to say that Said's ideas generally involve location and its association to culture. His views are embedded in the 'worldliness' which we can attribute to his state of exile.

In the essay entitled "Intellectual Exile: Expatriates and Marginal" Said brings forth the concept of Intellectual Exile. According to him, an intellectual exile is comparable to the person who has suffered a shipwreck and has landed on an island, thus compelling to live 'with the land, not on it.' The image of Robinson Crusoe might have come to the reader's mind. However, Said observes that an intellectual exile does not try to 'colonize his little island' like Crusoe. An intellectual exile is more akin to Marco Polo who is always on move from one place to another, and never settles down.¹⁶

The condition of the homelessness which is the destiny of an intellectual exile gives 'certain rewards and yes privilege' (Said 1994: 44). According to Said, an intellectual exile carries in him both what is left behind and what is present in front of him now. He is provided with a double vision which does not allow him to see things separate. This double vision engenders a new and unpredictable component which for Said is 'a better perhaps even more universal idea' (Said 1994:44)

Perhaps even more important than this aspect of a double vision is the intellectual exile's perception of 'situations as contingent'. The change in place and with it the change of culture, ideas and values make it possible for an intellectual exile to apprehend situations as human made and not natural or god given and therefore subject to change. Said writes:

What in effect is the exile standpoint for an intellectual is that you tend to see things not simply as they are but as they have come to be that way. (Said 1994: 45)

The reflection on how a situation has 'come to be that way' opens the possibility for modification and change (for a better one). Undoubtedly, an intellectual exile is thus endowed with revolutionary ideas. He is 'necessarily ironic, skeptical even playful' (Said 1994:45).

An intellectual exile needs not to be an 'actual immigrant' observes Said in his essay "Intellectual Exile: Expatriates and Marginal". By the exercise of the faculty of imagination an intellectual can 'move away from the centralizing authorities towards the margins' (Said 1994:47). This brings us to something he has said about exile somewhere around the beginning of the essay – exile as a metaphorical condition.¹⁷ The intellectual exile in this case is very much a member of the society in which he lives. The membership is there so he is not an exile in 'actual condition' but he is at war with the society and therefore his 'privileges,

power and honors' are somewhat diminished. Said writes in this context:

The pattern that sets the course for the intellectual as outsider is best exemplified by the condition of exile, the state of never being fully adjusted, always feeling outside the chatty, familiar world inhabited by natives so to speak, tending to avoid and even dislike the trappings of accommodation and national well-being (Said 1994: 39).

In the discussion of Intellectual Exile, it is importance to bring forth the notion of amateurism as given by Said. He calls the critic who follows secular criticism as amateur. The word 'amateur' contrasts with 'professional'. This is significant. Said's choosing of this particular word¹⁸ hints at his attempt to freed the critic from the bondage of the 'narrow professional specialization' which dissociates criticism from the worldliness. The worldliness of the critic is as crucially important for Said as the worldliness of the text. Bill Ashcroft explains the importance of criticism by describing the drawback of professional expertise in criticism:

The cult of professional expertise in criticism is pernicious because it surrenders the actual material and political concerns of society to a discourse dominated by economists and technocrats (Ashcroft 1999: 47).

It is important that we do not translate Said's concept of 'amateurism' as an easy and superficial substitution of criticism. Rather it seeks to accomplish a vital task of foregrounding the real situations and circumstances in criticism. He himself stands as a good example of an amateur. His study of a wide range of discipline is strongly grounded in the worldliness; in the politics of culture. His own works and varied pronouncements show his affiliation to the real situations. He never divorces himself from the environment which engenders both his criticisms and the texts. An exile himself he understands the impact of the worldliness most probably better than anyone else.

Said's intellectual works in a framework which is not static but dynamic in nature resulting from the interaction of varied cultures – the marginalized as well as the centralized culture. The intellectual while having a critical perspective on certain issue locates himself within his particular culture and then attempts to expand the horizon to include the one which is ignored. The consequence of such an attempt is the textured universalism in which one side is not neglected for the other side; in which the marginal and the central come together for a better whole.

Further this attempt is a real test for an intellectual and is by no means easy. His capacity to leave or abandon his royalty to a specific vulture is put under scanner. Generally, a person has prejudices and inclinations which establishes his 'non secular' attitude and also formulate his individual identity. Said is asserting the intellectuals to dissolve their individual identities¹⁹ with the realities of other people instead of trying to overrule them.

It may be argued that Said, being denied of any culture in particular due to his fragmented and partial situatedness, voices for in-between

situations. For him it is not a matter of choice but rather a compulsion subjected by his exilic condition²⁰. If he is claiming to be on one particular side, then the claim itself sounds empty and rightly so for once he has been pushed out of his inherent culture, he can never belong to any other culture. He speaks of affiliation to new values and ideas yet an exile remains somewhat aloof from all sorts of attachment. His key tenets celebrate the in-between condition which he himself occupies. Various reasons are ascribed for this exaltation - contrapuntal vision, worldliness, secular outlook, affiliation and so on so forth. Still this can be looked as a maneuvered or a clever attempt to valorize his unique condition which many consider as unfortunate. It will not be wrong to say that this so called 'unfortunate' has been transformed by Said to make it a blessing in disguise.

Nonetheless, to flatly assume that he has romanticized the state of exile will be an act of overlooking on our part. Said understands the gap that one may experience in perceiving exile from the level of imagination and from the level of lived experience. While being in the mental level, a person might be charmed by it even literature is abundant with the stories of men who have admirably conquer the miserable condition of the exile. So much so for the imagination but when one actually lives it and experiences it in its harsh actuality then the terrible nature of it is revealed in full swing. 'The crippling sorrow of estrangement' remains forever with the exile.

Antonio Gramsci has discussed two types of intellectual – traditional and organic ones. The traditional one remains aloof from the social change and is conservative by nature. On the opposite pole is the organic intellectual. He is revolutionary and is well grounded in society. He strives to change tradition and bring modification for the betterment of the society. Apart from Gramsci there is another thinker whom Said discusses in *Representation of the Intellectual*. She is Julian Benda. Benda has given the notion of intellectuals as 'Philosopher Kings who constitute the conscience of mankind'. It echoes Plato's idea of the Philosopher King who is most apt to rule his Republic. Benda's Philosopher King will uphold the standard of truth, justice, and morality in the society. Gramsci's intellectual and Benda's intellectual get juxtaposed in Said's idea of an intellectual. His intellectual should have the organic nature while at the same possessing the vision of a philosopher who is concerned with justice and equality. 'There has been no major revolution in modern history without intellectuals; conversely there has been no major counter-revolutionary movement without intellectuals' (Said 1994:8). Elsewhere he observes that

The intellectual does so on the basis of universal principles: that all human beings are entitled to expect decent standards of behavior concerning freedom and justice from worldly powers or nations, and that deliberate or inadvertent violations of these standards need to be testified and fought against courageously. (Said1994: 9).

Comparable to the movement of an exile, ideas and theories move from one place to another. Said gives the example of the idea of transcendence

moving from Orient to Occident. The intellectual life as such is given impetus by this circulation of ideas and therefore it is a positive condition. In his essay "Traveling Theory" Said explains that we can have four levels of this circulation. One, there is the initial situation or the point of origin from which the idea engenders. Two, the idea moves from its natal location and time to another location and time. Third, there is the struggle for space i.e. the confrontation as well as the acceptance of the original idea into a new one to suit the purpose of the new users. Coming from the first level to the last one, ideas lose some of their originality and they refigure themselves into a new pattern. In Said's words, the ideas lose 'their original power and rebelliousness' (Said 2001:436). Said is influenced by Lukac's theory of reification. An idea or a theory is generated under the pressure or provocation of a 'real historical circumstances'. These circumstances fail to remain same in the later time and so the other versions of the theory do not possess the same strength and forcefulness. Said says 'the theory is degraded and subdued, made into relatively tame academic substitute for the real thing' (Said 2001:436). In the argument as to what should constitute a canon, Allan Bloom has written in *The Closing of the American Mind* that the then existing canon for an American literature student should kept unaltered in order to prevent the decline in the quality of the American literary education. This step will help the student to come into contact with better individuals who are more cultured, intelligent, educated and sensitive. Said argues against Bloom's view of canon saying that it is one sided in dealing with the plurality of cultures and therefore suggests a canon of texts where the heterogeneity and the plurality of the society are reflected. Conrad's *Heart of Darkness* should be studied but not in isolation. It should be read along with the text like Achebe's *Things Fall Apart*. The combination of such texts will provide a deconstructive reading of both the texts and a better understanding of the real scenario. Bill Ashcroft sums up:

So the debate about the curriculum unleashed by Bloom's book circulated around questions about the monocultural and Anglocentric character of American society. While the Bloom position advocates the confirmation of a particular Eurocentric tradition, many university teachers, along with Edward Said saw the need to adjust the traditional curriculum to the needs of a rapidly changing American population (Ashcroft 1999: 16).

In the 'curriculum debate' Said's attempt has been to seek for an inclusive and liberal canon where both the centre as well as the marginal finds a voice of their own. This perspective has come from his exilic positioning as Ashcroft writes 'the specular displaced intellectual reads the works of the Western canon because that become the site of his or her own strategic act of reading as resistance' (Ashcroft 1999: 16).

Said's originality in analyzing text and critic lies in his giving importance to the location and situatedness of them. He has asserted the worldliness of the text and the critic thus, advocating the materiality of the condition of writing. This materiality has been subdued by the emergence of the

poststructuralist theory. The text in the poststructuralist theory has been completely disassociated from the environment it has come forth. Said is thus reversing the poststructuralist's stand. Bill Ashcroft gives his conclusion:

So Edward Said's originality lies in his determination, his unflappable persistence in promoting a notion of the materiality and worldliness of writing, textuality, reading, criticism and intellectual work in general (Ashcroft 1999: 24-25)

Said's lasting contribution is that he makes people see exile in a new light. He suggests that exile can be a negative as well as a positive condition. He accepts that the condition of exile is truly merciless 'produced by human being for other human being' tearing 'millions of people from nourishment of tradition, family and geography'(Said 2001:174). But at the same time, exile engenders critical insights, independence of thought and originality of vision. Said has frequently used exile as a metaphor to describe his vision of the role of the modern intellectual who needs a critical detached perspective from which to examine his culture. His (Said's) identity and worldview are shaped by his condition of exile, and therefore he repeats the act of leaving again and again.

I fabricate occasions for departure others giving rise to the fear voluntarily. The two (displacement and fear) seem absolutely necessary to my rhythm of life and have intensified dramatically during the period I've been ill (Said 1999: 217).

Footnotes:

- ¹ Ovid is a Roman poet of 8th century A.D. His works include *Amores*, *Ars Amatoria* (Art of Love) and the epic poem *Metamorphoses* among others. He is banished to Tomis for reasons still unclear though he has stated in his *Tristia* that it is *carmen et error* i.e. "a poem and a mistake."
- ² Martin Tueker in his *Literary Exile in the Twentieth Century* (1991) has listed some 550 prominent exiles worldwide while Wikipedia has given the names of 144 notable people who have suffered the hardship of exile. Please see <<http://en.wikipedia.org/wiki/Exile>>
- ³ It can be well observed that Said chooses the word 'contrapuntal' instead of 'dialectics'. It may be because contrapuntal is a lighter term though it also suggests dynamism between two contradictory forces.
- ⁴ Talking about the exiled community especially in Palestine and Egypt, Said says that 'these communities after all produced prominent writers like Edmond Jabe, Giuseppe Ungaretti, Constantine Cavafy' (Said 1994: 35-36)
- ⁵ 'paradoxically' since banishment is imposed to inhibit the writer or the intellectual from having his words however, the contrary is seen to be happening in the condition of exile.
- ⁶ Nuruddin Farah is a Somali novelist whose works include *From a Crooked Rib* (1970), *A Naked Needle* (1976) and *Gifts* (1993). He deals with the theme of women's liberation, and has received international acclaim for his works but at the same time, he suffers from self-imposed exile for twenty-two years owing to the threat of arrest by the Somali government. The government finds his works politically objectionable.
- ⁷ In the conference of writers in exile held in Vienna in Dec 1987, he presented the paper "In Praise of Exile"
- ⁸ Please see Barbour D John. "Edward Said and the Space of Exile". *Literature and Theology* 21, no 3 (Sept 2007): 293-301. In this article he has discussed Tweed's concept in detail.
- ⁹ Auerbach writes '...it is quite possible that the book owes its existence to just this lack of a rich and specialized library. If it had been possible for me to acquaint myself with all the work that has been done on so many subjects, I might never have reached the point of writing' (Said 1983: cited 5).

- ¹⁰ Arnold, Mathew. *Culture and Anarchy*. Cambridge: Cambridge University Press, 1961.
- ¹¹ He has written a well known work on the relation of the Orient and the Occident, and the involvement of hegemony in maintaining the supremacy of the West over the East. The book is entitled *Orientalism*.
- ¹² He faces problem with his marriage, and this contributes to his traumatic condition at that time to a good extent.
- ¹³ *Ash-Wednesday* is written in 1930. The new series of poems that I have mentioned begins in 1925 onwards. Cooper writes that 'only those closest to Eliot were aware of the spiritual struggle through which he was passing in the late 1920s. For others, it would have been difficult to understand the significance of *Ash-Wednesday* in Eliot's evolution as an artist' (Cooper 2006: 80).
- ¹⁴ Syntagmatic and paradigmatic elements are introduced by Saussure to explain his theory of language. Signs in linear sequence are syntagmatic while signs in contrast with other signs are paradigmatic. The result of this binary pair of syntagmatic and paradigmatic relation is a network of mutually defining elements, in other words, a linguistic system.
- ¹⁵ The idea of worldliness has been explained by Said himself in his *Reflections on Exile and Other Literary and Cultural Essays* 'Worldliness' is a notion I have often found useful because of two meanings that inhere in it together, one, the idea of being in the secular world, as opposed to being 'otherworldly' and two, because of the suggestion conveyed by the French word *mondanite*. Worldliness as the quality of a practiced, slightly jaded savor faire, worldly wise and street smart' (Said 2001:301).
- ¹⁶ A good example can be had from the movie *Castaway* (2000). The name itself is suggestive. In *Castaway*, Tom Hank who plays the lead role suffers a plane crash and is forced to live on an isolated island. He experiences an exilic life and struggles to maintain his social and cultural being by speaking to a lifeless basketball named Wilson. The traumatic and heart wrenching condition of isolation from one's culture, language and society is depicted in the movie.
- ¹⁷ Said discusses this concept in page 39 of the text *Representations of the Intellectual* in the essay entitled "Intellectual Exile: Expatriates and Marginal".
- ¹⁸ 'Amateur' comes from the French word *amateur* meaning 'love of something'. Said has been inspired by this meaning of the word while coining the term.
- ¹⁹ Dissolving of identity is perhaps easier when a person is in exile. 'Identity – who we are, where we come from, what we are – is difficult to maintain in exile' (Ashcroft 1999: cited 7).
- ²⁰ He writes in *Reflections on Exile* that 'exile is not, after all a matter of choice: you are born into it, or it happens to you (Said 2001:184).

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