Chapter 1 : Jewish history - Wikipedia

The present article will examine the ways in which émigré literati gave meaning to their exilic experience, focusing on the relation between literary events (works or meaningful deeds) and their interpretation from the vantage point of the émigré ideal models.

Definition[edit] A social construct or construction concerns the meaning, notion, or connotation placed on an object or event by a society, and adopted by the inhabitants of that society with respect to how they view or deal with the object or event. A major focus of social constructionism is to uncover the ways in which individuals and groups participate in the construction of their perceived social reality. It involves looking at the ways social phenomena are developed, institutionalized , known, and made into tradition by humans. Origins[edit] In terms of background, social constructionism is rooted in " symbolic interactionism " and "phenomenology. More than four decades later, a sizable number of theory and research pledged to the basic tenet that people "make their social and cultural worlds at the same time these worlds make them. Therefore, it represented one of the first attempts to appreciate the constructive nature of experience and the meaning persons give to their experience. Over the years, it has grown into a cluster of different approaches, [19] with no single SC position. This way of conceptualizing this relationship is a logical result of the circumstantial differences of their emergence. In subsequent analyses these differences between PCP and SC were framed around several points of tension, formulated as binary oppositions: On the other hand, the reframing contributes to PCP theory and points to new ways of addressing social construction in therapeutic conversations. Social constructivism has been studied by many educational psychologists, who are concerned with its implications for teaching and learning. For more on the psychological dimensions of social constructivism, see the work of Ernst von Glasersfeld and A. Communication studies[edit] A bibliographic review of social constructionism as used within communication studies was published in It features a good overview of resources from that disciplinary perspective. There are opposing philosophical positions concerning the feasibility of co-creating a common, shared, social reality, called weak and strong. Searle does not elucidate the terms strong and weak in his book The Construction of Social Reality, [33] but he clearly uses them in his Chinese room argument, where he debates the feasibility of creating a computing machine with a sharable understanding of reality, and he adds "We are precisely such machines. But this computer is a society of creative thinkers, or people albeit posthuman transhuman persons , having debates in order to generate information, in the never-ending attempt to attain omniscience of this physics—its evolutionary forms, its computational abilities, and the methods of its epistemology—having an eternity to do so. Strong social constructivism says "none are able to communicate either a full reality or an accurate ontology, therefore my position must impose, by a sort of divine right , my observer-relative epistemology", whereas weak social constructivism says "none are able to know a full reality, therefore we must cooperate, informing and conveying an objective ontology as best we can. Brute facts are all facts that are not institutional facts e. The skeptic portrays the weak aspect of social constructivism, and wants to spend effort debating the institutional realities. Harvard psychologist Steven Pinker [35] writes that "some categories really are social constructions: Examples include money, tenure , citizenship , decorations for bravery, and the presidency of the United States. The existence of language is itself constitutive of the social fact 37 , which natural or brute facts do not require. Natural or "brute" facts exist independently of language; thus a "mountain" is a mountain in every language and in no language; it simply is what it is. X counts as Y in C. Furthermore, because the physical features brute facts specified by the X term are insufficient by themselves to guarantee the fulfillment of the assigned function specified by the Y term, the new status and its attendant functions have to be the sort of things that can be constituted by collective agreement or acceptance. Therefore, there is doubt that society or a computer can be completely programmed by language and images, because there is a programmable, emotive effect of images that derives from the language of judgment towards images. Finally, against the strong theory and for the weak theory, Searle insists, "it could not be the case, as some have maintained, that all facts are institutional [i. To suppose that all facts are institutional [i. In order that some facts are

institutional, there must be other facts that are brute [i. This is the consequence of the logical structure of institutional facts. John Searle [] argues vehemently and in my opinion cogently against universal constructionism. Linguistic idealism is the doctrine that only what is talked about exists, nothing has reality until it is spoken of, or written about. His book is titled the Construction of Social Reality, and as I explained elsewhere [Hacking,], that is not a social construction book at all. Hacking observes that his simplistic dismissal of the concept actually revealed to many readers the outrageous implications of the theorists: Is child abuse a real evil, or a social construct, asked Hacking? His dismissive attitude, "gave some readers a way to see that there need be no clash between construction and reality," [39]: The disagreement lies in whether this category should be called "socially constructed. To understand how weak social constructionism can conclude that metaphysics a human affair is not the entire "reality," see the arguments against the study of metaphysics. This inability to accurately share the full reality, even given time for a rational conversation, is similarly proclaimed by weak artificial intelligence. History and development[edit] Berger and Luckmann[edit] Constructionism became prominent in the U. Berger and Luckmann argue that all knowledge, including the most basic, taken-for-granted common sense knowledge of everyday reality, is derived from and maintained by social interactions. When people interact, they do so with the understanding that their respective perceptions of reality are related, and as they act upon this understanding their common knowledge of reality becomes reinforced. Since this common sense knowledge is negotiated by people, human typifications , significations and institutions come to be presented as part of an objective reality, particularly for future generations who were not involved in the original process of negotiation. For example, as parents negotiate rules for their children to follow, those rules confront the children as externally produced "givens" that they cannot change. Narrative turn[edit] During the s and s, social constructionist theory underwent a transformation as constructionist sociologists engaged with the work of Michel Foucault and others as a narrative turn in the social sciences was worked out in practice. This particularly affected the emergent sociology of science and the growing field of science and technology studies. In particular, Karin Knorr-Cetina , Bruno Latour , Barry Barnes , Steve Woolgar , and others used social constructionism to relate what science has typically characterized as objective facts to the processes of social construction, with the goal of showing that human subjectivity imposes itself on those facts we take to be objective, not solely the other way around. A Sociological History of Particle Physics. Davis , and philosophers including Paul Ernest have published social constructionist treatments of mathematics. Postmodernism[edit] Social constructionism can be seen as a source of the postmodern movement, and has been influential in the field of cultural studies. Some have gone so far as to attribute the rise of cultural studies the cultural turn to social constructionism. Within the social constructionist strand of postmodernism, the concept of socially constructed reality stresses the ongoing mass-building of worldviews by individuals in dialectical interaction with society at a time. The numerous realities so formed comprise, according to this view, the imagined worlds of human social existence and activity, gradually crystallized by habit into institutions propped up by language conventions, given ongoing legitimacy by mythology , religion and philosophy, maintained by therapies and socialization , and subjectively internalized by upbringing and education to become part of the identity of social citizens. In the book The Reality of Social Construction, the British sociologist Dave Elder-Vass places the development of social constructionism as one outcome of the legacy of postmodernism. He writes "Perhaps the most widespread and influential product of this process [coming to terms with the legacy of postmodernism] is social constructionism, which has been booming [within the domain of social theory] since the s. Consequently, critics have argued that it generally ignores biological influences on behaviour or culture, or suggests that they are unimportant to achieve an understanding of human behaviour. In , to illustrate what he believed to be the intellectual weaknesses of social constructionism and postmodernism, physics professor Alan Sokal submitted an article to the academic journal Social Text deliberately written to be incomprehensible but including phrases and jargon typical of the articles published by the journal. Philosopher Paul Boghossian has also written against social constructionism. He then states that social constructionists argue that we should refrain from making absolute judgements about what is true and instead state that something is true in the light of this or that theory. Countering this, he states: But it is hard to see how we

might coherently follow this advice. Given that the propositions which make up epistemic systems are just very general propositions about what absolutely justifies what, it makes no sense to insist that we abandon making absolute particular judgements about what justifies what while allowing us to accept absolute general judgements about what justifies what. But in effect this is what the epistemic relativist is recommending. He states that instead of believing that any world view is just as true as any other cultural relativism , we should believe that: If we were to encounter an actual, coherent, fundamental, genuine alternative to our epistemic system, C2, whose track record was impressive enough to make us doubt the correctness of our own system, C1, we would not be able to justify C1 over C2 even by our own lights. Following this point, Thibodeaux [52] argued that constructionism can both separate and combine a subject and their effective environment. To resolve this he argued that objective conditions should be used when analyzing how perspectives are motivated. Social constructionism has been criticized by psychologists such as University of Toronto Professor Jordan Peterson and evolutionary psychologists, including Steven Pinker in his book The Blank Slate.

It's a cultural construct that people drive on the right side of the road in America, but the left side of the road in Britain. It's a cultural construct that women wear skirts and men don't in America (but that men do wear skirts called "kilts" in Scotland).

August, The establishment of two separate republics in Korea. The north rejected this U. Heightened persecution of dissidents on both sides. Conflicts along the 38th parallel. A series of anticommunist dictatorships in South Korea. A single-party totalitarian dictatorship in North Korea. In exploring the materiality of Cold War culture in South Korea through a critical examination of exiled religious composers, this article highlights and builds on the works of South Korean musicologists associated with a post-Cold War project of reconsidering the musical life of Korea from through the anticommunist decades of the s, s, and s. Their works may be considered an intellectual project that, since the lates, advocated for critical reflections on hegemonic Cold War formations in South Korea, which were largely unrecognizable as such during the previous decades. Notably, identification with Western and Western-style music came to be one of the terms of cultural acceptability for the growing South Korean middle class in an urbanizing context. Some of these religious composers are discussed in the aforementioned works published in Seoul given their prominence in secular music scenes. Yet, to date, there have been no critical studies, either in Korean- or English-language scholarship, that situate these composers as a group with shared experiences, views, and politics in the context of midcentury Korea, in part because of the distance between religious and secular scholarship. This article therefore emphasizes the neocolonial nature of midcentury music production in South Korea without losing sight of the humanity of the composers whose poetic compositions were shaped by their lived experiences of Cold War tragedies. As I will show, Cold War music culture in South Korea was shaped by a confluence of midcentury international and intra-national politics, and exiled Christian composers were situated at the convergence of these midcentury concerns. In particular, they have shown that a specific set of cultural objectives was implemented to reinforce a pro-West, pro-U. The pronounced role of Korean Christiansâ€"and increasingly, exiled Christiansâ€"in this cultural reinvention is rarely recognized in these recent studies, yet their prominence is not surprising when we consider the trajectory of Syngman Rhee â€" , the first South Korean president who played an instrumental role in reshaping official cultures according to Cold War imperatives. Rhee had been a prominent member of the Independence Club, a turn-of-the-century anti-Japan, pro-U. Protestant missionaries helped found in Seoul; was a graduate of a missionary-established school in Seoul Pai Chai School, ; worked as an active translator for U. The kinds of music projects that were allowed to thrive under the joint leadership of Syngman Rhee and the U. Christian Koreans were able to capitalize upon this vulnerable cultural environment not only because Rhee and the U. Generally speaking, church music activities during the colonial period â€" were not limited to faith-oriented music such as hymns and choral singing but also involved advanced music lessons in keyboard performance, conducting, and music theory. As recent studies of colonial-period Korean Christianity show, the appeal of American Protestant missionizing sâ€"s for many Korean converts was in its role in transmitting components of Western culture, including music, English language education, Western medicine, and technology. They consulted missionaries for advice on this subject, and a few managed to obtain sponsorship from American Protestant groups for music studies in the U. Before the north-to-south exile began in earnest during the winter of , Christian musicians in Seoul were placed in charge of major music projects. It was founded in September of with the support of the U. In exchange, exiles were able to secure important positions in and outside the churches, alleviating their personal displacement. As Kang documents in his page monograph, such narratives shaped and inspired music, sermons, radio shows, plays, and commemorative Christian services for an ever-increasing canon of Christian martyrs in the North that was avowed and constructed by the exiles. Conversely, civil conflicts were interpreted as religious events. Indeed, chapters on exiled composers follow a general narrative structure that commences with a poignant account of their pre-exile experiences of victimization and ends with a celebratory description of their successful careers in various domains of sacred and secular music in South Korea. He shut

himself up in the depth of the mountain, and composed there This hiding had to end soon: His father ordered Kim to take refuge in an underground tunnel that he dug beneath the cowshed. Kim was nineteen at this time. Inside the tunnel, he spent every day composing Christmas cantatas and hymns. Kim was sure that he was going to die, but one of them saw that he was a composer. He still believes that it was God who protected and saved him. In other words, if read critically, the anthology unveils not only Korean Cold War history but also the emotional fabric of Cold War-period Protestantism in South Korea, which has informed the way many South Koreans have affectively understood their place in the world. But a brief look at the similarities between their post-exile career trajectoriesâ€"trajectories that are not shared with non-exile composers in the anthologyâ€"illustrates the dynamics of the convergences between these composers and the official culture. Such organizations included military bands, Christian choirs associated with the U. Although he was suffering from tuberculosis, he was recruited into the army. Thankfully, this unit was part of the U. Life after this service was a turning point: This initiated a teacher-student relationship. In his home country, he studied theology and came back to Pusan [after the war] as a missionary. Temporary or permanent migration to Los Angeles beginning around the s is another path shared by the exiled composers six out of the twelve. Ku Tu-hoe and Kim Tu-wan studied music and theology in Christian seminaries in schools in the Los Angeles area, such as Linda Vista Seminary, Yuin University, and Bethesda University, all of which have been popular destinations for Protestant students of Korean nationality. This common path demonstrates the specific U. West Coast had intrigued the Korean Protestant imagination as American missionaries sponsored the immigrations of Koreans to this area in the broader context of the rising U. In particular, the exiled community of anti-Japanese Korean Christians in Los Angeles and San Francisco sâ€"s had a somewhat legendary reputation among colonial-period Christians, who had close contacts with American missionaries. The Cold War relationship of dependence between the U. West Coast and the U. The volume of U. Indeed, this was the key quality that distinguished them from the non-exiled Christian composers. Music Styles and Narrations of Nation There was no middle in Korea, thanks to the Japanese, and there would not be until the s. Christian exiled composers were welcomed by pro-U. When official sources are read against the grain of elite narratives and when new bodies of historical sources are consulted, marginalized musicians begin to come into view. In what follows, I discuss music practices that were masked and others that became normative. This discussion will show that the economy of replacement aimed at controlling the musical representation of the South Korean nation and the official discourse concerning the relationship between the nation and musical style. By writing cultural manifestoes and hybrid compositions, they demanded that Koreans take ownership of their music, reflect on the musical legacies of colonialism, and plan for balanced ways of importing foreign music see introduction. Short, celebratory songs based on Korean folk music and Western-style military anthems, national liberation anthems were taught and sung in mass rallies in the South: Similarly, the anticolonial ethos of the rallies worried the U. One notable difference involved colonial-period loyalty between Seoul-based composers and exiled composers from the North: This is in fact a process with a long history: As Man-young Hahn summarizes: Only a few continued to devote themselves to singing and teaching. During the colonial period, this art song genre served as an important pedagogic medium through which the first-generation Korean Christian students of Western music practiced the art of setting a melody to harmonic progressions, informed by the Lied as well as North American Protestant hymns. Many kagok songs romanticized the South Korean nation by remembering North Korea as a lost but beautiful land in the context of the massive southward migration, the Korean War, and the ensuing national division. In turn, their kagok inspired hundreds of new kagok pieces throughout the s and s that articulated a vague but profound feeling of longing or sang of specific landscapes in the North. The titles of some of the most popular Cold War-era kagok illustrate this orientation: Yet this exilic song uses a very different expressive framework to create a sense of emotional urgency. Second, midcentury Protestant vocal music reached a much larger audience than kagok. While kagok had associations with the elite concert-going audience, Protestant vocal music was staged for a rapidly increasing number of Koreans of all social classes who filled the pews of churches in the aftermath of the Korean War. Indeed, the number of South Koreans who would have seen and listened to the performances of these vocal compositions may be quite significant: It is a sophistry to try to convert a tradition that is so

fundamentally different [from Christianity]. It is like trying to make Christianity absurd. It is a very dangerous idea to consider materials for evil spirits [chapsin] for church music. Since then, he has combined the Western tonal style with church modes. The piece starts in a hushed D minor setting in order to narrate the despondent beginning of a pilgrimage. A sense of dejection is conveyed by the juxtaposition of the bare bass and alto melodies with subdued choral responses and the harrowing endings of the two-measure phrases. During each rehearsal of this piece, the choristers especially basses and tenors practiced with an unusual rigor to learn their parts and to understand how their respective parts related to the rest of the choir. It seemed that the level of challenge entailed in the piece is what kept them engaged: These moments of musical revelation seemed to reinforce the inner experience of suffering elicited by the piece. The choristers carried such compelling experiences into the Sunday services: Kim argues that to critically analyze this literature is to be sensitive to its conditions of possibility rather than opting for interpretations that resist simple narratives of transcendence or opposition, which would reproduce the very Manichean analytics enabled by the Cold War. Still widely sung across Christian churches in South Korea and the Korean diaspora, it also allows us to reflect on the protracted nature of the Cold War poetics. A public exhibition commemorating the Korean War in Kwanghwamun, Seoul. Photograph taken in June It is with this view of the fraught nature of Cold War cultural production in South Korea that I return to the discussion of South Korean musical cosmopolitanism and consider its meanings for notions of postcoloniality. As I have suggested throughout this article, it is important to consider that what has been widely celebrated as musical cosmopolitanism in South Korea also implicated a foreclosure of conversations about postcolonial music culture and cultural legacies of colonialism in the name of the Cold War, especially the project of integrating South Korea with the Cold War West. This perspective, in my view, would transform our perspective on music cultures in post colonial centers and peripheriesâ€"from past events recorded in the archives to social formations that continue to reconstitute our emotions, memories, and knowledge.

Chapter 3 : Post exilic period | Revolvy

QUEERING EXILIC EXPERIENCE. We draw from continental cultural theory to analyze how the system and its users form arrangements of agency, which in turn lead to particular configurations of.

Why do you always come here to crack up, Shannon? Although he does not mention it in the essay, Williams was also fleeing the end of his relationship with Kip Kiernan and was heartbroken when he set out for Mexico. Still, he was able to register the greater troubles around him. In his retrospective view, Williams seems aware that he was witness to a transitional moment in a world that was being quickly reconfigured. Escapist travel assumes a different cast when set against the global backdrop of World War II and the widespread political and psychic displacement brought about by the war. He admits his insecurity and embarrassment when describing the preliminary interview, which took place in the lobby of a rather seedy midtown Manhattan hotel: Traces of the brazen young woman, however, may be found in the assorted female travelers in The Night of the Iguana, who will behave even more extravagantly in their liaisons. The Unknown Tennessee Williams convey the grief and confusion he suffered after separating from Kiernan. In the mornings he would charge his nerves with strong black coffee, go to his portable typewriter set on a card table on a veranda, and work until he was exhausted. Then he would run down the hill to the beach for his swim. After his morning routine, he would seek companionship, and in this sense the summer of seems to have been charmed for Williams. With melodramatic flair, he explains: When you stop worrying what people think of you, you suddenly find yourself thinking of them, not yourself, and then. World War II was reconfiguring travel in a way that ruptured certain impulses behind it. It was an equinoctial season, and every night or so there would be a spectacular storm. I have never heard such thunder or seen such lightning except in melodramatic performances of Shakespeare. All of the inarticulate but passionate fury of the physical universe would sometimes be hurled at the hilltop and the veranda, and we were thrilled by it, it would completely eclipse our melancholy. Williams had been living at the hotel on credit and growing more and more anxious as he visited the bank daily, waiting for a check that never arrived. He did not realize that he had failed properly to inform his agent, Audrey Wood, of a change in address, and he assumed that the Theatre Guild had lost all interest in him. We were both approaching the age of thirty, and he declared that we were not meant by implacable nature to go past that milestone, that it was the dead end for us. Our gloom was not relieved by the presence of a party of German Nazis who were ecstatic over the early successes of the Luftwaffe over R. When they were not gamboling euphorically on the beach, they were listening to the radio reports on the battle for Britain and their imminent conquest of it, and the entire democratic world. As it turns out, the protagonists in both versions of the play will express feelings of anachronism, sensing in the face of WWII that their type of traveler is on the verge of becoming extinct. The guise of the exilic tourist is an appealing one for alienated artists, eager to dramatize—and find meaning in—their own wanderings. Williams may have exploited his own exile for its dramatic potential, and yet he was also genuine in his desire to glean redemption through travel. Although Williams describes his construction as allegorical, the setting veranda and hammock, sky and beach persists as an ideal space for a particular kind of traveler—one who desires not only escape from a fractured modern experience but also connection with others in a similar state, as he seeks respite and affirmation. Drifting to Acapulco, she takes lodging at the Costa Verde Hotel. Indeed, Miss Jelkes, apparently ignorant of the fact that they are lovers, is naively curious about the eroticized intimacy between them. In her loneliness, she intrudes upon them, insisting on sharing their company and artistic inclinations. It is interesting that Williams must stage an encounter with this woman and travel across the tantalizing homoerotic narrative landscape that she disrupts in order to arrive at the full-length play. Rather than abandon his bothersome creation for she is very bothersome to the male characters he instead chooses to transform her. As Edith Jelkes takes shape in the story, however, it is impossible not to recognize the traits—the painful sensitivity, the nervous condition, the desire for connection, the loneliness—that she shares with Williams himself. It is not surprising, then, to find the author and narrator mocking her prudish ways and criticizing her for her trespasses, while simultaneously empathizing with her. More precisely, she highlights the intrusion of the

woman traveler into a previously masculine travel arena. Both short story and play, moreover, depict a form of travel that is riddled with modernist themes such as exile, alienation, primitivism, and sexual experimentation. The younger man, Mike, is recently divorced and prone to tantrums directed against his older companion. She has finally come upon a scene into which she cannot fit. Williams goes into great detail to establish the kind of traveler that Miss Jelkes is and to describe her predicament. She has perfected her social skills through travel: She is especially drawn to the older writer. While this behavior is twisted, it also has a positive side effect: Thus the iguana serves as a catalyst and excuse for Miss Jelkes as she advances in her territorial siege. She is tantalizingly close to satisfying her curiosity: Mike storms off, and she is left face to face with the older writer, finally able to share time alone with him. It is a remarkable moment, for after very little small talk, Williams permits Miss Jelkes to engage in a surprisingly candid conversation. Is he theâ€"right person for you? Outside, the storm has ceased its fury: The story also highlights the transformative potential of travel. But the two male travelers cannot stay at the Costa Verde Hotel forever; their liminal idyll has been disrupted by the arrival of Miss Jelkes as much as by the historical circumstances closing in on them. This poem, finally complete, closes both versions of the play. Its words comfort Hannah and Shannon, expressing the momentary respite, meaning, and grace that the key characters achieve together. Although travel for pleasure came nearly to a halt during the Second World War, when the war was over, tourism experienced its typical resurgence. Prosperity and optimism bloomed; the mobile middle class was bigger than ever. More important, there was a revolutionary infrastructure set out across the globe: Sparks fly as Shannon attempts to disentangle himself from these complications. The tables are turned, and we encounter a very different battle of the sexes. Hannah is a noble and far more enlightened figure than the original Miss Jelkes. There are globetrotting adventurers who make their way by their talents and wits Shannon, Hannah, and Nonno ; a young Western schoolgirl on the loose in the tropics Charlotte ; a lusty, bohemian, expatriate innkeeper Maxine who keeps two young local men as house servants and lovers; and mass tourists the group of fussy women travelers, teachers from a female college in Texas. He is not the typical minister or the typical tour guide: This nature is, in part, what defines Shannon as a traveler rather than a tourist. Yet selfishness mingles with selflessness. As Hannah Jelkes observes of Miss Fellowes and her ilk: They want to be home away from home, but you. You did conduct the tour as if it was just for you. Intellectuals of the time lamented the demise of the true traveler. He expects interesting things to happen to him. The guided tour guarantees excitement without risk. Normally, the tourist is isolated from the landscape he traverses. Indeed, in the end, the battle between traveler and tourist allows Williams to speak to a greater issue: Of particular note is a very angry Miss Fellowes, who has been competing with Shannon for the attentions of Charlotte, the youngest and most desirable member of the group. Penniless Hannah Jelkes, a spinster and sketch artist from Nantucket, arrives with her elderly grandfather, Nonno, and convinces Maxine, owner of the hotel, to let them stay for a night as well. Anything, everything, that we take to give them the slip, and so to keep on going. The protagonists are like Williams himself in â€"vulnerable expatriates who are self-conscious about their role in a changing world. This understanding bonds the travelers, even as their panic heightens when the touristsâ€"their source of incomeâ€"leave. These travelers continue to search for sources of authenticity and meaning to repair the fragmentation they suffer in a rapidly changing world. Works Cited Bak, John S. From Imperial Rome to the Present. Stein and Day, American and British Writers in Mexico, â€" U of Texas P, Postmodern Discourses of Displacement. The Unknown Tennessee Williams. The Liberal Mind in a Conservative Age: American Intellectuals in the s and s. The Night of the Iguana. Tennessee Williams Annual Review 4 Reprinted in New Selected Essays: Holt, Rinehart and Winston,

Chapter 4 : Exilic Suffering: Music, Nation, and Protestantism in Cold War South Korea

This exilic cultural work involved not just reconciling anticommunist nationalism with Western music idioms but also a related project of discouraging alternative conceptions of national (and nationally important) music.

This configuration is formed out of past and present images from their everyday cultural practices and lives, and links the palimpsest of Palestinian cultural identity to that of diasporic history. Importantly, the histories of de colonization, liberation movements and diasporas around the world have long destabilized essentialist notions of homogenous identity. Nonetheless, observing the contemporary history of world politics, we still witness the stubborn persistence of different cultural-political expressions of the unity at the heart of identity. The Invisibility of Home in Palestinian Exile and its multi-linguistics. Such a migratory frame of reference compels us to take into consideration both voluntary and involuntary intercultural processes of im mobility, particularly when accounting for the construction of cultural identities and the ways in which they are perceived, activated and articulated. Such an active com- mitment is not only directed at the establishment of statehood, but to the more significant cause of ending injustice and liberating Palestinians into an identity that is capable of assuming its position, like all other identities and without exception, within contemporary history. The object of analysis is a Palestinian cinematic narrative, the film: Rather, I am referring to a cin- ema that is to a large extent preoccupied with the question of Palestine. First, I examine this film as a mirror of self and other through which narratives of the lost homeland as well as its history of sub- ordination are constructed against the backdrop of exile. Second, I elaborate on these narratives in the film in terms of their mode of storytelling and focalization with special attention to their aesthetic affects â€" the ways they activate narratives of Palestinian cul- tural identity in relation to the concepts of home and exile. Exile as a Deadly Other In contemporary culture, the relationship between cinema and exile is perhaps more complex than ever before. This is possible primarily because cinematic nar- ratives, through their various devices, are capable of substantiating that behind the historical and statistical data of war and displacement, there are human beings and per- sonal stories. In other words, cinematic narratives are capable of pointing out that the exilic experience is no longer something that just happens to someone else, in some dis- tant place, but that it is a constitutive, albeit brutal, cultural phenomenon of our reality. The film unravels this question by means of the stories of the three main characters â€" Abu Qais, Assad and Marwan â€" who represent different gener- ations of Palestinians attempting to escape the poverty of the refugee camps to find employment in Kuwait. The discussion of genres and the categorical distinction between them is a prominent discussion, not only in cinematic theory, but also in other domains; the most popular among them literary theory. My analysis of this film departs from a narratological, rather than generic point of view. Conceptualizing the multiplicity of modes of telling this film deploys is significant in that it allows us to understand Palestinian exile as a compelling experience signifying place disorder and fragmented living. In this experi- ence, the exiled subject is caught between a much desired home and a denied accessi- bility to it. Such a conceptualization also helps us to theorize a particular narrativity through which the stories of exile can be read. This exilic narrativity, I contend, represents a specific instance of migratory aesthetics and it is noticeable in the fragmented sequence of storytelling of most narratives of exile. This shift, from representing into theorizing, enables us to understand exilic narrativity within a mode of reading that systematically accounts for its drifting in terms of memory and its temporality against linear time. At the heart of this reading lies the transition from colonial other to self as other, which becomes possible in exile. Thus, the film represents the tormented realm of a Palestinian diasporic consciousness that has been living amid the plight of exile for more than half a century. The epic theme, and the cataclysmic ambiance extremely condensed into this film of minutes, makes it a distinctive Palestinian exilic narrative. Moreover, it is one told through multiple voices and perspectives. Such multiplicity of telling not only allows the three stories told within the film to transmit historical details and personal memories, but also to revive Palestinian cultural memory both by conveying the ordeal of loss and exile and by offering empathy to the exiled Palestinians. As such, the melodramatic aspects of the stories within the film give voice to the voiceless exiled Palestinians both individually and collectively. Individually,

because these aspects construct a plausible space wherein each one of these exiled characters could exist live and die as individuals. And collectively, by means of the thematic nexus of the stories and their storytellers as particular narratives of Palestinian exile told by exiled Palestinian subjects. While on the lower part of the screen we see what looks like human skeletal remains of someone who obvi- ously died in this desert, on the upper side of the screen, the camera zooms in on a figure that is coming from a distance. As the camera moves to receive him, the image of the skeletal remains slowly disappears and is replaced by the image of a seemingly exhausted man with a white scarf covering his head and carrying a small sack on his shoulder. And my father once said: A man without a homeland Will have no grave in the earth And he forbade me to leave [travel]. It is also a sign that carries with it a temporal sig- nification related to the linguistic dynamic of the sentence itself; that is its relation- ship with the sentence that precedes it and that which follows. What precedes this sentence, however, is absent and invisible. From a narratological point of view, the invisibility of what precedes the opening sentence is a significant element that reflects on the larger story, and even on the film itself. Such invisibility turns into a demarcation which situates the film as a narrative beginning at a specific temporal point that does not coincide with the beginning of the whole story. Yet, in another sense, by doing so the film also complicates any straightforward relationship between place and time. The Invisibility of Home in Palestinian Exile a specific place, yet such a construction does not entirely compose the temporality of the narrative of this place. Instead, the film radically questions the meaning of this vision. That is, the film questions what is envisioned exile discursively both in terms of how successful the travelling of the characters is, and how endurable the environment of exile. In order to answer these questions, the film itself is compelled to take on the journey. It has to accompany the characters in their journey, and even become a traveller pre- cisely like them. This is the mirroring of self and other I mentioned before. The moment Abu Qais enters this oasis, he takes the white scarf off his head, and throws himself into the shade of a tree with his face on the ground. The shade of the tree, however, does not relieve Abu Qais from his trip, rather it opens another gate through which he as well as the film continue travelling; this time backward into the past. While Abu Qais is facing the ground, he hears the sound of his heart beat. Immediately after, Abu Qais begins to recollect a similar scene from the past in which he is lying down in the shade of the trees of his field in the homeland, and chatting to his friend. When Abu Qais asks his friend about the sound, his friend answers: You can hear it when you lay your chest close to the ground. But yesterday it did not rain. It could not have rained. Have you forgotten where you are? Such materialization primarily emerges through the articulation of the romanticized figure of the homeland by means of the senses hearing, smell and touch. Moreover, it is precisely through these senses that Abu Qais is brought back from his recollections into the present. The voice that tells this is also split. At the end of the monologue Abu Qais changes from first-person to second-person discourse. By Way of Travel: When one of the men asks Ustaz Salim if he is going to lead them in the prayers on Friday, Ustaz Salim immediately answers: I cannot lead the prayers. I am a good shot, for example. When they attack you, wake me. I, who knows how to shoot. I can be of some use to you then. The Invisibility of Home in Palestinian Exile In the following scene, the military attack on the village begins, and thus confirms this prolepsis. We see Ustaz Salim defending the village â€" together with another man of the village who later appears in the film as Abu Al Khaizaran; the driver who smuggles the three main characters in the film through the desert. Without seeing his face, we hear Abu Qais saying: God rest your soul, Ustaz Salim. And may he bestow upon you his mercy. God must have loved you â€" may his mercy be upon you. You stayed over there, Ustaz Salim. Is there any divine bounty more glorious? Conveying its memory in and through archives, the film seems to emphasize a particular conception of memory; one whose functionality is foregrounded in terms of archives as witness. Within such a conception, memory functions in different ways; both as a resort and as a harvest consequence in the interminable phases of flux. Memory, in this sense, appears as no more stationary in the limited space of filmic archives than it is in the labyrinths of our brains. This is consistent with psychological theories of memory. In his book, Searching for Memory: The Brain, the Mind and the Past, Daniel Schacter argues that within the human brain, memory can function at different levels and that multiple interactive processes are required in order to experience memory. It is precisely through such a cognitive-functional con- ception of memory as archival witnessing that the psychoanalytic

notions of the un trustworthiness and un reliability of memory open up the possibility to see mem- ory as a useful and continuously accessible process of disruption, rather than as an already distorting faculty. Thus, rather than being a faculty which misappropriates misrepresents the past, memory represented in and through archives becomes a cultural â€" historical process that regu- larly interrupts and at the same time is interrupted in order to compose the tempor- ality of the present exile. This shift between inside and outside the narrative introduces yet another splitting of causality. The Invisibility of Home in Palestinian Exile latency. Travelling between past and present and between fictional and archival images, the film not only processes memory in terms of its contexts, but also transmits the narrative of Palestinian exile in terms of its origins al-nakba. By Way of Telling In the film, the idea that exile is a place wherein subjectivity is split does not appear only in terms of the characters material travelling into exile where we see them aimlessly wandering in the desert, but also in terms of the shifting from individual into collective voices. In order to do so, the film is compelled to travel back from its own realm of memory historical archives into the memory of its speaking subject. Later in the film, we see Abu Qais wandering between the olive and the cactus trees of the homeland where he further elaborates on the death of Ustaz Salim: You stayed over there. And thereby, you saved yourself all that misery, and have spared your white hair that shame. If you had lived, Ustaz Salim, and if you were drowned in poverty, as I am, would you have done what I did? At the same time, Abu Qais questions whether the impoverished lives of Palestinian refugees, their poverty and their dispersion would have forced Ustaz Salim to act similarly to what Abu Qais is doing now, leaving the homeland. Through this question, Abu Qais questions his own decision. The moment he asks this question, we see him walking in the blazing sun of the desert where his mind drifts forward and backward once again as he begins narrating, in detail, the misery and the humiliation Palestinians experience since they lost their homeland. What are you waiting for? Are you still unaware that you lost your trees, your house, your youth and your whole country? What did you expect? Talks â€¦ Talks arguing nonsense. They have sold you and bought you again â€¦ you have the Zionists before you and the traitors behind. You are in between [the hammer and the nail]. They want you to remain a beggar with a drooping head.

study tours, performing arts and other cultural tours, travel to festivals and other cultural events, visit to sites and monuments travel to study nature, folklore or art or pilgrimages (Tighe, ; World Tourism Organization,).

This article uncritically uses texts from within a religion or faith system without referring to secondary sources that critically analyze them. Please help improve this article by adding references to reliable secondary sources , with multiple points of view. It begins among those people who occupied the area lying between the river Nile and Mesopotamia. Surrounded by ancient seats of culture in Egypt and Babylonia , by the deserts of Arabia , and by the highlands of Asia Minor , the land of Canaan roughly corresponding to modern Israel, the Palestinian Territories, Jordan and Lebanon was a meeting place of civilizations. According to the Hebrew Bible , Jews descend from the ancient people of Israel who settled in the land of Canaan between the eastern coast of the Mediterranean Sea and the Jordan River. Hecht Museum The Book of Genesis, chapters 25â€"50, tells the story of Jacob and his twelve sons, who left Canaan during a severe famine and settled in Goshen of northern Egypt. The Egyptian Pharaonic government allegedly enslaved their descendants, although there is no independent evidence of this having occurred. According to the Bible, the Hebrews miraculously emigrated out of Egypt an event known as the Exodus , and returned to their ancestral homeland in Canaan. According to the Bible, after their emancipation from Egyptian slavery, the people of Israel wandered around and lived in the Sinai desert for a span of forty years before conquering Canaan in BCE under the command of Joshua. After entering Canaan, portions of the land were given to each of the twelve tribes of Israel. However, archaeology reveals a different story of the origins of the Jewish people: The archaeological evidence of the largely indigenous origins of Israel in Canaan, not Egypt, is "overwhelming" and leaves "no room for an Exodus from Egypt or a year pilgrimage through the Sinai wilderness". Almost the sole marker distinguishing the "Israelite" villages from Canaanite sites is an absence of pig bones, although whether this can be taken as an ethnic marker or is due to other factors remains a matter of dispute. During the reign of David, the already existing city of Jerusalem became the national and spiritual capital of the United Kingdom of Israel and Judah. Upon his death, a civil war erupted between the ten northern Israelite tribes, and the tribes of Judah Simeon was absorbed into Judah and Benjamin in the south. The nation split into the Kingdom of Israel in the north, and the Kingdom of Judah in the south. No commonly accepted historical record accounts for the ultimate fate of the ten northern tribes, sometimes referred to as the Ten Lost Tribes of Israel , although speculation abounds. The elite of the kingdom and many of their people were exiled to Babylon, where the religion developed outside their traditional temple. Others fled to Egypt. After the fall of Jerusalem, Babylonia modern day Iraq , would become the focus of Judaism for more than a thousand years. The two most famous academies were the Pumbedita Academy and the Sura Academy. Major yeshivot were also located at Nehardea and Mahuza. After a few generations and with the conquest of Babylonia in BC by the Persian Empire , some adherents led by prophets Ezra and Nehemiah , returned to their homeland and traditional practices. Other Judeans [13] did not permanently return and remained in exile and developed somewhat independently outside of the Land of Israel, especially following the Muslim conquests of the Middle East in the 7th century CE. After the death of the last Jewish prophet and while still under Persian rule, the leadership of the Jewish people passed into the hands of five successive generations of zugot "pairs of" leaders. They flourished first under the Persians and then under the Greeks. As a result, the Pharisees and Sadducees were formed. Greek culture was spread eastwards by the Alexandrian conquests. The Levant was not immune to this cultural spread. During this time, currents of Judaism were influenced by Hellenistic philosophy developed from the 3rd century BCE, notably the Jewish diaspora in Alexandria , culminating in the compilation of the Septuagint. An important advocate of the symbiosis of Jewish theology and Hellenistic thought is Philo. Hasmonean dynasty A deterioration of relations between hellenized Jews and orthodox Jews led the Seleucid king Antiochus IV Epiphanes to impose decrees banning certain Jewish religious rites and traditions. Consequently, the orthodox Jews revolted under the leadership of the Hasmonean family also known as the Maccabees. The people, who did not want to be governed by a king but by theocratic clergy,

made appeals in this spirit to the Roman authorities. A Roman campaign of conquest and annexation, led by Pompey , soon followed. Roman expansion was going on in other areas as well, and would continue for more than a hundred and fifty years. Some of his offspring held various positions after him, known as the Herodian dynasty. The empire was often callous and brutal in its treatment of its Jewish subjects, see Anti-Judaism in the pre-Christian Roman Empire. The revolt was defeated by the future Roman emperors Vespasian and Titus. In the Siege of Jerusalem in 70 CE, the Romans destroyed the Temple in Jerusalem and, according to some accounts, plundered artifacts from the temple, such as the Menorah. Jerusalem was renamed Aelia Capitolina and Judea was renamed Syria Palestina , to spite the Jews by naming it after their ancient enemies, the Philistines. Jewish diaspora The Jewish diaspora began with the Assyrian conquest and continued on a much larger scale with the Babylonian conquest, in which the Tribe of Judah was exiled to Babylonia along with the dethroned King of Judah, Jehoiachin , in the 6th century BCE, and was taken into captivity in BCE. These Hellenised Jews were affected by the diaspora only in its spiritual sense, absorbing the feeling of loss and homelessness that became a cornerstone of the Jewish creed, much supported by persecutions in various parts of the world. The policy encouraging proselytism and conversion to Judaism, which spread the Jewish religion throughout the Hellenistic civilization , seems to have subsided with the wars against the Romans. Of critical importance to the reshaping of Jewish tradition from the Temple-based religion to the rabbinic traditions of the Diaspora, was the development of the interpretations of the Torah found in the Mishnah and Talmud. Late Roman period in the Land of Israel[edit] The relations of the Jews with the Roman Empire in the region continued to be complicated. In â€" CE, the Jews of Galilee launched yet another revolt , provoking heavy retribution. In , however, the relations with the Roman rulers improved, upon the rise of Emperor Julian , the last of the Constantinian dynasty, who unlike his predecessors defied Christianity. In , not long before Julian left Antioch to launch his campaign against Sasanian Persia, in keeping with his effort to foster religions other than Christianity, he ordered the Jewish Temple rebuilt. Sabotage is a possibility, as is an accidental fire. Divine intervention was the common view among Christian historians of the time. Especially violent were the third and the fourth revolts, which resulted in almost the entire annihilation of the Samaritan community. It is likely that the Samaritan Revolt of was joined by the Jewish community, which had also suffered a brutal suppression of Israelite religion. In the belief of restoration to come, in the early 7th century the Jews made an alliance with the Persians , who invaded Palaestina Prima in , fought at their side, overwhelmed the Byzantine garrison in Jerusalem, and were given Jerusalem to be governed as an autonomy. With the consequent withdrawal of Persian forces, Jews surrendered to Byzantines in or CE, but were massacred by Christian radicals in CE, with the survivors fleeing to Egypt.

Chapter 6 : Babylonian Exile and Beyond

I will particularly focus on the nomadic experience and the aesthetic construct of the wanderer in these autobiographical and fictional writings as a basis for decipher - ing a new relationship between the Chinese intellectual and the state in the s.

This study provides insights into the development of exilic poetry in Anglophone West Africa to show that exilic literature is not an accidental product; it grows out of the sordid social, political and economic realities in the sub-region. The contemporary development in exilic literary discourse in Anglophone West Africa indicates a radical shift in vision which is informed by the need to use this literature as a writing-back strategy. We have also discovered in this study that exilic literature in Anglophone West Africa has grown from the simple narration of personal feelings to become a radical ideology for re-ordering of human relations. Moreover, this study shows that there is a wide range of forms emerging from exilic literary experience in Anglophone West Africa in the explication of personal feelings, nostalgia, alienation, political and socio-cultural disruptions. A pervading motif in recent Anglophone West African poetry is the narration of the pains and gains of exile; this marks a shift in the thematic focus from the poetry of dehumanization at home to the poetry of humiliation abroad, and by extension, the subtle stigmatization of African leaders for their irresponsible governance. Exile involves the physical displacement of a people from their homeland, either forced or voluntary. It is also concerned with the cultural and psychological disorientation of an individual as a result of estrangement and alienation. This estrangement, more than anything is felt at the domain of language when a migrant becomes inaudible as a result of language differences. Exile also has the capacity of providing security for people who are no longer safe in their homeland; this has influenced artistic creativity as writers in exile find it propitious to express their condemnation of the activities of the rulers in the homeland without fear of censorship or incarceration. Syl Cheney- Coker has explained that writers go to exile under compulsion in order to help in the reconstruction of their society. The biblical account of the exit of Adam and Eve from the Garden of Eden is tantamount to a movement away from home to exile with all it connotes. The loss of Eden becomes a leitmotif for the understanding of the situation inherent in exile as the Man Adam became an outcast, a wanderer and a drifter. He is an infinite migration, a migration within himself, from clay to god, he is a migrant within his own soul. Quoted in Said Literary production in Anglophone West Africa is informed by diverse experiences that result from the socio-cultural, political and economic realities of the sub-continent. Emanating from these phenomenal concerns is the diagnosis of the challenges that the continent has had to contend with in asserting its place and importance in the world. Modern Anglophone West African poetry simply refers to the recent literary poetic production written in the language of the former colonial master, specifically, Britain, in West Africa. Several factors could be attributed to the growth of this poetic tradition: Another outstanding factor is the postcolonial inclinations of these writers who are able to see the problems engendered by colonialism in the domains of politics and cultural relations. In terms of movements, Anglophone West African poetry responds to the panoply of activities within the sub-region. Therefore, the poetry which began as a cultural material had developed in recent years to create a passion for the expression of societal foibles, and perhaps the outflow of personal emotions. Tayo Olafioye in Politics in African Literature locates the sensibilities of these poets within their ability to use traditional symbols and invention of new dictions that confer cultural authority on this poetry Within Anglophone West Africa, a great deal of poetic creativity was witnessed starting from the mid-twentieth century. Through the narration of private experiences, these poets are able to examine the social and political dislocations in their societies. For instance, Wole Soyinka, John Pepper Clark and Christopher Okigbo bear eloquent testimonies to the disruptive effects of the memorable Nigerian civil war in their poetry. In Ghana, Kofi Awoonor, Atukwei Okai and Kofi Anyidoho also use the resources of poetry to inform the world of the existence of a vibrant oral culture in Ghana especially through poetry performance. The same tendency of using poetry to project the communal values in the society is a general preoccupation of poets from other Anglophone West African countries such as Gambia, Sierra Leone and Liberia during this period. Anglophone West African poetry, in

terms of its characteristic temperament and commitment, has been summed up by Thomas Knipp in the following words: Africa is depicted in pastoral images of nature and nurture, symbolized often as a woman in tropes that are both maternal and erotic. The traditional past, figured by dance, drums, masks, and other artifacts, is both sustaining and creative. The Europeans who violate it are presented as birds of prey or other predators. The psychological myth often determines the character of the persona and its relation to historic Africa. Independence in all African countries came with social dislocations and disillusion- ment; this political disjunction necessitated a change in poetic tradition, attention is thus shifted to the perennial socio-political and economic problems emanating from self-rule. The postcolonial era in Africa is indeed a time of economic recess as African leaders continue to plunder the resources of their respective countries to the chagrin of the masses. This has exacerbated the existential problems confronting the average person. A means of subverting this horrendous dysfunction has resulted in migration which eventually translates into exile. Through logic of understanding, modern Anglophone West African poets have been able to enlarge the terrain of their thematic focus by expressing the radically transformed socio-cultural and political conditions such as the unique African experience of exile. These poets have developed into a personality that is sensitive to the enigmatic relations and the predicament of a postcolonial subject by espousing the nightmarish condition of a people hounded into exiles when faced with economic and political problems in their countries of origin. Anglophone exilic poets represent a movement in poetic creativity that captures the new exigencies of African experience that is associated with postcolonial tendencies. Before now, Anglophone West African poets have experimented with series of ideas and motifs about the living conditions of people at home but these exilic poets have gone further to examine these challenges beyond the shores of Africa and thus have expanded the provenance of modern African poetry. The Anglophone West African poetry of exile is thus an emotional response to human challenges and conflicts in its exploration of the range of possibilities open to the dislocated Africans around the world. In broad general terms, this poetry conveys the social, cultural and political attitudes in the subcontinent to underscore the physical and psychological conditions of the people. The understanding or awareness that the colonial contact provides creates the possibility of interrogating the relationship between the colonial world and the colonized in order to show how the colonized African nations have been affected by this contact. Postcolonial discourse investigates the effects of this remarkable contact with the West to underscore the overarching existential problems of the African continent; its provenance also includes the consequences or aftermath of colonial contact. And in our own time, exilic discourse has become an important aspect of these postcolonial investigations since exile is one important social crisis that has affected and altered human affairs in drastic manners in Anglophone West Africa. The literature of exile in the African continent has its fount in the experience of slavery; therefore, the beginning of exile in Africa could be traced to the twin evil of slavery and slave trade. During this period, many Africans were herded away to the West and these slaves went away with some residues of their culture and in their new abode, this becomes a foundation for the enactment of the home cultures. There is a touch of the tradition of exploration which is a common motif in the nineteenth and late-twentieth centuries in West African Anglophone exilic literature. Thus, exilic literature maps out not only new landscapes and new spaces within the contemporary world but also portrays travel writings beyond its earlier perception, by giving it a new popularity and a new critical orientation through the discovery of new possibilities in the apprehension of different cultural spaces. What this new writing did was to popularize exilic writing and give it a political and social impact it had never possessed before. Estrangement from Africa has provoked innate reactions to the pains of exile among African writers. This necessitates a literature that projects the extent of their agony and the loss of identity they have suffered. In the works of Christopher Okigbo, J. Alienation expresses the condition of man in the world; it causes the disruption of psycho-social equilibrium as the exiles are tendentiously lost in the new environment. Alienation is a compulsion that African exiles must contend with as a direct tragedy of colonialism and neo-imperialism; at the macro-cultural level, alienation prefigures the conflict between the West and Africa. In the works of African-Caribbean and African-American writers, alienation is a dominant motif. Their works are pre- occupied with the sordid condition of migration and the grim realities of exile ex- perience. Samuel Asein expresses the situation thus: It features prominently in the works of many black writers who at one time or the

other have had to yield to the socio-political circumstances prevailing in their countries; or choose to undertake an epic journey in search of their ancestral roots. Okigbo and Clark perceive themselves as exiles from a primal tradition. This informs their ambivalent posture to both African and western traditions. They could only find a place on the fringes of existence in their cultural exile and this unwholesome experience, translates into the urge to creatively articulate their exilic condition even as they are primarily committed to a search for identity. The poem demonstrates the conflictual relationship between the black and the white in a predominantly white environment. The dialogue in this poem is a manifestation of the crippling socio- cultural relations between Africa and the West. The problem of cultural and communal disorientation in Songs of Lawino and Songs of Ocol is conceived from the spatio- temporal disorder in an emerging African state. In Anglophone West Africa, the factors that initiate and perpetuate exile are mainly economic and political. But literary exiles are also propelled by personal and psychic compulsions that are at variance with the conditions of their home countries, so exile becomes a form of freedom where the mind is free to roam the world and express multitudes of ideas without constraints. That way everybody else becomes the other, and you the centre of the universe. Literary artists are able to discern the sharp contrast between the way of living in their home countries and the world metropolis and may decide to move away to such world centres in order to experience the condition of living is such places. But while there, they experience alienation from home in the form of loss of identity and they try to reclaim it through artistic creativity by resorting to exilic imagination, through which they create new themes and fresh inspirations. Through travel writing a lot is being discovered about cultural histories and ideologies. Travel writing as a way of re-imagining the world, widens our un-derstanding of the binary opposition between home and abroad, and recreates the connectivities between the home and foreign cultures. There is also the complex attitude of people that is revealed when cultures interact, as travel writing provides enough ground for the analysis of the textual logic inherent in different cultures. Within this logic, the political and cultural complexities in the relations between the imperialists and the colonies are explored. Thus, travel writing produces, through inscription and appropriation, a discursive formation that aims at echoing the colonial presence. Furthermore, travel writing brings to limelight contemporary issues in the world. This movement is driven by the economic, political, social and cultural events and conditions in the originating nations and societies; this also creates new experiences or evolves new identities in terms of cultural artefacts, new clothing, and the development of alternative food culture, new political lineages and a new direction in literary production White 1. The discourse of migration could be underpinned through the concept of voluntary and forced migrations. Migration is voluntary when the people who relocate to other countries do so of their own volition without any push or pull factors. Grouped among voluntary migrants are those seeking for better ways of improving their socio-economic conditions in other countries when the dwindling economic fortunes of their home country have affected their rising economic potentialities or capabilities. On the other hand, forced migrants relocate to other places because of adverse conditions within their country of origin. In most cases, they are victims of unfavourable conditions. This group of migrants includes war victims, victims of disasters—flood, fire, earthquake—and political refugees. Nigeria, Liberia and Sierra Leone to mention a few have produced a large number of migrants in this classification as a result of fratricidal wars in these countries at one time or the other. These victims are generally referred to as refugees as they fall within the United Nations UN convention of and the Organisation of African Unity OAU definition of refugees that incorporates: The development of exilic motif in African literature coincided with a period when migration of people across the globe appears to have reached a high point. The frequency of exilic themes during this period does not only reflect a significant reality of human existence, it is also inherently attractive to writers as an avenue of projecting different literary canons and traditions. Again, there has been a noticeable movement of highly qualified people from Africa—most of them from the academic world—to the developed countries in recent time. This exodus of scholars has both physical and psychological consequences for the migrants, and the immediate literary effect of this is the harvest of exilic literatures across the African continent. An understanding of the political and economic issues in Africa will be necessary to enable us grasp the intricacies of migration in the continent during the last century. A major cause of the departure of scholars from Africa is the need for survival; a problematic issue in

view of the realities of the economic downturn the countries are going through. Economically, most African nations are operating under the stranglehold of the World Bank and the International Monetary Fund and these bodies are always imposing conditions that affect the economic live-wire of the nations. The austerity measures that are imposed on these nations often propose the downsizing of government expenditures. This translates to a reduction in the work force and funding and this creates some levels of uncertainty within the labour force; specifically, it leads to an increase in the rate of unemployment. Perhaps the most affected group is the academic community. The bandwagon effect of this is that these intellectuals, faced with survival problems at home, fled to the developed countries to trade their expertise. These, coupled with the political rumblings orchestrated by the adventurers in politics in the sub-continent have necessitated the movement of people out of their countries when they are confronted with political and socio- economic crises. Political victimization has caused a great exodus of writers from the African continent as they could not withstand the overarching political situation in their countries. In truth, writers are traditionally anti-establishment. Historical antecedents abound of the antagonism between writers and the state.

The experience, the feeling of being happy, of happiness has nothing to do with construction nor culture. Happiness is a feeling that comes from within. And true/real happiness is that feeling that is not triggered by an external circumstance, environment, etc. The feeling of being happy, feeling.

Babylonian Exile and Beyond 1. Some general remarks about the significance of this period to our understanding of the rise of Jerusalem as a religious symbol The Babylonian exile of the Jews has become proverbial. Luther and others assume the posture of a prophet or a messianic king, i. This messianic connotation of the end of exile or captivity is based on the oracles of the anonymous prophet known as Deutero-Isaiah Isa , esp. The reason why the Judahite exile in Babylon became proverbial is because, during and after the exile, the exiled Judahites developed an unprecedented creative energy that resulted in the final editing of the Pentateuch, of the deuteronomistic work of history the Books of Samuel and Kings , of many of the prophetic books and also in the composition of new literature such as the Chronistic works of history, i. In other words, whether in form of careful reverential editing or in form of the composition of new works, the priests and scribes of the exilic community decisively shaped what we simply consider the biblical world view. Since the exilic and postexilic redactors and authors often hide their own contribution to the sacred literature of Israel in subtle additions to older works rather than openly stating their authorship, since they furthermore prefer anonymity or attribution of their works to the great figures of the golden age before the destruction of Judah, Jerusalem, and the Solomonic temple, since they therefore create the literary fiction that the result of their deliberation was already available to the personages representing the golden age, we must deconstruct their fiction to get a sense of their real achievements. If the above is even vaguely accurate, it follows that the role of Jerusalem in biblical literature is decisively shaped by the experience of loss and destruction reflected in exilic and early post-exilic literature and in the editorial processes older texts and traditions underwent at this time. For the evident reason of the political dimension of loss and of all hopes for reconstruction, Jerusalem, in fact, is henceforth one of the three central religio-political symbols of Jewish as subsequently of Christian and Islamic eschatology, i. It absorbed many of the pan-Israelite traditions but it still was a commonwealth, a political entity with no other purpose than to exist, survive, and thrive as a political entity. Among the major institutions of pre-exilic Judah are: Post-exilic After the exile, Judah was politically rebuilt as a Persian satrapy, a semi-autonomous administrative province, ruled by a priestly elite that remigrated from Babylonia and whose views and attitudes were shaped by the religious blue-prints for reconstruction drafted in the exile. They were at odds with the local population, rigorously enforced separation from the mixed multitude of inhabitants of Judah, and ruled on the basis of the Torah. This code of law was promulgated by Ezra in the early 4th century BCE and it served as the legal ideal of a theocratic state ruled by priests rather than kings. According to the later rabbis, the institution of the Torah as the basic law in addition to which there must have been oral law traditions of various kinds brought the earlier institution of prophecy to an end. Religious practices now included the keeping of the Sabbath as a strictly enforced day of rest on every seventh day roughly conforming to quarters of the lunar month but without real parallel in any other ancient culture. Persian influence is noticeable in Jewish apocalyptic literature symbolism of good vs. The administrative language of Judah is now Aramaic, the language of the Persian empire, rather than Hebrew. Important new institution are the Levites as auxilliary priests cf. The emerging Jewish religion is not just the cult of a state in fact, it is no longer a state cult at all but a religion with a sacred center in Jerusalem practiced and adhered to by an extended diasporah. This means, for example, that Jerusalem becomes the focus of elaborate pilgrimages and it is the recipient of lavish gifts and of taxes due to the sanctuary and its officials. It should be noted that when the returnees Armstrong: In other words, "Judaism" was not a monolithic practice and the Babylonian diaspora was not the only form in which Judah- and Israel-related traditions were continued after the destruction of the states of Israel and Judah. Of the temple in Elephantine we know futher that it was destroyed in and rebuilt in It was the temple of a Jewish military colony near the southern border of Egypt the latter having lost independence to the Persians and it continued to function in Second Temple

times. The community of Elephantine was on friendly terms with the priestly establishment in Jerusalem despite the fact that it initially practiced syncretistic forms of worship very much like the practices in Jerusalem before the destruction of that were only gradually abandoned in consultation with the Second Temple priesthood in Jerusalem. What little we know about the history of early Second Temple Judaism from other sources is augmented from fragments of letters written on papyrus found by modern archeologists at Elephantine excavated when the Assuan dam was built in the s. Mass deportation to Babylonia and flight to Egypt. Immediately tries to lay the foundations of a new temple. Between and Arrival of the next pekhah, Zerubbavel note the Babylonian theophoric name! Under his governance, the high priesthood was reestablished. The lineage of the new high priest, Jehoshua ben Jehozadak, is Zadokite, i. Nehemiah nevertheless completes the walls of Jerusalem and attempts to repopulate the city. Ezra the Scribe was presumably active during his time. Others think he was active during the reign of Artaxerxes I which would make him a contemporary of Nehemiah. This ends the time of Persian rule and ushers in the Hellenization of the entire Middle East. Note that Jews continue to speak Aramaic and practice the religion adopted during Persian times. This will lead to violent cultural and political conflicts during the Hellenistic period, ultimately leading to the war of defiance against the Roman empire during which Judah, Jerusalem, and the Temple symbol of politico-religious independence was to be destroyed for the second time. Schiffman, From Text to Tradition. Ktav, , Martin S.

Chapter 8 : Social constructionism - Wikipedia

7) Listen to Locals: I put an emphasis on listening here because people often say they want to "talk to locals," and for a cultural immersion experience, it's more relevant to listen, and to learn more about where you are. Speaking about your life "back in" wherever you come from may create a distance from the people who are hosting you.

When applied to the discussion of exilic identity, the dynamic of the intracultural takes on a different meaning: In theatre, this homogeneity of multiple discourses originates within three spheres: Although Bharucha conceives the idea of intraculturalism as strictly territorial and geopolitical, I believe it can be applied to the discussion of the exilic self as a temporal and psychophysical venue where cultural contexts intersect. Consequently, the expansion of the scope and application of the concept intracultural to the processes experienced and enacted by exilic artists the children of exile , and its relevance to their identity formation helps to better understand the themes, images, and linguistic and dramatic structures employed in their works. As he argues, "in a utopic dimension, it is possible to envision the world of theatre as a multitude of sangams, multiple meeting points" "Negotiating" Finally, the article looks at the dynamics of the intracultural as indeed similar to the processes of creolization and adaptation as theorized by Rinaldo Walcott. Exilic children are bound simultaneously to acknowledge and escape their origins,and perhaps even more seriously to refuse deliberately to accept them. Hence, my argument unfolds in three parts: Intercultural Interactions and Interventions," Bharucha proposes a new vision of the intercultural dynamicâ€"the dynamic of the intraculturalâ€"as a site for heterogeneity, a positioning of relationships among several cultural traditions that can co-exist in a single geographical locale, within the seemingly homogenized milieu. Thus, according to Bharucha, within the geo-political discourse of a single state, the phenomenon of the intracultural indicates "those exchanges within,between,and across the regions in the larger framework of a nation" There is not one Mahabharata in India, but several Mahabharatas, sharply differentiated through context and idiom. It less and less informs the complexity of creative exchanges within the country, and thus the artifacts produced in India lose in their originality: The reality is that we are living in ignorance of our cultural resources, in the absence of channels of communication within, between, and across regions. The products of the Canadian habitus, these artists exemplify the intracultural condition in their quotidian and artistic languages, behavioural codes,and artistic expression. While well integrated into the culture of their childhood, exilic children remain a "foreign element" Bharucha, "Under" As the subjects of creolization, they tend to "interact through [their] difference, constituted as it is through [their] own social and cultural specificities, angularities, quirks, imperfections, and limitations" In their art, exilic children express the state of creolization as the tendency for flexibility and easy movement between separate cultural, ethnic, and communal entities, as well as the need for continuity and preservation of the inherited-from-home traditions. Exilic childrenâ€"the territory of self 12 Exile is predominantly an experience of translation and adaptation shaped by cultural and linguistic challenges an emigrant meets in a new land. An exile in her artistic expressions mixes languages, historical traditions, and cultural referents, and thus through the device of ironic distancing builds a new identity. An exile, both in her everyday and artistic lives, strives to acquire the "homogenized identity" identified by Bharucha, while realizing, however, that total amalgamation is impossible. Instead, immigrants hope for their children to integrate completely into a new world, regardless of their ethnicity, native language, or cultural traditions even ones still eagerly maintained in their homes. Consequently, exilic children are forced to live through the ambiguity of "in-betweenness. Living through the processes of negotiation of meaning or the phenomenon of difference, exilic children become double refugees, "the other" not only to the culture of the dominant but also to that of the newcomers. By mingling with the population of the polis, these children break the linguistic and cultural barriers they are made to face by their dual home cultures. They enter the space of heteroglossia 3 and carry out a multivocal dialogue sitting on the fence between the two worlds. They rebel against the conventions of both discourses: Una Chaudhuri calls this phenomenon the difference within These children are marked as being other; they suffer for the cause of their parents, very often having nothing to do with the political or ideological standpoint of the family. The constant need for adjustmentâ€"cultural, political, and

generationalâ€"makes them embrace the practice of storytelling. His ability to function in Arabic, French, and English and the elusiveness of his territorial belonging he lives and works between two countries now, Canada and France constitute the phenomenon of the intracultural self: Parce que le hasard est trop violent. As a playwright of exilic background, Mouawad is concerned with the particularities of these mechanisms: Shaken by the tragic circumstances of their birth, many of his characters appear on stage undefined socially, culturally, linguistically, and even in relation to gender. His plays are infused by the political and social context of Lebanon, his native country. The themes of war, death, the quest for home, and the search for identity provide the fundamental bases of his writings. Hence, in his plays, the Lebanese Civil War 9 becomes a pretext to talk about the experiences of collective tragedy and trauma, and its consequences for children, whether exilic or not. Moreover, the impressions and traumas of his own childhood become the major themes for Mouawad to investigate in his plays and through the journey of his protagonists: When asked by the correspondent of the Lebanese cultural organization in Paris what in his opinion the exilic author can do in order to help his country when he lives in the West, Mouawad responds that it is freedom of speech that is his political weapon. A political dissident living in the West is indebted to the country of his origin. He can help his culture to struggle with its taboos by speaking openly about its problems, something that the people of Lebanon cannot really accomplish on their own Mouawad, "Wajdi". You might be tempted to justify the reasons for the writing of this play by these events. None of this is untrue, but it is, if you allow me, incomplete. This is a reasoning which takes into consideration the personal the author is Lebanese , the private he and his family have survived a war , the social he had to flee the country and become an exile , and the psychological it must have traumatized him. But this reasoning is incomplete because it does not take into consideration the most important thing because it is the most mysterious: The transparent ceiling is his door into the philosophical and spiritual beyond where the metaphysical, the joyful, the tragic, and the transcendental meet. It tells the story of torture and silence, and presents the journey of a brother and a sister in a quest to carry out the wishes of their late mother. This play was rehearsed and presented in in France, and in winter toured Montreal, Quebec City, and Ottawa. In every play, therefore, the protagonists are exilic adolescents whether they are aware of this fact or not who are to discover some hidden secrets of their origins on their way back to the concealed past. Janine and Simon, the twin brother and sister protagonists of Incendies, are on a similar journey. They are to uncover the horrible truth of their birth: Loup embarks on the journey, which takes both the character and the audience through the milestones of twentieth-century European history including the terrors of its wars, ethnic genocide, and Holocaust trauma. In these plays the voyages of exilic children reveal people familiar with a dual-home phenomenon: The characters are subjected to living through the potency of the unknown, the moment of unpredictability, but they wilfully seek continuity with their past, even though it involves marginality. Gender, New Ethnicities and Cultural Practices, Suki Ali describes storytelling as one of the habitual forms of communication both within the diasporic community and between the culture of the host and that of the minority. Narrative functions as one of the devices of self-expression and identity maintenance available for exiles. It is a form of overgrowing and overcoming the experience of a dual, triple, or multiple split. Thus, a writer in exile acquires not only the function of a storyteller, one called to entertain a community, but also an ethical function as the representative of a collective conscience, someone responsible for the diasporic past and future, the way it must be preserved and transmitted to new generations. The storyteller is responsible for the ethical rather than the political or aesthetic lessons she is to teach her flock through a variety of appropriate stories. Furthermore, to reestablish her lost ties with the homeland, an exile composes a new narrative: Ali notes that it is the history of a family, its myths and legends that construct for the exilic children their identity and their sense of national belonging. Family stories become for his characters territory in which to discover their true identity and at the same time provide them with a sense of national belonging. They take their troubles too seriously; they are always poised for an explosion of emotion. Their reactions to the challenges of the world are immature: He has recognized and accepted those sad privileges and downfalls that exile provided him with. He eventually embraced the sense of guilt without being guilty and the doom of taking punishment without committing any crime that, as Una Chaudhuri suggests , overwhelms the life of the exilic child. In the end, Mouawad made this condition his personal artistic quality,

which today enriches his voice and teaches his audience various forms of humanity. Loup is a typical "child of exile" character: Facing the truth of her blood relations and roots European Jews as well as cultural and territorial belonging Montreal, Quebec , Loup recognizes in herself an example of these intracultural encounters. She becomes the silent observer as the history of her family unfolds for her as a journey of reconciliation and closure. As Mouawad argues, language and speaking are the major tools for an exilic child to experience and express his or her difference. He cites his own relationships with Arabic, the language of his childhood: Entendu parler, entendu chanter. The speech of his characters and thus their thinking comes out as poetic, accented, intracultural and, therefore, exilic. It leads both the playwright and his characters out of existential anxiety. Speaking and writing offer these characters a chance to be articulate about their inconsistency, if not with the world then with themselves. The skill of literacy and the proficiency in storytelling reinforce, in other words, the intracultural complexity of the exilic youth and establish them as equals at the negotiation table between the host culture and their community. In these texts, theplot structure and linear chronology are often exploded by a traumatized memory of the country of origin that refuses to be forgotten and returns to disrupt the present. Moss, "Multiculturalism" 77 33 In addition, the texts of exilic authors are often written to shake the linguistic and dramatic homogeneity of Quebec drama. The exoticism of exilic speech becomes the definitive feature of the lexical, syntactical, and rhythmical milieu created by the playwright-immigrants. By utilizing the intonations, the imagery and the vocabulary of each culture that had developed within one territory, the language of argot Denance , and the language of the intracultural encounters that an exilic child lives through, Mouawad renders his texts dialectical, heteroglossic, and multivocal. As he admits, the poeticity of his plays written in French camouflages the oral traditions of Arabic storytelling, with its specific rhythms and syntactic designs: On en revient au rythme. In this process of speaking, the characters lose their ability to listen, and consequently their ability to hear each other. As such they display their intracultural substance, the traces of the culture they are coming from: In the Western canon, repetition is known as a device of dramatic irony and humour. In Christian masses as well as in Jewish prayers, however, the rhythm of monotonous repetition is used in lamentations, celebratory and mourning songs, and prayers. As Mouawad points out, the repetition present in the poetics of his French texts is the sign of the intracultural tensions existing in his artistic language and thus in his dramatic texts. Specifically, these tensions become audible in the ways his characters express themselves verbally: Le son, pour moi, est support et appui. He in turn draws on the linguistic peculiarities of the actors: In fact, using rehearsal as a form of collective improvisation and emotional breakthrough based on the ritual of a communal experience grief or joy , Mouawad follows the cultural traditions of his motherland and creates an example of theatrical intraculturalism. And in my eyes, it is significant that the first flesh and blood character Wilfrid meets is Simone. That is, the terrible need to get outside of ourselves by letting the other burst into our lives, and the need to tear ourselves away from the ennui of existence. Trop lentement, la figure ne bouge pas,trop vite,on ne la voit plus. In order to convey the tragic overtones in his productions, Mouawad mixes Lebanese folk music with Western pop-culture: In this way, Mouawad makes his audio-scape accessible for both audiences: In Littoral, this free-running of a theatrical space and time is already inscribed into the text of the play: When staged in Russia, the play inevitably points at the most recent battles of Eastern Europe the Kosovo tragedy, for instance and at the ongoing Russian-Chechen war. By not engaging with the spatial and temporal ambiguity of the play, this staging clearly identified its target audience:

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Sadly, for anyone confused here, everything we know is a cultural construct if you start from the anthropological premise that people's experience (i.e. awareness and therefore knowledge) is mediated by culture (or "society").