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Live encounters

Free online magazine from village earth
May 2015

A close-up, low-angle shot of a person's face and hands in profile, looking down at a row of lit candles on a table. The person is holding a long, thin stick, possibly a candle or a piece of wood, and is lighting it. The scene is dimly lit, with the primary light source being the candles, creating a warm, golden glow. The person is wearing a red sweater. The background is dark and out of focus.

KATHMANDU CRUMBLES

Jill Gocher

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Live Encounters is a not-for-profit free online magazine that was started in 2009 in Bali, Indonesia. It showcases some of the best writing from around the world. Civil and human rights activists, animal rights activists, poets, writers, journalists, social workers and more have contributed their time and knowledge for the benefit of the readers of the magazine.

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Front cover: Pic by Jill Gocher



An Appeal to Help Nepal - a small country devastated by a massive earthquake **Jill Gocher**

Bali based international photographer has spent her life exploring and enjoying Asian cultures. Her work has appeared in National Geographic, Time, International Herald Tribune, Asia Spa, Discovery, Silver Kris and many more. Her books - Asia's legendary Hotels, Periplus, Bali- Island of Light -Marshall Cavendish, Indonesia - Islands of the Imagination. Periplus, Australia - the land down under - Times Editions, Singapore, Indonesia - the last paradise - Times Editions. She has held exhibitions in Singapore, Kathmandu, and Bali. www.amazon.com/author/jillgocher



Author of **Strangers on the Shore** - Randhir Khare, in an exclusive interview **Aryaa Naik**

Aryaa is currently the Head, Creatives at Gyaan Adab Centre. Her educational qualifications include Bachelors in Philosophy from Ferguson College, Pune, Post Graduate diploma in Social Communications Media from Sophia College, Mumbai and Masters in Gender, Culture and Development Studies from the University of Pune. Her experience includes script writing and feature writing for publications such as Times of India, Femina, Life 365 and Maharashtra Herald. www.gyaanadab.org



Women in the rulings of the African Commission on Human and People's Rights **Mariana Prandini Assis**

Mariana is currently a PhD candidate in Politics at the New School for Social Research, in New York. She received her Bachelor of Laws and Master's in Political Science from the Federal University of Minas Gerais, Brazil. In her doctoral research, Mariana offers a map of women's rights discourse production and circulation in the transnational legal sphere. Her research has been supported by various institutions, such as the Brazilian Ministry of Education (CAPES), Fulbright, and the American Association for University Women (AAUW).



JANANI-Mothers, Daughters, Motherhood **Rinki Bhattacharya**

Rinki is Chairperson of the Bimal Roy Memorial Committee, a well-known journalist and documentary film-maker based in Mumbai. Her documentary, *Char Diwari*, on domestic violence received international acclaim. Her publications include *Bengal Spices* (2005), *Behind Closed Doors: Domestic Violence in India* (2004), *Indelible Imprints: Daughters Write on Fathers* (1999), *Uncertain Liaisons: Sex, Strife & Togetherness in Urban India* (1996), *Bimal Roy: A Man of Silence* (1994), *Cuisine Creations from Bengal* (1993), monograph on the film-maker Bimal Roy, monograph on film-star Ashok Kumar, genres of Indian Cinema: *Les star Du Indian Cinema*



Israeli Voters Examine Their Scars **Natalie Wood**

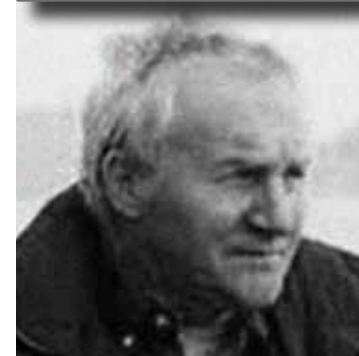
Born in Birmingham, England, U.K., Natalie Wood began working in journalism a month prior to outbreak of the 1973 Yom Kippur War. She remained in regional Jewish journalism for over 20 years, leaving full-time writing to help run a family business and then completed a range of general office work. Wood and her husband, Brian Fink emigrated from Manchester to Israel in March 2010 and live in Karmiel, Galilee. She features in *Smith Magazine's new Six Word Memoirs On Jewish Life* and contributes to *Technorati*, *Blogcritics* and *Live Encounters* magazine. Her stories - [Website](#) and journalism - [Website](#)



From Turkey with Love

Ozlem Warren, Turkish Culinary Expert

International cooking teacher and Turkish culinary expert Ozlem Warren is a native of Turkey, lived there and extensively travelled for 30 years. She has been teaching wholesome, delicious Turkish cookery in the US, Jordan, Istanbul and England. Her recipes have been published in the local media in England, Hurriyet and Sabah national daily newspapers in Turkey. Ozlem also took part at the *"Turkish Chefs of the World"*, *"Dunya'nin Turk Sefleri"* TV program aired at TRT, National Turkish TV channel and in 37 countries. www.ozlemsturkishtable.com



Some Never Left

Terry McDonagh

Irish poet and dramatist, Terry McDonagh, taught creative writing at the University of Hamburg and was Drama Director at the Int. School Hamburg for 15 years. He now works freelance; has been writer in residence in Europe, Asia, Australia; published 7 poetry collections, book of letters, prose and poetry for young people translated into Indonesian and German, distributed internationally by Syracuse Uni. Press; latest poetry collection *Ripple Effect*/Arlen House; children's story, *Michel the Merman*, illustrated by Marc Barnes (NZ). He lives in Hamburg and Ireland. www.terry-mcdonagh.com



The Intellectualist movement in Ethiopia...

Dr Terje Østebø and Walleign Shemsedin

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The Saboteur

Dr Candess M Campbell

Candess M. Campbell, PhD is the #1 Best-selling author of *12 Weeks to Self-Healing: Transforming Pain through Energy Medicine*. She is a Blogger, Intuitive Success Coach and International Psychic Medium. She has practiced as a mental health and chemical dependency counselor for over 30 years. www.12weekstoselfhealing.com



My Fair Lady in Saudi Arabia

Maha Noor Elahi

Maha Noor Elahi, ESL Lecturer in a private college in Jeddah, KSA, wife and mother of three children is an MA in English Literature majoring in Drama. She established the Drama Club where she works and has written and directed several comedy sketches. Her work focuses on empowering women whether in their studies, professional or social lives. Maha is also a poet. www.saudirevelations.wordpress.com www.freewebs.com

AN APPEAL TO HELP NEPAL

Once every 80 years or so they say, a the tectonic plates of China and India start to rumble, causing an uplift in the Himalaya and great disturbances beneath. Poor Kathmandu and the surrounding areas has just suffered a huge earthquake. At 7.9 on the Richter scale, it is larger than the one that recently decimated Haiti and large enough to cause heart-breaking damage both to Kathmandu's historical sites and buildings and to people's lives. The Nepali people are attending to the daunting tasks with stoicism and without a fuss. Perhaps it is in their nature, but they are just getting to work without temperament.

Those who can are fleeing - many of the youth are returning to their undamaged villages on the first available bus of which many extras have been seconded for this very purpose. Others, no doubt are leaving the country to safer places. Relief troops are pouring in. Hard faced, kind hearted folk who know how to deal with emergency situations. Amateurs please stay at home and send money. You can have no idea how hard it is and you will only get in the way. Money will buy what is needed - food clothing medical supplies and hopefully some kind of sanitary equipment that will stem the flow of cholera and typhoid which is already threatening the valley.

Thousands of folk are sleeping in public parks and any open spaces, as the aftershocks are still rumbling, able to cause more damage to already shakey buildings. There is no water, even to drink so sanitary conditions can quickly deteriorate into outbreaks of disease. Sadly the UNESCO world heritage city of Bhaktapur has crumbled to dust. Durbar Square is a pile of rubble. But some areas have been spared,. The Buddhist icon and favourite pilgrimage spot of Boudhanath is left almost unscathed, nothing that cannot be fixed with ease. Perhaps it is the Power of prayer that has saved it.

Poor Kathmandu and even worse, the outlying areas, that are only now, starting to get much need assistance is hurting badly. Some villages have been totally decimated and the villagers are left without food or water. While Nepal is the worst hit, damage has been recorded on the Tibet side of Mt Everest, where there is little hope of aid. Some parts of India, Bangladesh have also suffered although not to the same extent. Pray for Nepal - we all need to pray and if possible send money. Every little bit helps in this dire situation for which there is no easy, or fast answer. - *Jill Gocher*

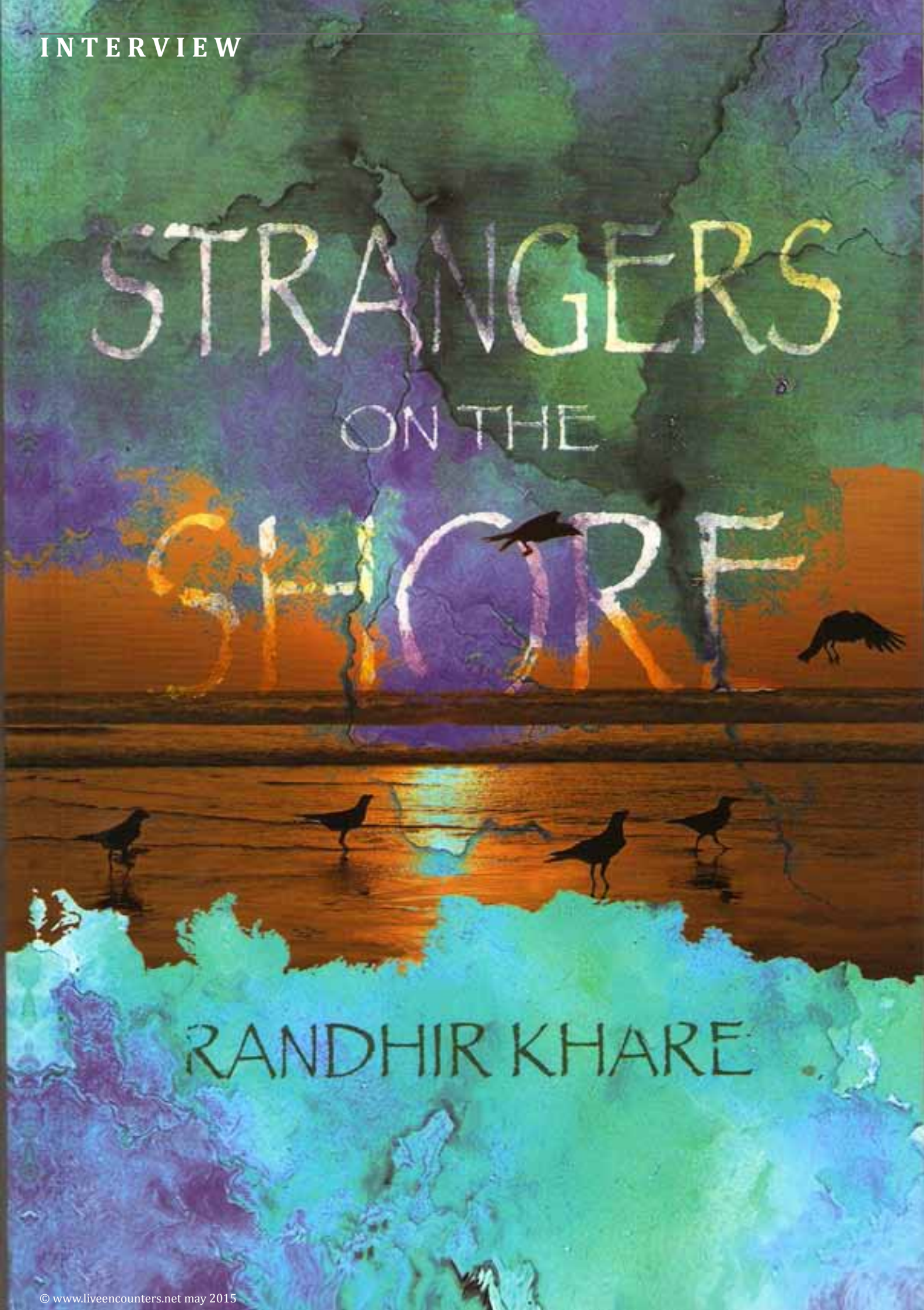
Send your donations and love to -

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Rettungshunde für Nepal e.V.





WALKING WITH STRANGERS

ARYAA NAIK

Renowned poet, writer and folklorist Randhir Khare's latest novel, *Strangers on the Shore*, explores the struggles, triumphs and unexpected epiphanies in the lives of ordinary people. Characters move through its pages – each at their own pace, driven by their own needs, desires and sense of being. Old Arnie, son of a long dead possessive mother keeps the memory of her alive, fighting her, loving her, afraid of her. His half-sister Chrissie frets and fusses over her son Luke and the choices he makes or doesn't make. Luke resists his mother's tendency to control and leaves her in order to discover himself. Melissa's life journey is shaped by the influence of a dominant, perverted grandfather. Sabby isn't able to come to terms with his son's preferences.

Their paths cross and re-cross, dramatically negotiating each other and the myriad lives that touch them, weaving an intensely emotional and psychological story about people who find themselves and lose themselves in an effort to discover who they really are.

The novel reveals the dark underbelly of so-called sacrosanct relationships and filial ties and draws the reader into exploring realities that are most often brushed under the carpet or scrupulously avoided in 'polite' society.

Randhir Khare deftly lays bare the average Indian's obsession with life-long family ties and the tendency to blame parents for any failure that visits his or her life. His robust and compelling fictional narrative expressed through brilliantly created voices will touch a chord deep within those who pick up this book and read.



“I work hard on dialogue because I truly believe that the way a character speaks is as important as what the character says. I want my readers to get a strong feeling and understanding of the character through dialogue. That makes the character alive. Further, I also believe that well-crafted dialogue is also an effective way to take the story forward.”

You use multiple voices to carry the narrative of the novel along. You did the same in your earlier novels *Over the Edge* and *The Last Jungle On Earth*. In fact you also explore that technique in many of your short stories. Can you comment?

Yes, that’s an effective way of getting into the minds and lives of my characters. When narratives have multiple voices to take them forward, the story becomes many layered, while remaining simple on the surface. When I began planning this novel, it was all about Melissa, one of the main characters. But then I felt it was becoming very one sided and limiting...so I entered the story from another character’s point of view...that led me on to another and another...the universe of the story expanded – in came Sarah, Yusuf, Chrissie, Xavier, Luke. Though I have used this technique before, I feel that I have perfected it further in this novel

Your choice of settings seem to be varied...

But I have always brought my characters to the shore beside the Arabian Sea. That’s where their paths cross and the lives mingle and fuse and then get ripped apart again. The sea is an abiding presence. It forms a backdrop as well as represents life and death itself. They live precariously between land and sea. That makes their experiences so precious.

The novel has very interesting characters, where did you get your inspiration from when creating them?

From the world around me and my observation of other people. But not verbatim. Not exactly as I saw them. Each character is an amalgamation of at least two or three characters. That gives them depth.

All the characters in the novel have their own unique voice. The dialogue comes out as an important part of the novel...

I work hard on dialogue because I truly believe that the way a character speaks is as important as what the character says. I want my readers to get a strong feeling and understanding of the character through dialogue. That makes the character alive. Further, I also believe that well-crafted dialogue is also an effective way to take the story forward.

Can you tell us a little about the journey you went through when writing the novel?

Yes, it was a long journey. It started in Goa when I began observing the habits and antics of a particular tourist. She was the inspiration for Melissa. I wrote the entire storyline with her as the only main character, then abandoned the story...only to pick it up using another remembered old man I had once encountered on the beaches of Gorai, just outside Mumbai. And as the story rambled along his mother Monica stepped into the story. She was based on a friend’s mum. Then Sarah and the others. Just when I was about to give up I found the connection and the story flowed on through multiple voices. My editor was very confused by the complexity of the narrative and asked me a hundred and one questions...so I tweaked the manuscript so as to allow her in and the story was done. Of course I changed the end several times before I settled for the final one...

A lot of your stories are character driven, any particular reason why?

I feel character driven stories keep the narrative human and engaging. When a story is character driven it gets a strong force to drive the story. I prefer not to play the obvious storyteller but to set my story alight by allowing my characters to negotiate their way through the maze.

There is a presence of vintage and iconic music/songs in the novel, any particular reason?

Yes. They create certain emotional spaces which enrich the novel and offers the reader a way of looking at happenings and characters in different ways.

What position does the novel have among the other genres that you work in?

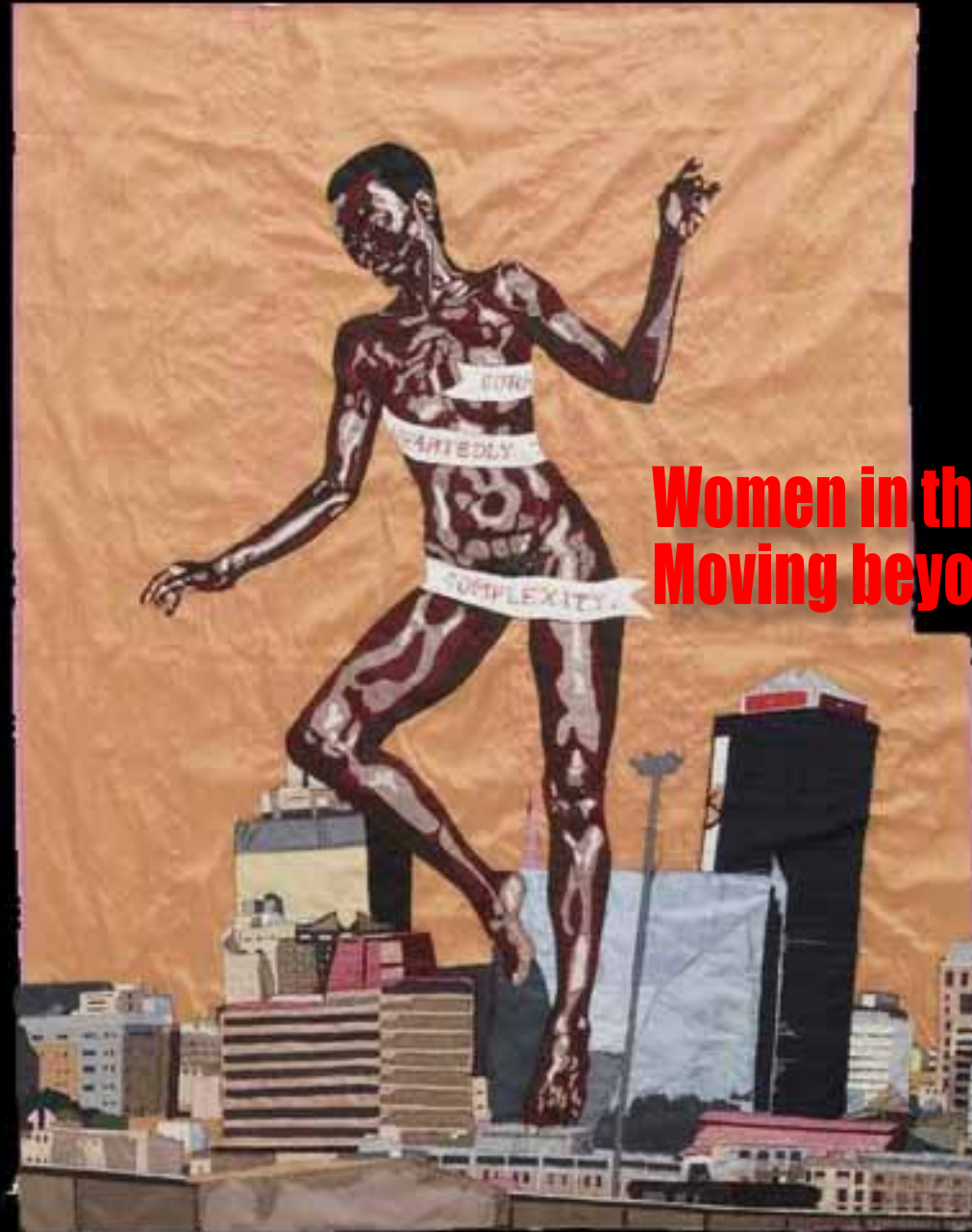
The novel occupies a very special space in my literary life. It offers me a larger canvas to work on and an all-consuming creative ethos that becomes for me an undemanding haven. The novel is the space where I can emulate the universe...as I fill it with my life and experience of being human.

You are a poet, writer, folklorist, director of an arts and literature centre, professor, mentor, father and a husband. How do you find time to write?

I don’t. I never have. I write on stolen time...through the night, early morning, on holidays. Stolen time is so precious. I cherish it.



****The content of this post is based on part of my doctoral research, which has been funded by CAPES, Fulbright and the American Association of University Women, to all of which I express my gratitude.**



Women in the rulings of the African Commission on Human and People's Rights: Moving beyond the single story *Reprinted with permission from Regarding Rights*

by Mariana Prandini Assis, The New School for Social Research (New York)**

After a long battle with the mainstream of human rights discourse and institutions dating from at least the era of the League of Nations, feminists organized in a transnational movement [1] have succeeded in placing women's issues at the centre of human rights debates.

Here I want to take a step back from celebrating these achievements and ask: if women are now part of the transnational discourse on human rights, who are these women? How do transnational human rights institutions represent them? Or, put in other words, who is the female subject of transnational legal discourse and what gendered harms are made visible in this arena? I want to suggest that, in the case of Africa, the story we encounter is one in which women are silenced and gender is erased even when it screams to be employed as a central analytical category. If we examine the first narratives emerging from the rulings of the African Commission on Human and People's Rights[2] (ACHPR), there is no attempt to articulate in a meaningful way the specific abuses of which women are victims. Violations of women's rights are reductively interpreted, primarily with reference to rape, and the victims are voiceless and invisible. To a great extent, the ACPHR reproduces a narrative of the victimisation of African women that predominates in the domain of international criminal law (where it occurs alongside an aggressor characterised by 'militarised African masculinity' [3]), and which even appears in some of the Western feminist canon.[4]

Take, for example, the Communications 54/91-61/91-96/93-98/93-164/97-196/97-210/98, brought to the Commission by the Malawi African Association, Amnesty International, and other organizations, against the state of Mauritania. The allegations included state repression of political dissent and denial of justice to those taken to trial. State violence also reached villagers in the South of the country, where security forces had occupied and confiscated land and livestock, forcing the inhabitants to flee to Senegal. It is in the description of the scenes of horror taking place as villages were taken over that women appear, for the first time, as victims of human rights violations: "Whenever the villagers protested, they were beaten and forced to flee to Senegal or simply killed. Many villagers were arrested and tortured. [...] *As for the women, they were simply raped.*" (emphasis mine)

Pic : BILLIE ZANGEWA, The Rebirth of the Black Venus, 2010.

Zangewa is part of a group of contemporary African artists who aim to reclaim African women's agency and control over their bodies without losing site of the significance of colonial history and current economic and social structures. <https://www.artsy.net/artist/billie-zangewa>

Massive and on-going human rights violations were alleged that included extra-judicial executions, torture, arbitrary arrests, poisoning of wells, forced evictions and displacement, destruction of property, detentions and rape of women and girls.

A similar pattern appears in the communication presented by the Democratic Republic of Congo against the Republics of Burundi, Rwanda and Uganda.[5] The allegations concerned “grave and massive violations of human and people’s rights” by rebels from the three accused countries against civilians living in the Congolese provinces. As in the case of Mauritania, rape functions on the one hand to demonstrate the seriousness of the human rights violations that occurred but on the other hand does not warrant any deep or sustained consideration. The particularity of the violence suffered by individual women disappears from view as it becomes a mere rhetorical device to characterize the state of “gross human rights violations”.

What we draw from these cases, and others considered by the ACHPR that I have examined,[6] is a single story, the dangers of which are highlighted by Nigerian novelist Chimamanda Ngozi Adichie[7]: this single story creates (and I would add, sometimes only reproduces) stereotypes. The single story, embedded in relationships of power, becomes the only story and comes to define in a unified and reductive way the diverse experiences of the individuals whose story is told. By producing a single story of the female victim of human rights violations in different contexts, the ACHPR not only conceals the variety of women’s experiences but also the different effects of gender-based violence on both women and men. It essentialises them into monolithic groups of victims and perpetrators. Moreover, it reduces the harms suffered by women to the sole experience of sexual violence, producing a female subject who is only recognised by reference to her sexual identity and her vulnerability to being raped. Finally, by encapsulating the experience of sexual violence within the female subject, it also overshadows the various ways in which men are also victims of this injury.

To defeat the dangers of the single story, different narratives must be allowed to emerge, and most importantly, the subjects of these stories need to be able to create the narratives themselves. Another case examined by the ACHPR helps to illustrate this point, offering a glimpse of how the single story rape narrative can be disrupted by the incorporation of women’s voices. Systematic violations of the human rights of indigenous tribes in the Darfur region were brought before the Commission in two different cases against the state of Sudan.[8] Massive and on-going human rights violations were alleged that included extra-judicial executions, torture, arbitrary arrests, poisoning of wells, forced evictions and displacement, destruction of property, detentions and rape of women and girls. Given the severe character of the conflict and its dreadful consequences, the Commission sent a special mission to report on the events taking place. While the framing of the case by the Commission did not differ much from those discussed above, the first hand account provided by refugee women to the Commission functioned as a disruption of the victim narrative. For these women, rape was certainly an important part of the brutality they suffered, but also important was their inability to access water and the impossibility of sending their children to school. The permanent sense of insecurity they felt, moreover, was founded not solely on the threat of sexual violence but also on other forms of intimidation including

This does not mean, however, that we should simply abandon the language of human rights. Rather, we need to recognise that human rights law is a site of struggle: it is constituted through a series of ideas, practices and engagements which have material consequences for individuals’ lives.

their fear of losing their homes. The refugees’ accounts point to economic and social dimensions of life that are equally important for women but which are made invisible in the ‘all the women were raped’ narrative. The inclusion of women’s voices and perspectives thus generated a disturbing contrast between the female subject constructed by the Commission and the one who thinks and speaks for herself.

While the African Commission has the space and the legal instruments to go beyond such a reductive narrative (which not only silences women but also curtails their agency, including as political beings and even as perpetrators [9]), in the cases mentioned above it did not do so. On the contrary, the Commission remained trapped in the ‘women as victim of rape’ discourse, which not only diminishes the transformative potential that human rights may have, but also contributes to the reproduction of old gender stereotypes present in colonial discourse. Here, women’s sexual security seems to function as a benchmark of civilization in a continent whose history is reduced to a continuum of war.

This does not mean, however, that we should simply abandon the language of human rights. Rather, we need to recognise that human rights law is a site of struggle: it is constituted through a series of ideas, practices and engagements which have material consequences for individuals’ lives. Our role then is to subject it to a process of critical interrogation, highlighting internal inconsistencies, paradoxes, limitations, and silences. In other words, it is necessary to create the space for counter-stories to emerge so they can change the course of our grand human rights narratives.

[1] Following important achievements in the previous decades, such as the adoption of the International Convention on the Elimination of All Forms of Discrimination against Women (CEDAW) by the UN General Assembly in 1979, and the 1985 World Conference on Women in Nairobi; feminist advocates gathered on different occasions in 1992 and 1993 to shape the draft Declaration and Programme of Action on Human Rights approved at the Vienna World Conference in 1993. In 1994, the Inter-American Convention on the Elimination of Violence Against Women was adopted and in 1995, the fourth World Conference on Women was held in Beijing.

[2] The African Commission on Human and People’s Rights was established in 1987 with the mission of protecting and promoting human and peoples’ rights as well as interpreting the African Charter on Human and Peoples’ Rights.

[3] Chiseche Salome Mibenge, *Sex and International Tribunals: The Erasure of Gender from the War Narrative* (University of Pennsylvania Press, 2013), 7.

[4] See, for a critique of this literature, Karen Engle, “Female Subjects of Public International Law: Human Rights and the Exotic Other Female,” *New England Law Review* 26 (1992 1991): 1509–26.

[5] Communication 227/99: Democratic Republic of Congo Vs. Burundi, Rwanda, Uganda. Decided in May 2003.

[6] See, for example, Communication 249/02: Institute for Human Rights and Development in Africa (on Behalf of Sierra Leonean refugees in Guinea) Vs. Guinea.

[7] Her talk can be seen here: http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story?language=en.

[8] Communications 279/03-296/05: Sudan Human Rights Organisation & Centre on Housing Rights and Evictions (COHRE) Vs. Sudan.

[9] Karen Engle, “Feminism and Its (Dis)contents: Criminalizing Wartime Rape in Bosnia and Herzegovina,” *The American Journal of International Law* 99, no. 4 (2005): 778–816.



RINKI BHATTACHARYA

Indian writer, columnist, documentary filmmaker
and Editor of JANANI-Mothers, Daughters, Motherhood
published by **SAGE**
in an interview with Mark Ulyseas

What does it mean to be a mother?

This is an extremely subjective issue. You have to understand motherhood within the socio cultural context of gender /class/caste. Women have been brain washed that their ultimate role in society is to marry, be a wife and mother.

At marriage women are blessed: *"May you be the mother of a thousand sons"*.

The social impact of these ideas become obvious once you put age old conventional ideas of women's role into perspective. Motherhood is believed to be the most fulfilling part of a woman's life. Fortunately women are resisting rigid stereotyping. Many young women do not even want to give birth. They are pretty vocal about their decision, held in contempt, ridiculed, pay a personal price but persist. Then think of the common recurrence of child brides. A child is forced into motherhood. Or the victim is forced to bear a child of her assailant. Many childless single women have strong maternal instincts. Being a mother is a layered, multi-dimensional experience. A woman's entire world view is transformed by giving birth, caring, nurturing. Motherhood is fraught with life threatening dangers, physically exhausting yet exhilarating. Birthing can usher in morbid depression, a sense of divine fulfilment. There is no standard answer how it feels to be a mother.

Men, especially Indian men, ought to be asked - what it is to be a father? Men have not the faintest idea of fatherhood. Except to follow stereotypes of stern authoritarian figures thrown up by mainstream cinema, by fiction. Real life fathers are destructive like Mr. Barret of Wimpole Street!

However bear in mind the fact that women enjoy NO SOCIAL STATUS UNLESS THEY BECOME MOTHERS...it is the offspring that gives them a little sense of security in patriarchy. The birth of a male child even more so. This is why women are coerced to become mothers.

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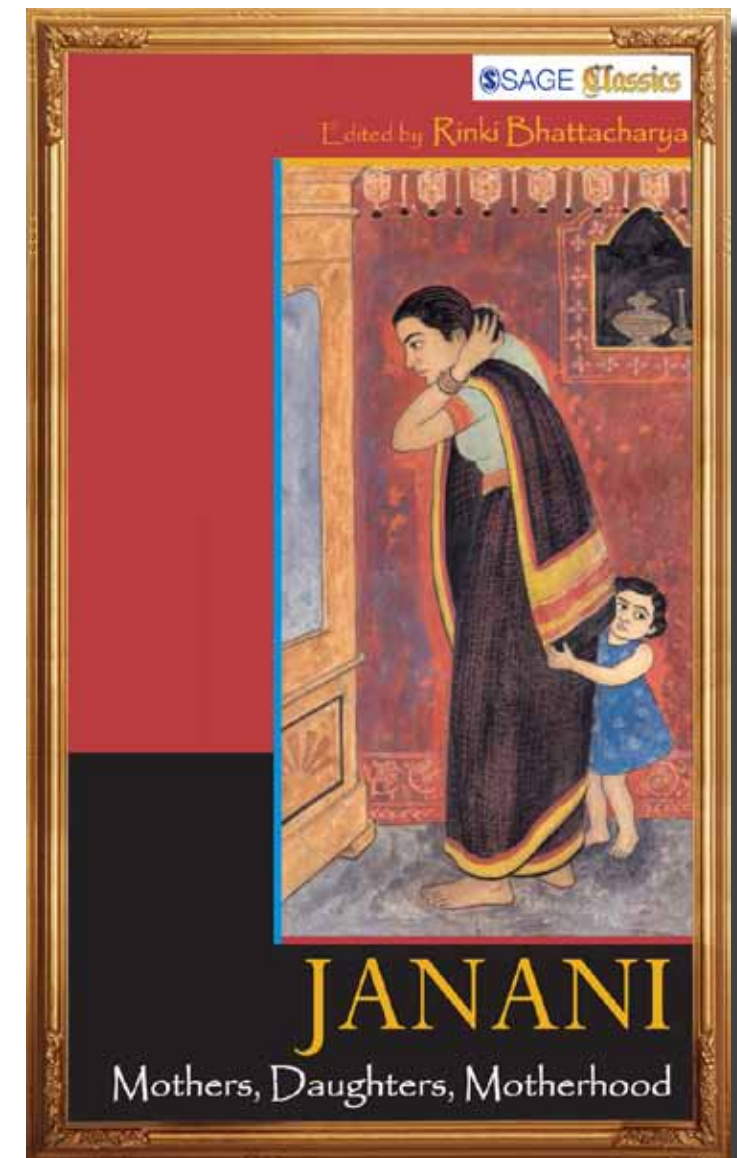
A woman's entire world view is transformed by giving birth, caring, nurturing. Motherhood is fraught with life threatening dangers, physically exhausting yet exhilarating. Birthing can usher in morbid depression, a sense of divine fulfilment. There is no standard answer how it feels to be a mother. Men, especially Indian men, ought to be asked - what it is to be a father? Men have not the faintest idea of fatherhood. Except to follow stereotypes of stern authoritarian figures thrown up by mainstream cinema, by fiction.

Is it true that the Indian women live in a violent patriarchal world?

Not just in India, women the world over, live, rather have to survive, in a patriarchal culture, which is the dominant culture in most societies. If women oppose the ideals/norms of a hierarchal male culture to assert their individuality, it turns extremely unpleasant, brutal, in fact. But this is inevitable, and has become increasingly frequent. Having broken the glass ceiling, women have made extraordinary progress in every profession. They have proved their competence. In a recent NDTV panel Mr. Narayan Murthy acknowledged this fact with candour. Cultural clashes are inevitable when those deemed socially inferior or social minors, for example, women, or Dalits, assert their positions.

What does it mean to be a daughter in a male dominated society? Could you give us a glimpse of your life as a girl growing up in India? Did you face or witness violence at home?

I will answer to both in one. Again this is subjective. It depends on the cultural context of the daughter's family background. I was fortunate to be born to progressive parents who cherished me as an individual. They gave me space and freedom to choose. There were minor ground rules like timing. Not many women have the privilege I had. No, I had no experience of family violence. It was completely alien to my understanding.



It seems women have to take the entire responsibility of men's anti-social behaviour. That is so convenient! It keeps patriarchy, the male culture in a state of eternal myopia, pretending to be pristine pure – almost virginal! We are guilty of blaming the mother for whatever children do – we are equally guilty of blaming cinema as the harbinger of all that is evil. Look beyond these excuses. We have to learn harmonious ways of respecting one another, raise the bar of man-woman relationship for society to progress in the right direction.

There are many images in films as well as literature that depict the Indian male as a man obsessed with his mother. When it comes to 'other' women their attitude changes.

These images they are not in isolation, they emerge from life.... Though mother worshiping sons are an old school idea. They exist .It is a global phenomenon. Not being a son, I asked some men to comment how these sentiments work. I asked my son for his views, for example. He has lived in Italy for years. According to him Italian men are a race of unabashed Mother worshipers! Here are two other authentic male views from man friends that are interesting, amusing!! One believes that the real issue is hinged to the fact sons see mothers making heroic sacrifices all their life. They grow up with a sense of admiration for mother's sacrifice. Fathers remain shadowy distant figure...while sons can emotionally bond with mothers.

The other view is that the mother- son relationship is like a master- dog one. The love is unconditional- it is a heady cocktail mix of many emotions. The love between mother and son last a lifetime. You may agree or not...that famous dialogue of Shashi Kapoor in DEEWAR. *"Mere paas ma hai"* rings loud in my head . It is a neat capsule.

I have no problem if a son truly cares for his mother, instead of it being a lip service.

But for the so called obsessive sons, the mother is often an excuse to ill-treat other women, the wife, girlfriends. It seems women have to take the entire responsibility of men's anti-social behaviour. That is so convenient! It keeps patriarchy, the male culture in a state of eternal myopia, pretending to be pristine pure – almost virginal! We are guilty of blaming the mother for whatever children do – we are equally guilty of blaming cinema as the harbinger of all that is evil. Look beyond these excuses. We have to learn harmonious ways of respecting one another, raise the bar of man-woman relationship for society to progress in the right direction.

What is the difference between a mother-daughter relationship and mother in law – daughter in law relationship? And why does there appear to be so much angst prevalent in the later?

These are common assumptions, and convenient stereo types. The mother-daughter relationships can be equally traumatic. I have come across cordial relations of mom in law and *bahu*...it is a question of women defeating that time honoured divide and rule policy practised by society, that the British left us. Patriarchy has redefined and fine tuned this divisive trend.

Both polygamy and polyandry demean women. It is repressive. There are many instances of a man being shared by several women...look around and you find multiple marriages, multiple relationships. Men are compulsive predators. Men thrive on striking relationships without taking the responsibility or giving respect to it. I find this callous and cowardly. And let me remind you, it is women who sport marital symbols, *sindoor*, *mangalsutra* to declare she is married. Do men sport no external symbol to show they are married? This leaves them to abuse the fact, to deceive.

Does religion play a role in defining the woman's character and therefore she is marooned in a world not of her making?

Of course, religion comes second to family values in shaping women's destiny. Women are the custodians of tradition and social values. It is they who keep up traditional expectations. All religious rituals have exploited women to maintain/preserve our customs yet denied women primary roles like being priests, those who conduct these rituals. A few Churches have begun to admit women Priests.

How does she break free from the confines of society? For example, the story of Draupadi being shared by five brothers – how do you feel about this?

Both polygamy and polyandry demean women. It is repressive. There are many instances of a man being shared by several women...look around and you find multiple marriages, multiple relationships. Men are compulsive predators. Men thrive on striking relationships without taking the responsibility or giving respect to it. I find this callous and cowardly. And let me remind you, it is women who sport marital symbols, *sindoor*, *mangalsutra* to declare she is married. Do men sport no external symbol to show they are married? This leaves them to abuse the fact, to deceive.

Please give us an overview of JANANI - Mothers, Daughters, Motherhood

The book is a creative product of a particular period in women's lives, known as the empty nest...a time when children leave home. Women begin to finally come to terms with the fact that they have given up everything to raise children at the cost of their own development. By then it is too late to recover their talents...many of us wanted to turn the searchlight on this period of loneliness, aging, neglect, longing...and the book was the result. I am mighty proud of this book.

Could you share with our readers a glimpse of your life and works?

The above ideas give you more than a glimpse of my life and work – both are profoundly inter connected!

Life inspires me.



Israeli Voters Examine Their Scars



Justice Salim Jubran, an Arab Supreme Court justice, presided over the electoral process.

By the time you read this, the first, intense pain delivered by Israel's bruising General Election campaign should have faded – but the scars will long remain.

Israelis are a highly politicised people, so while many expats returned home in order to vote, permanent residents enjoyed an official day's holiday from work and school and a carnival atmosphere permeated the bunting festooned polling stations where long lines of people waited patiently to cast their votes while the parks were full of families picnicking in the early spring sunshine.

My fervent wish as a Zionist Union supporter, thoroughly disenchanted by both Prime Minister Binyamin Netanyahu (Likud) and Yesh Atid's Yair Lapid (for whom I voted in 2013), was that I would have much to celebrate the following day.

But the fun was over before the first champagne bottle cork had popped! Indeed, I told one British friend that I was "utterly despondent! – gutted! The electorate", I noted, had been "afforded the opportunity to get rid of someone who - the actual politics aside - has wielded too much power for far to long - and they missed it by a mile. A pity, a shame - and a huge waste of resources".

Then I discovered that Netanyahu - whom many detractors brand a racist - had enjoyed strongest support from voters in Arab Al-Naim, a Bedouin village near Karmiel, where 77% voted for Likud. This, you may reflect, would not have been too difficult, as most of its 686-strong population are children!

That aside, during the five years since I immigrated here, there have been two wars and two countrywide elections – all financially, physically or emotionally costly – and all with an increasingly complacent and over-powerful Netanyahu at the helm.

“the racism which pervaded the election campaign. We are disappointed and disturbed that the Prime Minister chose to galvanize his supporters on election day by creating fear over the participation of Israeli Arabs in the elections, rather than celebrating the participation of all citizens in the democratic vote”.

So while I waited in vain for a radical change at the top, this essay is not about the man who remains as premier or even the ridiculously awful Israeli electoral process by proportional representation - which bears much of the blame for what happened - but concerns the fallout for those who lost.

First, I'll be positive.

[The Israel Project](#), a highly respected non-profit educational organization, pointed out two days after the votes were counted, that:

“Israelis have rallied around the country's traditional centre-left and centre-right pillars ... pocket-book issues and the economy —the cost of housing, the job market, taxes and healthcare — were foremost on people's minds. Security issues — threats from Hezbollah and Iran's nuclear programme — were not the focus of this election because the differences between the parties are slight. But, added TIP, “this election was a dramatic reminder that Israel is a stable island of democracy in an increasingly turbulent Middle East”.

Further, as TIP stated:

- A record number of women was elected to the Knesset.
- There was the highest voter turnout in 16 years.
- Justice Salim Jubran, an Arab Supreme Court justice, presided over the electoral process.
- More Arab members have entered the Knesset, not just representing Arab parties but also representing Likud and the Zionist Union.

But Anat Hoffman, Executive Director of the progressive [Israel Religious Action Centre](#) which fights for equality in Israeli society, spoke for many when she referred to:

“the racism which pervaded the election campaign. We are disappointed and disturbed that the Prime Minister chose to galvanize his supporters on election day by creating fear over the participation of Israeli Arabs in the elections, rather than celebrating the participation of all citizens in the democratic vote”.

She added: “We hope that the Prime Minister takes the necessary steps to rebuild bridges with Arab-Israelis ... However, we don't know what the future holds in terms of the next Israeli government. We know that it is likely and realistic that the next government (with three ultra-Orthodox parties) will pose great challenges to our hopes and dreams for Israel”.

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The Zionist Union, which at one time had seemed likely to win the election, saw its lead drop sharply to a tie but nonetheless had discussed a revolving prime ministership between Isaac Herzog and Tzipi Livni.

In the event, the party came in second, winning 24 seats against Likud's 30 seats. Its main [success](#) came largely in central cities like Tel Aviv and it won the highest number of votes in 28 of Israel's 33 wealthiest communities.

In my view, the Z.U. dropped to second place partly because it did too little, too late in a last-minute attempt to muster support from the growing number of native English speakers in the country. Moreover, I was not impressed when after offering to help for a short time on polling day, I received several email messages expecting me to contact other people. If that is the Israeli way, then the Israelis will have to learn how to accommodate the customs of those relative newcomers whose support they seek!

It is said that [President Reuven Rivlin](#) wishes to encourage a [unity government](#). This may well come about as the numbers of seats held by each of the respective parties has not changed much since the election in 2013.

So I'll end here with a brief break-down of the new Knesset compared to its predecessor. The facts were provided by the Zionist Union.

2013: Likud+Liberman+Bennett = 43
2015: Likud+Liberman+Bennett = 43

2013: Labour+Meretz+Tzipi = 27
2015: Labour+Tzipi+Meretz = 28

2013: Lapid+Kadima = 21
2015: Lapid+Kahlon = 21

2013: Haredim = 18
2015: Haredim = 14

2013: Arabs (divided) = 11
2015: Arabs (united) = 14

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FROM TURKEY WITH LOVE

TURKISH CULINARY EXPERT

OZLEM WARREN

Merhaba ("Hello") and Hosgeldiniz ("Welcome")

Wholesome, delicious Turkish cuisine is based on seasonality; dishes are flavored naturally, through spices (red pepper flakes, cumin, dried mint and sumac are amongst the most popular), olive oil and pomegranate molasses. Grains like bulgur, nuts and yoghurt also feature heavily in Turkish cuisine. Thanks to our Nomad roots, yoghurt appears in dips, soups, salads as well as in marinades. I love the nutty bulgur, so satisfying– a bowl of bulgur pilaf with vegetables could be a perfect supper for us. You can recreate most Turkish recipes easily at home.

Hospitality is a big part of Turkish culture. I vividly remember friends popping in my Grandmother's 400 year old house in my home town Antakya and welcomed to table. We would sit in courtyard under fig trees; have a feast of mezzes, abundance of fresh produce in olive oil, succulent kebabs and more. I was a lucky grandchild to be introduced to such wonderful food and hospitality at an early age. Today, my mother still puts extra plates on the table, as she knows someone always turns up to say hi. Turkish saying "*Basimin ustunde yerin var*" ("I place you at the top of my head") sums the Turkish hospitality very well. My mother always says, "*Greet your guests with a warm smile, make them welcome; cook food with your love and it will always taste delicious.*" Isn't it true, our care is reflected through the food we affectionately produce for our loved ones?

The most notable categories in Turkish cooking are Mezes (appetizers), Boreks (pastries with fillings); Dolmas (stuffed vegetables and vine leaves); Kebabs and Koftes; Sebzeli Et Yemekleri (casserole type meat dishes with vegetables); Pilavs (variety of rice), Zeytinyaglis (vegetables cooked in olive oil). Desserts feature ranging from traditional milk puddings to sweet pastries like "Baklava and of course, Turkish Delight, one of Turkey's landmarks. A meal at the Turkish table is always finished off with the famous Turkish coffee.

Food is still the hub of everyday life in Turkey. Time is taken to share meals with family and friends, to relax and enjoy conversation. We wish each other "*afiyet olsun*", meaning "may you be healthy." This is followed by a tribute to the creator of the meal, "*elinize saglik*", meaning "health to your hands". Guests are always received with the highest cordial hospitality and it is believed that no one should ever leave a Turkish table without feeling satisfied and happy!

Afiyet Olsun, Bon Appetit - **Ozlem Warren**





Pic © Ozlem Warren

Spicy Bulgur Wheat Salad with hot pepper paste and pomegranate molasses - Kisir

Kisir is a specialty in the southeast of Turkey, where the country's spicier dishes hail. It is offered as a welcome to the guests in the homes of Antakya, where my roots are from, and in Gaziantep. Kisir is traditionally made with hot pepper paste for a spicy kick and nar eksisi (sour pomegranate molasses), which adds a lovely sweet & tangy flavor. It can be rolled into balls and served nestling in crunchy lettuce leaves. This dish is perfect for buffets or as part of a barbecue spread. It really is a "bowl of health and goodness" with fresh vegetables, bulgur – packed with fiber and pomegranate sauce full of antioxidants. This wonderful, refreshing can be prepared a couple of days in advance and can be stored in the fridge for 4-5 days. As a matter of fact, it tastes even better a day or two later it's made!

Serves 4 – 6

Preparation time: 25 minutes

Ingredients

2 cups fine bulgur wheat
1 cup hot water
15ml/1 tablespoon tomato paste
15ml/1 tablespoon red pepper paste
1 teaspoon paprika flakes
Juice of 1 lemon
30ml/2 tablespoon concentrated sour pomegranate sauce
45ml/3 tablespoons extra virgin olive oil
1 medium onion, finely chopped
4 green onions, finely chopped
4 tomatoes, finely chopped



My mother Gulcin, my niece Defne and my daughter Emma , Istanbul. Pic © Ozlem Warren

Ingredients *contd...*

Handful of finely chopped Italian parsley
1 teaspoon salt
Freshly ground black pepper
Lettuce leaves to serve

Directions

Mix the bulgur wheat, salt, ground black pepper, red pepper flakes, tomato paste, red pepper paste and the chopped onion and knead thoroughly – this will help all the flavors marry and the onion to soften-. Pour the hot water over this mixture and stir, then leave to stand for about 15 minutes. It should absorb all the water by the end of this period. The bulgur should be of a dry consistency.

Add the lemon juice and the pomegranate syrup together with the extra virgin olive oil and knead well again. Stir in the remaining ingredients and combine thoroughly. Serve as a salad in a bowl garnished with lettuce leaves. Alternatively, take spoonfuls of the mixture and with wet hands roll into balls the size of walnuts. Refrigerate until required.

Note: Bulgur wheat unlike cracked wheat is a grain made from the cooked wheat berries which have the bran removed, and are then dried and pounded. There are two varieties generally available, fine and coarse and this salad is traditionally made with fine bulgur. If you can't get the fine bulgur wheat, use 1 cup water for 1 cup coarse bulgur wheat.



Pic © Ozlem Warren

Stuffed Eggplants with Ground Meat and Vegetables - Karniyarik

This impressive dish is a legacy of the Ottoman Palace kitchens and yet another of the imperial demands for ingenuity concerning the much loved eggplant, aubergine, you will find this dish wherever you go in Turkey! Though traditionally made with ground lamb, you may prepare it with ground beef or mixture too. You can cook this dish ahead of time and gently reheat in the oven. Karniyarik freezes very well, once cooked.

Serves 6

Preparation time: 45 minutes

Cooking time: 55 minutes

Ingredients

3 dark purple eggplants (aubergines; small to medium variety if possible)
 340 gr / 12 ounces ground (minced) lean lamb
 1 medium onion, finely chopped
 4 garlic cloves, finely chopped
 400 gr / 14 oz (1 can of) chopped tomatoes
 2 tablespoons tomato paste
 240 ml / 1 cup water
 1 bunch or 1/2 cup Italian (flat) parsley, finely chopped
 1 tablespoon olive oil
 3 - 4 tablespoons canola oil for shallow frying
 6 thin slices of tomato and green bell peppers, seeded - for decorative topping
 1-2 teaspoon red pepper flakes
 Salt and freshly ground black pepper



Pazar, nuts, cerez stall, Istanbul. Pic © Ozlem Warren

Directions

Preheat oven to 180 C / 350 F

Cut the eggplants in half lengthways leaving the stalk intact. In each half of eggplant, cut a deep split lengthways without cutting through to the skin on the opposite side and leaving 1/2"-13 mm-uncut at either end. Sprinkle salt over the flesh side of the eggplants and leave them aside for 15 minutes. Salt will help the moisture come out of the eggplants.

In 1 tbsp. olive oil, sauté the onions until soft. Add the ground lamb and cook until all the moisture is absorbed. Add the garlic, chopped tomatoes, tomato paste and red pepper flakes. Season with salt and freshly ground black pepper, mix well. Continue cooking for a further couple of minutes. Remove from the heat and stir in most of the chopped parsley. Seasoning is important, so please check the seasoning of the mixture and add more salt or pepper if you would like.

Dry the eggplants with kitchen towel thoroughly. Lightly brown them evenly on both sides in the canola oil. With the split sides facing up, place them into a well-oiled ovenproof dish or a baking tray. Spoon the filling into the splits. On the top of each filled eggplant put a slice of tomato and a green bell pepper. Mix the water with a drizzle of olive oil. Pour this mixture on the baking tray. Cover and bake in the preheated oven for about 45 minutes. Remove the cover and continue baking for another 15 minutes or until they are tender and the eggplants are nicely browned on top.

Serve hot with plain rice and a dollop of plain yoghurt by the side.



Pic © Ozlem Warren

Spinach and feta Filo Pastry – Ispanakli Borek

This wonderful pie has to be one of the most deliciously pleasing and easy borek around. I use the filo pastry sheets for this recipe and it works well. If frozen, you need to defrost them overnight in the fridge and leave at room temperature about 2 hours before using. I combine the feta cheese with mozzarella in this recipe to make it moister. At home, boreks, savory pastries are a very popular snack with ladies' tea time gatherings and immensely popular with children too. I remember fondly looking forward to my mother's tea parties to enjoy these tasty treats, and now my children totally love them anytime of the day!

Serves 8 – 10

Preparation time: 15 minutes

Cooking time: 40 minnutes

Ingredients

150 gr / 7 oz spinach leaves
150 gr/ 7 oz feta cheese, mashed with a fork
100 gr / app. 4 oz shredded mozzarella
3 eggs, beaten
1/2 cup / 125 ml milk
1/2 cup / 125 ml water
45 ml/ 3 tablespoons mild olive oil
12 sheets of filo pastry (cut in half vertically, which makes 24 sheets)
1 tablespoon nigella seeds
1 tablespoon sesame seeds



With my mother Pic © Ozlem Warren

Directions

Preheat oven to 180 C /350 F/gas mark 4

Remove the stalks of the spinach, wash and chop roughly. Mix together in a bowl with the feta cheese, shredded mozzarella and two of the beaten eggs. In a separate bowl, mix the water, 1 table-spoon olive oil and milk.

Grease a rectangular baking dish with the remaining olive oil. Lay the pastry sheets along its long side and cut in half vertically. Open the sheets only when you are ready to use them and cover the rest with a damp towel so that they don't dry out.

Lay three sheets in the greased baking dish. Pour a little of the milk-olive oil-water mixture (about 3 tablespoons) all over the sheet. Repeat this layering two more times, using three fillo sheets each time.

Lay three more sheets over and spread the spinach filling evenly. Continue laying three sheets of fillo, pouring over each the milk mixture, three more times. Lay the remaining sheets on the top of the pie, sprinkling the milk mixture. Whisk together the remaining beaten egg with a little olive oil and brush over the pastry. Sprinkle with sesame or nigella seeds.

Bake the pie in the oven for about 40 minutes, until the top is golden brown. Serve hot, cut into pieces. This dish can be successfully reheated.

Important tips: If you would like to cut back on the amount of the eggs, you can omit or decrease them in the spinach and feta filling. 2) Once cooked, if you keep the pie covered with flax or parchment paper, this will keep the pie moist. 3) This pie freezes wonderfully. Once cooled, put the pie in a freezer bag and seal. When you'd like to reheat (at 350 F for about 15 minutes), put the pie in a greased baking tray and sprinkle the top with a little milk and water mixture to give some moisture.

© Ozlem Warren



Pic © Ozlem Warren

Baklava with Walnuts

An Ottoman legacy, baklava is one of the greatest creations from the pastry chefs at the Topkapi Palace. Generally, baklava is enjoyed as a mid-morning sweet snack with a cup of Turkish coffee, or as a mid-afternoon treat with a glass of tea or after lunch or dinner. The real thing shouldn't be very sweet and heavy; on the contrary it should be light enough to tempt you to eat a small plateful. I hope you enjoy making your own baklava with my recipe.

Serves 12 **Preparation time: 20 minutes** **Cooking time: Just over 1 hour**

Ingredients

180 gr/6 oz /3/4 cup melted butter
450 gr/1 lb filo pastry sheets
340 gr/ 12 oz mixture of walnuts and pistachios, finely chopped
5 ml / 1 tsp ground cinnamon

For the syrup:
2 cups sugar
1 ¾ cup water
Juice of 1 lemon

Note: Baklava should never be stored at the refrigerator, as the fat congeals, pastry absorbs the moisture and it becomes soggy.



Figs, Istanbul. Pic © Ozlem Warren

Directions

Ground pistachio nuts to sprinkle over the baklavas

Preheat the oven to 160 C/ 325 F / Gas 3

Make the syrup first. Put the sugar into a heavy pan, pour in water and bring to the boil, stirring all the time. When the sugar is dissolved, lower the heat and stir in the lemon juice, then simmer for about 15 minutes, until the syrup thickens. Leave to cool in the pan.

Melt the butter and the oil in a small pan, and then brush a little over the bottom and sides of a 30cm/12in baking pan.

To thaw frozen filo sheets, it is best to place it in the fridge the night before and bring it to room temperature 2 hours before using. Place a sheet of filo pastry in the bottom of the greased pan and brush it with melted butter and oil (trim from the edges to fit, if needed). Continue until you have used half the filo sheets, brushing each one with butter and oil. Ease the sheets into the corners and trim the edges if they flop over the rim of the pan.

Spread the nuts over the last buttered sheet and sprinkle with the cinnamon, then continue as before with the remaining filo sheets. Brush the top one as well, then, using a sharp knife cut diagonal parallel lines right through all the layers to the bottom to form small diamond shapes. Bake the baklava into the oven for about 1 hour, until the top is golden - if it is still pale, increase the temperature for a few minutes at the end. When the baklava is ready, remove it from the oven and slowly pour the cooled syrup over the piping hot pastry. Return to the oven for 2-3 minutes to soak up the syrup, then take it out and leave to cool.

Once the baklava is cool, lift the diamond shaped pieces out of the pan and arrange them in a serving dish. Serve baklava pieces with ground pistachios over them, always at room temperature.



I grew up in the west of Ireland and, even though I didn't live next to the Atlantic Ocean, I would always have been conscious of its power, threat and source of life and energy. Later, studying in Galway and meeting people in daily contact with the Atlantic and literature surrounding it, heightened my awareness of its immensity and dangers. This poem, *Some Never Left*, is a response to its omnipresence.

Some Never Left

Some never left. They didn't
need to. They cut and
saved turf, did the hay,
stacked oats or barley and
let sheep up and down hills.

When sons and fathers went
fishing, mothers prayed
behind rocks in howling gales.
They could tell of wind
changing
by the flight of the gulls.

A fisherman's wife looked hard
at her husband and sons, for
she never knew what way
the sea would bring them home.

The Norwegian Peacebuilding Resource Centre (NOREF) is a resource centre integrating knowledge and experience to strengthen peacebuilding policy and practice. Established in 2008, it collaborates and promotes collaboration with a wide network of researchers, policymakers and practitioners in Norway and abroad.



Dr Terje Østebø



Walleign Shemsedin

The Intellectualist movement in Ethiopia, the Muslim Brotherhood and the issue of moderation

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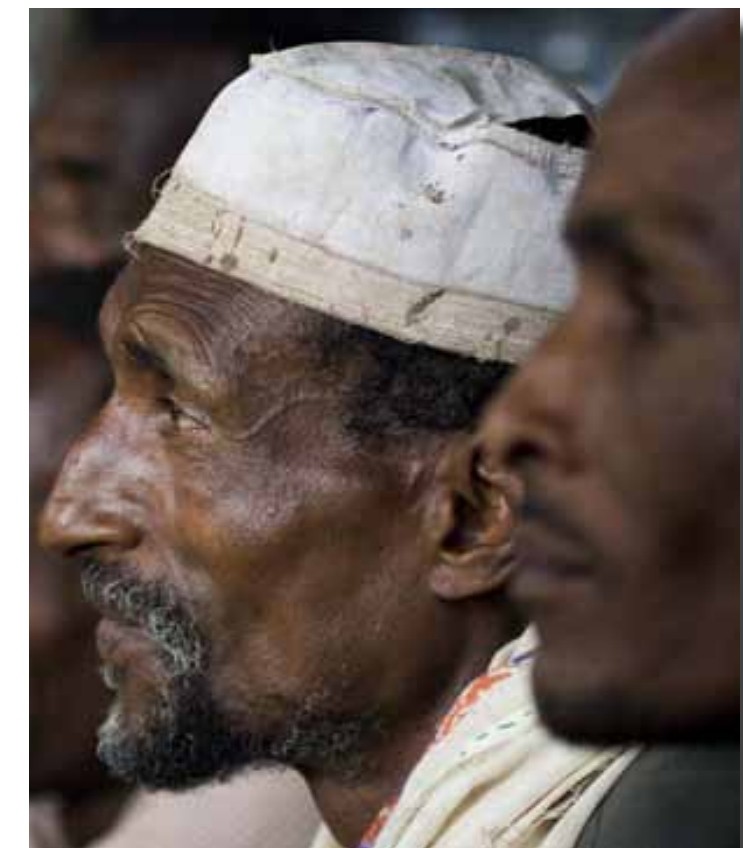
Executive summary

The Intellectualist movement is one of the major Islamic reform movements in contemporary Ethiopia. Informal and decentralised in character, it has attracted young students, professionals and urban intellectuals. The movement was inspired to a great extent by the ideas of the Muslim Brotherhood, which were critically contextualised and applied to the Ethiopian context. This has entailed avoiding the more political aspects of Brotherhood thinking while emphasising the positive role of Islamic virtues in the formation of individual and societal piety. The Intellectualists have further been formative for Ethiopian Muslims' thinking about secularism, democracy and constitutional rule, and have played a significant role in mediating between various religious actors in Ethiopia, as well as negotiating the position of Islam in relation to the political authorities. Of particular importance is the way in which the movement has served as a moderating force in a rapidly changing and fluid political and religious landscape. This demonstrates the inherent complexity of the trend commonly labelled as Islamism, and points to the need for nuanced and localised approaches when trying to understand this trend.

Post-1991 Ethiopia has seen the surfacing and expansion of several Islamic reform movements, producing both an increasing heterogeneous religious landscape and accusations of increasing radicalisation. Important among these movements is the Intellectualist movement, which is playing a significant role in shaping the current generation of young Muslims. Inspired by ideas stemming from the Muslim Brotherhood, which were critically selected and adopted to the local context, the Intellectualist movement could be labelled an Islamist movement, but has not constituted a "radicalising" force in Ethiopia. Rather, it has promoted a discourse of moderation, negotiating between various religious actors, and between the Muslim community and the Ethiopian government.

The Intellectualist movement is an important case in point in relation to the fluidity and dynamics found in what is commonly known as Islamism, an ideology usually portrayed as aiming at Islamising the state, often through violent means. While the Muslim Brotherhood in general is viewed as fundamental for the development of this ideology, it is important to note that a range of views has always

existed in the Brotherhood on the means for achieving an Islamist political order, what this order actually entails and less state-centred ideas. In addition, recent and on-going events in the Muslim world have further contributed to augmenting the ideological dynamism in the Islamist movement. What we see is more complex and multifaceted thinking around questions such as liberal democracy, secularism and the political role of sharia, which produces a complex picture where actors cannot easily be dichotomised as moderate or extremist (Abed-Kotob, 1995; Pahwa, 2013; Zollner, 2009). Although drawing inspiration from the Muslim Brotherhood, the Intellectualists have never formed a local Brotherhood chapter in Ethiopia, nor have they established any formal links with the Brotherhood abroad. They have adhered to some Muslim Brotherhood ideas, yet have carefully selected only those found to be relevant to their immediate context. In particular, they actively sought to avoid the Brotherhood's political thinking on state power and political rule according to Islamic law, and have always operated within and accepted Ethiopia's secular framework, while working for the betterment of the Muslim community.



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This also led to the fragmentation of the movement and gave some influential figures the opportunity to carve out space to operate relatively independently. While critically appropriating the ideas stemming from the Muslim Brotherhood meant avoiding explicit references to the Islamic state and rule by sharia, the Intellectualists found much inspiration in the Brotherhood's emphasis on Islamic virtues and personal piety.

The Intellectualist movement first emerged at Addis Ababa University after the coming to power of the Ethiopian People's Revolutionary Democratic Front (EPRDF) in 1991, where it recruited young students – and later professionals and urban intellectuals – into its ranks. The movement's activities revolved around organising and running small study and discussion groups, and arranging regular public lectures. Informal and decentred in character, it never managed to establish any lasting organisational structures and had no formalised leadership. It remained rather elitist in character and limited to the capital. Pivotal for the movement's emergence and expansion was the arrival of Islamic literature – in English. This literature appealed to a young educated generation, and served as an important point of contact with broader discourses in the Muslim world. Local and foreign non-governmental organisations surfacing in the early 1990s were instrumental in making books and magazines available. Particularly important among these NGOs were Sudanese organisations, which were, however, closed down by the government in the mid-1990s. Subsequent increasing government restrictions did not affect the Intellectualist movement much, because its informal character enabled it to continue to operate relatively undisturbed.

The movement was weakened by internal tensions in the early 2000s – conflicts that were about both leadership and the movement's ideological profile. Much of the latter was related to the issue of the Muslim Brotherhood. One faction favoured modelling the Intellectualist movement on the Brotherhood, while the opposing faction emphasised the uniqueness of Ethiopia in terms of the nature of Islam's indigenous history and of the country's particular form of religious pluralism, and argued that copying any outside movement would be detrimental to the local context. This also led to the fragmentation of the movement and gave some influential figures the opportunity to carve out space to operate relatively independently. While critically appropriating the ideas stemming from the Muslim Brotherhood meant avoiding explicit references to the Islamic state and rule by sharia, the Intellectualists found much inspiration in the Brotherhood's emphasis on Islamic virtues and personal piety. This was a highly important aspect of the movement's teaching that played a pivotal role in the formation of a newly found religious identity among young Ethiopian Muslim generations. The construction of the pious self was never an inward-looking project, such as the Salafis, but was perceived as having societal consequences. The idea was that the creation of pious Muslim individuals would play a constructive role in the formation of a morally sound Ethiopian society, and Muslim youth were encouraged to become involved in affairs beyond the religious community.

Its decision to avoid politics and the issue of state power does not mean that the Intellectualist movement has been oblivious to politics as such. In fact, it has been highly conscious of questions pertaining to secularism, democracy, religious rights and constitutional rule, and has been crucial in elaborating Muslim thinking on these matters.

As a case, the Intellectualist movement also demonstrates the need to properly analyse local representations of Muslim Brotherhood ideas through a conceptual lens that recognises the inherent complexity found in what is generally labelled as Islamism. The Intellectualist movement is an illustration of the fact that Islamism is about far more than seeking state power for the establishment of an Islamic order, and points to how multifaceted Muslim politics actually is.

While constantly advocating moderation, it has remained vocal in struggling for the rights of the Muslim community and working toward improving religious equality and accommodating Ethiopia's religious pluralism. The issue of moderation has also been at the core of the movement's efforts to mediate among religious actors in the Muslim community. While working for intra-religious unity, it has sought to buttress the expansion of uncompromising forces and ideas, criticising many Salafi attitudes in particular.

As a crucial actor in setting the agenda for the discourse in Ethiopia for two decades, the Intellectualist influence has been particularly significant in recent years in terms of the Muslim demonstrations taking place in Ethiopia from 2011 onwards. These demonstrations were related to a gradually more intrusive government policy towards Islam and to what Muslims viewed as unconstitutional interference in their religious affairs. Whereas the government has portrayed these demonstrations as yet another sign of Islamic radicalisation, our interpretation is that they are in fact an indication of moderation. Claiming that the government had violated its own constitution, the protesters' rhetoric revolved around maintaining the secular order, respecting religious rights and upholding the rule of law. By holding the authorities accountable for violating these principles, the protests served as an educational experience for Muslims that has strengthened their understanding of and adherence to the secular state.

There are certainly ambiguities in the ways in which the Intellectualists understand secularism and the role of religion in the Ethiopian context. This should not come as a surprise, however: other societies with a far longer secularist history struggle with similar questions. This also relates to how religious actors in a post-secular age are seeking to reinterpret the meaning of secularism, calling for new perspectives on how to implement the established secular principle regarding the separation of religion and the state. Secularism in itself is an ongoing process, as is clear in the Ethiopian case. The Intellectualist movement, with all its internal diversity, remains an important voice in the on-going formation of the country's future.

In conclusion, the ideas and activities of the Intellectualist movement serve to adjust the picture often presented by the Ethiopian government and some outside observers of an increasing radicalisation of Islam in Ethiopia and points to a more complex reality. As a case, the Intellectualist movement also demonstrates the need to properly analyse local representations of Muslim Brotherhood ideas through a conceptual lens that recognises the inherent complexity found in what is generally labelled as Islamism. The Intellectualist movement is an illustration of the fact that Islamism is about far more than seeking state power for the establishment of an Islamic order, and points to how multifaceted Muslim politics actually is.



THE SABOTEUR

*The creativity of your subconscious mind not only shows up in dreams, but also shows up as archetypes in your life. **Archetypes** are overlying patterns that show up in all cultures that are seeded in the psyche. Some examples of archetypes are mother, judge, teacher and healer. When you begin to look at these patterns in your life, you can unleash your creative energy.*

Although there are thousands of archetypes, Caroline Myss, an author, teacher and medical intuitive writes that we all share 4 personal archetypes - the Child, Prostitute, Victim and Saboteur. This article will delve into the **Saboteur Archetype**. In my work with clients and students, I often teach them about manifesting. We begin by them becoming clear on what it is they want to create in their lives. Inevitably, as soon as they have clearly identified their goal, their mind fills up with negative self-talk. They become consumed with doubt and fear. They distrust either their ability to manifest or their worthiness to have what it is they want. This is the saboteur. The saboteur, according to Myss is the "Guardian of Choice." This means that when you have the opportunity for change, to begin something new, to make a choice toward something that can make a significant difference in your life, the saboteur surfaces and fills you with fear. Each archetype has a positive Sun side and a darker Shadow side. You are more likely to identify the sun side of this archetype, but there is much that will be relegated to the shadow side of the psyche. You will notice this when you find yourself automatically reacting to something. The cause of this reaction quickly slips into your subconscious.

Firstly, you must learn to identify this archetype. You will notice that it shows up as fear, disruption and resistance. You may remember times when you made decisions in your life that blocked your own empowerment or success. You can use the saboteur to help you to consciously inventory areas of your life you need to fix or heal. In my own life I have been working on becoming conscious of whenever I become resistant. In this process, I have found that my resistance had become a habit. Having realized this, I began working on being more open and making different choices.

Have you ever blown an opportunity or failed to follow a dream? Often, the saboteur reflects your fears of taking responsibility for yourself and creating what you want. When you make the saboteur your ally it can call your attention to ways you might be sabotaged or sabotaging yourself and then you can make decisions that are more empowering. Also, with the saboteur's guidance, you can deconstruct parts of your life and rebuild, often resulting in a rebirth. Work with your saboteur to see where you may be doing yourself in. A question Myss presented at a Medical Intuition workshop is one I use with my clients. Ask yourself, what am I doing I know I should not be doing and what am I not doing that I know I should be doing? This question gives you clear direction on how to explore your saboteur and make positive changes.

I often hear from clients that the saboteur plays on fears that they are not good enough to accomplish what they desire. They fear empowerment because they think being empowered will separate them from warmth and comfort of loved ones. They are afraid that if they realize their dream, they may find themselves feeling isolated from others and then they would need to compromise their dream in order to stay connected. Many people often fear empowerment because they don't want to be responsible for their actions and therefore consciously or unconsciously experience weakness and hold onto their fears. They avoid others that are empowered or enlightened and seek out relationships with those whose abilities are below theirs so they do not feel threatened, or even feel superior. You may be afraid that if you are enlightened you will end up alone. There is an erroneous belief that when you are conscious and living an enlightened life you won't be vulnerable, enjoy being in physical form and capable of sensual love. As a result, you become fragmented, and transfer the saboteur to the hidden area of the shadow. The reality is that when you understand your saboteur, you can become empowered and release previously stuck creative energy. You can do this by taking inventory and making choices. **So how do you align with your saboteur and use it to your benefit?**

1. Initially you can identify your saboteur by noting in your journal when you are fearful, reactive or resistant.
2. Think about the situation that triggered this response.
3. Write out choices that you could make regarding this situation.
4. Note the layers of fear and resistance you have with some of the choices you could make. Explore them in your journal.
5. Sit and focus in your heart. Now bring your attention to your solar plexus. Notice the "gut feeling" you get when you connect with your intuitive self. What information do you receive? Write it out.
6. Continue to use this process at different times when you are fearful, reactive or resistant. It can take you deeper into each incident or create awareness of a new opportunity for growth.

As you work with your saboteur you will learn you can manage the saboteur with acts of courage and by following your intuition. Listen to your inner voice. Begin by making small changes at first. Keep track of your behaviors in your journal and little by little, you will notice you are becoming more aware and aligning with your Saboteur. This process, when used regularly, will allow you to become empowered and eventually more enlightened! *By working with your many archetypes, you will learn to access your natural path and move toward your Divine Soul purpose.*

THEATRE

MAHA NOOR ELAHI

MY FAIR LADY IN SAUDI ARABIA

Maha Noor Elahi

UAPP ESL Lecturer
Drama Club Advisor
Dar Al-Hekma University

Our Eliza was no one but sophomore graphic design student, Sana Al-Duhaybi, whose “aaahs” and “aaaws” were as perfectly annoying as Audrey Hepburn playing Eliza in the movie, but that wasn’t all that Sana could do. She truly dazzled the audience with her performance of the renowned movie song “Just You Wait Henry Higgins”!

Love. Passion. Positive energy. Commitment. Determination...and action! It was an evening full of all that and more. But before that evening could happen, it was a dream; a seven-year-old dream! As the Drama Club advisor, I have been dreaming of directing and producing My Fair Lady for several years, but it wasn’t an easy journey at all. It seemed to be such a remote dream, for how can we with our limited abilities, time, and budget_ produce such a huge play? Besides, apart from all the time management and financial issues, there was the cultural issue. The art of drama is still strange and rather undesirable to some people. It’s true that a lot of people in Saudi Arabia are more aware of the importance of drama and entertainment in general nowadays, but when it comes to young women performing on stage, the matter becomes complicated and problematic. However, against all odds, I was determined to achieve this dream, and I was lucky to be surrounded by young girls who shared the same vision. We tried once a few years ago, and we failed due to conflict of our timetables and our tight schedules during the university hours. After that, I changed my plan and decided to do something easier and I succeeded, but that My Fair Lady fantasy was deeply-rooted in my heart and mind. I tried at the beginning of 2014, and was about to succeed, but I failed ...even to begin properly ...again due to time restrictions in the busy-like-hell work hours of the university.

But at the beginning of this academic year, I got to know a multi-talented graphic design student, Roya Barasein, who was as passionate as me about producing and directing the play. Together we called for auditions, started assigning the major roles, and working on modifying the script to suit our abilities. And so it was; the stars were chosen; senior law student, Maryam Al-Dabbagh, who is a dynamic, intellectual, super multi-talented young woman and a distinguished student. Roya and I could not imagine Professor Higgins’ role without her! Yes! We did it the Shakespearean way, but the other way around; male roles would be performed by girls dressed up as men. Our Eliza was no one but sophomore graphic design student, Sana Al-Duhaybi, whose “aaahs” and “aaaws” were as perfectly annoying as Audrey Hepburn playing Eliza in the movie, but that wasn’t all that Sana could do. She truly dazzled the audience with her performance of the renowned movie song “Just You Wait Henry Higgins”!

We faced some difficulty choosing Colonel Pickering, but then Larissa Anne Valles, with her subtle and reserved personality, earned the role after the third session of the auditions. Of course, after getting to know Larissa well, we’ve realized how crazy and funny she is! Mrs. Higgins was played by the amazingly witty Ayah Hashem, who would always spread laughter and joy during the rehearsals, and Mrs. Pearce was played by the talented Sundus Baroom, who would make anyone believe that she is as strict and disinterested as Mrs. Pearce.

Of course, in a culture that does not implement music and dance in its education, it was a tough job to get those girls move gracefully in synchronization to Haendel’s classic Water music Hornpipe. But with all the love, energy, and will-power those girls had, they managed to pull out a simple waltz dance.

Roles of Mrs. Eynsford Hill, Clara and Freddy were played by Hadeel Tayeb, Amena Awni, and Wafaa Bassam, all of whom are either sophomore or junior students in the university. And despite their minor roles, these three girls worked very hard to perfect their acting and their British accent, and were very concerned about the smallest details of their outfits and appearance.

Nevertheless, due to the limited time of the rehearsals, we had to do major reduction to the original script, and we, sadly, had to cut off Mr. Doolittle’s character. Yet the Ambassador’s Garden Party scene was a delight to work on. A lot of our freshman students accepted to appear in that scene only as guests in the party, wearing fancy dresses and suits, dancing the waltz. Of course, in a culture that does not implement music and dance in its education, it was a tough job to get those girls move gracefully in synchronization to Haendel’s classic Water music Hornpipe. But with all the love, energy, and will-power those girls had, they managed to pull out a simple waltz dance.

The audience who attended were really impressed and were so grateful to the classy flavor of the songs, music, outfits, and the whole performance of the play; it had that classy touch which is strongly believed to be missing in this young generation. For me, nothing mattered like the love and positive energy of the team of My Fair Lady, including actors, back stage officers and ushers. That genuine spirit of team work, cooperation, support, and fun which made each and everyone in the play do whatever she was doing with love despite the stress, hard work, wild schedule, and projects and research papers that needed submission. Throughout my modest 15-year experience with children and young girls, I have never seen anything like drama in absorbing the energy of the youth and turning it into something exquisite and positive as such. Despite all the pressure of assignments and back-to-back classes, the girls were willing to spare time for rehearsals and would insist on coming after university hours in order to practice more. The performance of My Fair Lady by the Drama Club unique members was definitely no Broadway show, but it was a display of perseverance, enthusiasm, and a proactive spirit that embraces change and never settles for common social norms.

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