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# Live encounters

July 2013

Free online magazine from village earth



**Ingrid Storholmen**

**author - Voices from Chernobyl**

in an exclusive interview with Mark Ulyseas



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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.

We are appealing for donations to pay for the administrative and technical aspects of the publication. Please help spread the free distribution of knowledge with any amount that you feel you want to give for this just cause.

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July 2013

**We are in urgent need of donations to keep Live Encounters alive!**

### Dear Readers,

Knowledge is power and we are empowering you by distributing for free articles by intellectuals and activists of all hues that will assist you in understanding this wonderful world, which is strewn with the debris of the excess of humanity.

This 96-page advertisement free publication features in depth interviews with and articles by outstanding artists, writers, poets, activists and journalists from around the world.

Our special thanks to: **Ingrid Storholmen, Sally McKenna, Carol Buckley, Terry McDonagh, Natalie Wood, Candess M Campbell, Graeme Hamilton, Sabbah Haji, Chris Hedges** and **Christine Deftereos** for their contributions.

Om Shanti Shanti Shanti Om

**Mark Ulyseas**  
**Publisher/Editor**

Cover Photograph/Design : Mark Ulyseas

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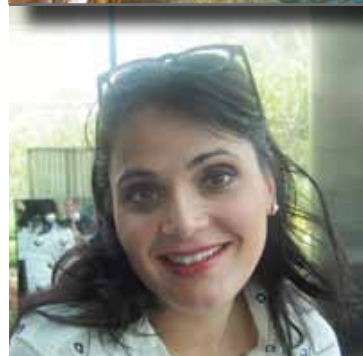
July 2013



## **Sally McKenna - Well-known Irish Painter, Sculptor and Sketch Artist - An Exclusive on Her Life and Works**

Sculptor, Sally McKenna, relays her life story intertwined with imagery, symbols, politics and the journey back to the ancestral land of Ireland. Life is mirrored in art from her earliest influences to the current day. It is a retrospective look from the vantage point of an age of prosperity and international upheaval. It is an honest reverie of how she made choices and fought the system. Art provided a grounding and creative base to discover and launch her dreams.

[www.sallymckenna.com](http://www.sallymckenna.com) [Blog](#) [sally mckenna FaceBook](#)



## **Ashis Nandy and The Cultural Politics of Selfhood Christine Deftereos**

Dr. Christine Deftereos is a Social Theorist based in Melbourne Australia whose writings explore the relationship between self and society. Her research interests take place at the intersection between contemporary social and political criticism, psychoanalytic theory and the politics of selfhood. With a specialized interest in postcolonial identities, trauma, memory and South Asian politics, her work also explores processes of identification and the limits of identity politics. Christine has taught at The University of Melbourne in Politics, Sociology, Social Theory and Foundation Studies programs.

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## **Graeme Hamilton - Profile of an Artist Musician, Vocalist, Composer and Producer**

Graeme has had a long and varied career in the music industry. Playing trumpet and keyboards, touring and recording with bands such as Lee Perry, Au pairs, Carmel, FYC, UB40, Al Green, Special Beat and Andy Hamilton. Writing for short films and producing albums as well as composing. He is currently setting up an online record label and recording new material for independent release.

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## **Sabbah Haji - A Woman of Substance in a Live Encounter**

Sabbah Haji, 31, is the Director of Haji Public School, a small not-for-profit school set up by her family in their ancestral village in the mountains of Jammu and Kashmir. She grew up in Dubai, moved to Bangalore and finally returned to the village to start the school which is now the main focus of her life. Haji lives in the village and spends an unhealthy amount of time online on various social media, talking about the school and her kids. [Website](#) [Blog](#) [FaceBook](#)



## **Peregrinus 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 seven 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 due for publication in May/June 2013, Arlen House; next children's story, Michel the Merman, illustrated by Marc Barnes (NZ) to be published in September 2013. He lives in Hamburg and Ireland. [www.terry-mcdonagh.com](http://www.terry-mcdonagh.com)



## **Ingrid Storholmen - author of Voices from Chernobyl in an interview with Mark Ulyseas**

Storholmen studied literature at the University of Bergen. She was the literature editor of Morgenbladet, a culture newspaper in Norway and started the Trondheim International Literature Festival. Ingrid founded the literary magazine LUJ with two colleagues. She has published 5 books and has received many literary awards and prizes for her work, and her poetry has been translated into 18 languages. Voices from Chernobyl bagged the Sult Prize 2010, and was shortlisted for the 2009 Critics' Prize, the 2009 Brage Award and the 2009 Youth Critics' Prize. [WEBLINK](#)



## **Elephant Aid International - Improving Elephant Welfare Carol Buckley**

Carol Buckley has been working with elephants for over 38 years. She had set up an elephant haven in the USA for rescued animals from circuses, zoos etc. Carol has won many international awards. She is Founder of Elephant Aid International. To learn more about Elephant Aid International's work to improve elephant welfare worldwide please visit their [Website](#), [Blog](#) and [facebook page](#).



## **Feel your Feelings! Candess M Campbell**

Candess M. Campbell, PhD is an internationally known Intuitive Life Coach, Licensed Mental Health Counselor, Seminar leader, Hypnotherapist and Author. She specializes in assisting others to gain their own personal power and to live a life of abundance, happiness and joy. Early 2012 she will be releasing her book 12 Weeks to Self-Healing: Transforming Pain through Energy Medicine.

[www.12weekstoselfhealing.com](http://www.12weekstoselfhealing.com)



## **A Royal Anointing: Not Power But Destiny 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 where she continues to work, concentrating on creative writing. 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](#)



## **Rise Up or Die**

**Chris Hedges** - This article was first published on [Truthdig](#)

Chris Hedges was a foreign correspondent for the New York Times and was awarded the Pulitzer Prize for Explanatory Reporting, and his War Is a Force That Gives Us Meaning was a finalist for the National Book Critics Circle Award in Nonfiction. Hedges is a senior fellow at the Nation Institute, a columnist for Truthdig, and the Anschutz Distinguished Fellow at Princeton University. He lives in Princeton, New Jersey.





## Sally McKenna

Well-known Irish Painter, Sculptor and Sketch Artist  
in a live encounter with Mark Ulyseas

“A society without art is an undocumented society.

All the great civilizations are known through their writers, musicians, painters, sculptors, architects. It is only in retrospect that we know what art will be significant to remember.

Much modern art requires a heavy interaction with the intellectual process.

In the past artists had been formative figures in the development of the society they lived in. They were watch dogs and innovators and not just singularly motivated. So much of art chosen by the Arts establishment is just not relatable.

The average person just has to shake their head. I call it a case of the Emperor's New Clothes when I see some of the work chosen today for the big prizes. Art has to have guts and some devotion to an aesthetic. There are many levels that need to be activated when interacting with an art form.

If thinking is the main receptor then, to me, it is failed art and relevant to the artist but not necessarily to society.” - *Sally*





Water colour sketch from 1994 that I did at a B & B on the Aran Islands. Size 8" x 10". Pic by Sally McKenna

## Why are you an artist? Was it a calling? Or, did you experience an epiphany? Please share your thoughts with us.

You might say it was a calling because it just kept coming back. In High School I'd be organizing the games schedule and then I would be doing the bulletin boards. I was in the Glee club but I would end up painting the stage sets. I was very interested in science but I enjoyed most just drawing the cell, and atomic structures. So I just surrendered to the pull and changed my major in my junior year to art. I often tried to leave Art for a period of time doing stints of teaching but I always became despondent, missing the process greatly. I find it fascinating to come up with a concept and then see it to fruition. It is a very compelling way of being in the world and the more time I put in with the it the more I realized just could not get along without that constant lure. I knew I was a better teacher from the experience of studio art.

I remember the day I felt secure in calling myself an artist. I was working in a converted garage in Arizona in the seventies and it was in an interview for a local magazine that I integrated in my soul self the calling with a profession. I enjoyed doing art with my children and they watched me grow in my art as they grew. They came to my shows and I was always proud to have them there along with me. I did feel a conflict, on occasion, between my profession, and motherhood. Motherhood is a full time, all encompassing job and it is difficult to try to be both a mother and a professional at anything. The child often suffers but then the child also suffers with an unhappy parent. Making art is a physical process and the drawing, painting; sculpture won't get done on its own. I was surprised at how all consuming it was. My art has always been very labor intensive and it takes many hours to complete. It is a positive addiction and without it an artist does not survive.

I really enjoyed learning the basics and it helped to demystify the process of being an artist. I learned to weld in a vocational technical school and that helped to give me confidence in handling my materials. **I learned to spin on my great grandmother Sarah McKenna's spinning wheel from Ireland** and in later years felt that she was behind much of this destiny. That spinning wheel is now on display here at the Glore Mill in Mayo, Ireland. My first sculptures were composed of welded metal shapes with hand spun yarns intertwined in the form. It was an entanglement that I never wanted to or was able to extricate from.



"St. Nathy's Oak" Sculpture installation installed in St. Nathy's chapel 2009. Size 20 ft arc by 5 ft wide, steel, copper, brass commissioned for the 200th year celebration. Pic by Sally McKenna

## You are a sketch artist, painter and sculptor. Do you see yourself as all three or primarily a sculptor?

I do all three , but I find that drawing and painting eventually inform my sculpture. I keep up with the sketching because it is my starting point.

It was very formative to **illustrate Terry McDonagh's book Cill Aodain and Nowhere else**. Since my Nowhere else is also Cill Aodain I felt I was putting together many influences from my own childhood, personal history and the new eyes that saw the subjects Terry wrote about. I always have an empty large canvas with a plan for it in my head. I find painting a very alluring process. It is hard to stop once started. As a mother I found I could leave my sculpture in pieces on a table easier than I could leave an unfinished painting. I spent years painting my dream imagery and I still have four of those in my studio. I recently went back to sketching on a brief holiday and it was like coming home again, settling in. I have over fifty sketchbook of travels , ideas, and free form drawings.

I call these my creative doodles. My training stressed keeping active sketchbooks insisted on by both of my drawing and painting professors. Now I am wondering what to do with them all . I am always moving forward with new ideas but I often will look up a reference in my sketch books. Even today, as I write this, a painting I started working on for the Autumn Equinox caught my eye and an element to add to it came to me to bring it through the Spring Equinox and into the Summer Solstice.

**When I came to Ireland I enjoyed moving from the bright colours of the American Southwest to the subtler tones of the Irish landscape.** I love raw umber I never used it much before but it is the colour of the bog and the bog is special to me. So yes it is sculpture but it is more just a life of using what I need to get my ideas out of my head and into the real . I would say reality but my idea of reality is now getting very subjective.

**There are many forms of reality . When you think we are mostly composed of space and are made of the stuff of stars then why limit reality.**





"Eve's Seed" in size 2.5 ft by 2.5 ft. Steel, and copper.  
Pic by Sally McKenna

**Where does your inspiration come from? Your culture? Your education? Or, sudden streaks of spiritual lightening that lights up your soul?**

My inspiration is like being tapped on the shoulder by something that stops me in my tracks. Before I became an artist I had not begun to codify these experiences into inspiration. Everyone has this. That intense falling in love with something is part of being human. If I look back on my work I see that I take these ideas and work with them until I feel there is an ending and then something else moves in. I do work in a series, but not intentionally. **The first idea often comes from an intense connection with a subject.**

When I was a child sifting for garnets and iron pyrite in the sand of a desert school yard it was magical for me. What child does not have a rock collection? **My weaving that formed the proto-plasm of my sculpture reliefs was the layering of rock strata. So yes my sculpture was inspired by my first bucket of rocks. I have always loved the invisible microscopic world.** I had a science minor and seeing that drop of water become alive on the glass lens was unbelievable to me. My first sculpture accepted into a show was a pond hydra that had long hanks of my hair issuing from the top as feelers of the hydra. I finally wove them into spirals of tubes issuing from the hour glass of the metal sculpture.

**Coming to Ireland was an overwhelming experience of entanglement of everything I loved.** I have always been interested in the chronology of human experience. Mythology, ancient philosophies, all seemed to start here in the Neolithic landscape of passage graves, cairns, and bog offerings. It was here that I became less interested in abstraction and more focused on realism. I began to use portrait imagery, a seven foot salmon, a bronze pheasant, flowers, trees, and finally the people. **People are the most important aspect of Ireland for me. Without the connection with their emigration struggle and their intense love of their land I would have missed out on a very valuable lesson in life.**

Opposite : "Ripe Pomegranate",1979. Size 3.5 ft x 2.5 ft in steel, copper, hand-woven fiber. Pic by Sally McKenna







First building renovation completed in 2000 - living space, collection of sculpture gallery, classroom, fiber studio. Second building completed in 2006 - sculpture studio, tai chi/seminar space, gallery of paintings. Photo in spring of both buildings, by Sally McKenna, from the moon sculpture garden.



Sally McKenna in studio by Henry Wills

## Why did you set up the Glore Mill Follain Art Centre? Kindly share with us your vision of the centre?

It was such an adventure to take two ruined buildings and build them back into their original selves. It really was most about the physicality of the stone laying dislodged on the land. It was first and foremost for the community. To give back something to the land of the ancestors. There was something of a completion of a circle between my great grandmother who left Ireland and myself, her namesake.

**The Irish word follain means wholeness and it was always the intent to offer holistic courses as well as art courses.** The Gardens are being developed as natural environments for wildlife, fish, frogs and bog flowers. There is a special dragonfly that lives by the pond that is truly unique. **Over 150 trees have been planted in a design that will gradually evolve over the years.** What has evolved the most at the Glore Mill is my own art work. My connection with the land really developed when I inserted myself into this green profuse, rampant eco system. One can almost feel the plants growing in the hedgerows, pushing strongly up and through mats of grass and dead growth from the winter.

When I was asked to illustrate Terry McDonagh's book of poetry, Cill Aodain and Nowhere Else, I realized this was a shared view we had of our village. It gave me confidence that I could do justice to the poetry. Another component was that **I began to use the tree as a symbol of that rampant growth and have made two sculptural trees for the town. One was for the Town Hall Entry way and one was for the Kiltimagh square. It accompanies the Raftery figure.** Many of my early paintings were of the tree of life entwined with my totem animals. I also made abstract tree wall reliefs but had not ventured into realism until I moved here.

The renovation of the buildings brought me in much greater contact with local people than I would have had if we had bought something ready built. We met many people who had lived with the Mill ruin most of their lives so they were curious about us. It was a great way to meet people and I became fascinated with the history of the town. The bronze figures that were commissioned for the town walk ways came from a genuine affection for the history and residents of Kiltimagh.





"Tree of Life", 1989 - amalgamation of the woven fiber, woven strips of painted canvas, steel, copper, brass, acrylic painted strips, shells and fishing net. Size 6 ft x 5". Pic by Sally McKenna

## It appears metal is the preferred medium for your sculptures. Does this reflect your sensitivity to the environment?

When I was in art school I tried several mediums but when I first turned on a torch and welded something together I was just hooked. I love the elemental nature of metal. It goes through several states melting and fusing all under control of the fire. Working with the welding torch has always relaxed me. I am intrigued with all metals but I love steel because when it is heated it becomes alive and the molecules race around and when they cool form into another true molecular arrangement. With welding it is not a process of adding something but a process of creating a new something. The sheet steel breathes and moves under the force of the fire. Copper is a heat sink. It cannot be welded because it doesn't meld together and reform. I still love braising it because I love to watch the braze metal flow onto the copper when it is just the right temperature. So it is not just the end result but the whole transformative alchemy of working with metals that I love. **In Ireland there is a whole history of early mining of gold, silver, copper.** The smelting of bronze issued in a new age. You can see the iron flow into the bog drains with cloudy wisps of golden brown trails.

## Please give us a glimpse of your life and works.

I was born in Wisconsin in the American Midwest in 1943. I was a very solitary child. My mother was widowed when I was five. It was a strange word to grow up with-widow. It seemed to be the cause of all the instances where I was different. **Single motherhood was not commonplace then. My mother was a nurse, kept long hours and I was alone a lot. I learned to entertain myself with different creative toys, Lincoln logs, erector sets, coloring books, and paint by number, clay mold making and drawing what I called my designs.**

**We drove across America on route 66 in the mid 50's and I was entranced with where we ended up in the desert of Tucson, Arizona. It was so different from Wisconsin. I decided to learn all the names of the cactus. That was a turning point in my life.** The adjustment was difficult and I had to fall back on my own inner strength. We moved to the West because of my mother's asthma and she took a time to get back to work. **Running away once in tears through the desert I had my first experience of God and that there was something out there that would protect me. I was surrounded by light and peace.**



"Unfurling Seed", 2007. Steel, copper, canvas with acrylic mixed media mastic. Size 3.5ft x 3.5ft. Pic by Sally McKenna

I was able to move forward after that and since then there has always been a sense of protection that I have felt. My mother recovered her health only minimally so four years later it was decided to move to Chicago where an excellent nursing supervisory position awaited her. I finished high school at a wonderful school that stressed academics and sports and the performing arts.

**I was at University in Nebraska when President Kennedy was shot and I stood at the ticker tape with my future husband reading the unbelievable words.** Students, Faculty and parents were for days frozen with shock. **In the next year the Vietnam war intensified and a planned marriage helped my new husband defer the draft and accept a prestigious scholarship in Florida. I started University again in the State of Florida and soon became pregnant.** The births of the children guaranteed that he would not be drafted. It was an early introduction to the effect of politics on an individual life. I am spending much time relating these early years because, in retrospect, these influences informed the artist I was to become. For example, living in two climatic zones sensitized me to contrast and I learned to love Nature.

**I became very involved in the Women's Movement in the seventies because of my experiences watching my mother struggle in a male dominated system. I stayed an avid Democrat, the party of JFK, and work in many elections and was vice president of the Arizona Women's Political Caucus. I became an art teacher, part time, after I graduated with an art major in Tempe Arizona. I truly believe that creativity is an essential survival skill.**

My children taught me about discovery, joy and the creative process. Plus I experienced a love for them that holds very tight. My work developed along with them. I had my first show in 1976. My art was still very much in the developmental stage and I showed the first of my fiber and steel work along with more traditional work. My signature sculpture came like climbing the rungs of a ladder. Each piece led to the next one and incrementally the work evolved. Eventually I began to trust the process but early on it was fraught with a fever of self questioning. I just trusted the pull of the art and the upper I got from seeing a finished piece realized. The greatest rewards come from sticking with it for as long as you can.

**It took thirty years for me to receive that sense of an abiding treasure that I have given myself in the evolution of that personal imagery. No one can ever take this away. It is like a life raft.**





March 2011 - "The Last Bard", Anthony Raftery Monument, Kiltimagh by Sally McKenna, who is with Enda Kenny Taoiseach) and violinist, Fiona Lavin. Life size and 7 ft tree in bronze, corten steel, copper and fused glass. Pic by Peter Schmidt.

## In your opinion who are the leading Irish sculptors of the day?

There are many Irish Sculptors that I admire. So it is difficult to single out a few.

I most admire the work of the partners in the foundry called **Bronze Art**. They are all artists themselves and are also devoted to helping other artists bring their own visions to life. They did the casting of the Raftery figure and bronze branch he is holding. **Ciaran Patterson, David O'Brien, Jason Flood** and **Jason Crowley** have their own work that they are developing and they also work tirelessly getting the commissioned work that needs casting done in an exciting and collaborative way. I loved being in the space of the foundry and developing the figure from clay to ceramic molds, and then to bronze with them. Because I am a welder, watching the arc welding step of reassembling the figure by Jason was fascinating. It is a very elemental process from start to finish and it seems to me that these artists are embedded in the earth, fire, water and metal of every aspect of the creation.

My other most admired artist is someone I have met here and dialogued with extensively. **Ann O'Mahoney** has a doctorate in Art History and is a sculptor and mixed media artist. We are both interested in feminist history and the state of women in the arts and also society today. We share a love of fiber art and the elements of texture that only fiber can give to a work.

My sculpture in America included swaths of hand woven fiber and welded metal that were large wall reliefs. I feel we have a common passion. She is fascinating to talk to and I love to see her new work. She uses stitched text in her work, bits of poetry, words and images intertwined on the surface. The paintings are truly admirable and come from a very deep commitment and an integrated approach to her art.

## Do you think an artist should create art without keeping in mind the 'commercial aspects'?

It is great freedom to create art without thinking about survival issues. There is a place for both kinds of art in an artistic career. The freedom based art that is made helps to make the response to commissioned work one of greater integrity. One is always drawing on that body of developmental work. There is always room for creativity in making money with art.



"Emerging Seed Pod", 2006, commission for Hawthorne Village, Castlebar County Mayo by Cantrel Crowley Architects, Dublin. Size 5.5ft x 4ft in corten steel, brass and copper.

If it becomes only about the money, as with everything, then it is soul destroying. There must be some form of patronage in the Arts. Without patrons opportunity is diminished and that is a sterile environment. It takes a lot of art making to even become worried about selling out with selling. So start selling and then see if you can find your own solution. I believe in artists and most will find the balance.

## What is your message to those seeking to 'become' artists'?

Being an artist is a wonderful filter for life. It is a special way of looking that will always enrich any situation they find themselves in. I would like it if there would be many more artists as it is important to have citizens in society that have an aesthetic and are observant. So many people go around only seeing in a very narrow way.

Being an artist opens up so many roads and avenues of thinking. The thought process of the artist is very healing. It puts one beyond the particular and into the universal. It is unfortunate that many artists are threatened by each other. I don't believe in the jury system for entry into Art groups.

There is elitism in the arts which I would like the next generation of artists to tackle and eliminate. There are many ways to become an artist.

Art school often tracks a student within its own way of thinking. Most importantly don't let criticism by others deter you in discovering your own way. Not getting into shows is a disappointment. It is as hard on the jurors to choose artists as it is on you not to be included. They, more than anyone, know how difficult the choices often are.

**Don't succumb to the pressure to do what you know will be accepted. There is no growth there. Your time will come.** It is important to learn the fundamentals without the pressure of pleasing design professors. I don't have very many answers to improve the traditional ways that art degrees are given. It is important to take many Univ. courses outside of Art.

The way the system is set up makes that difficult. Visionary professors are very important, I was very lucky because I had several but I also had ones that even I as a student I was embarrassed by.





"River Dragon" by the Glore river, completed in 2000. Cast off loom and spinning machine parts from Foxford Woollen Mills.

## How would you like to be remembered as an artist?

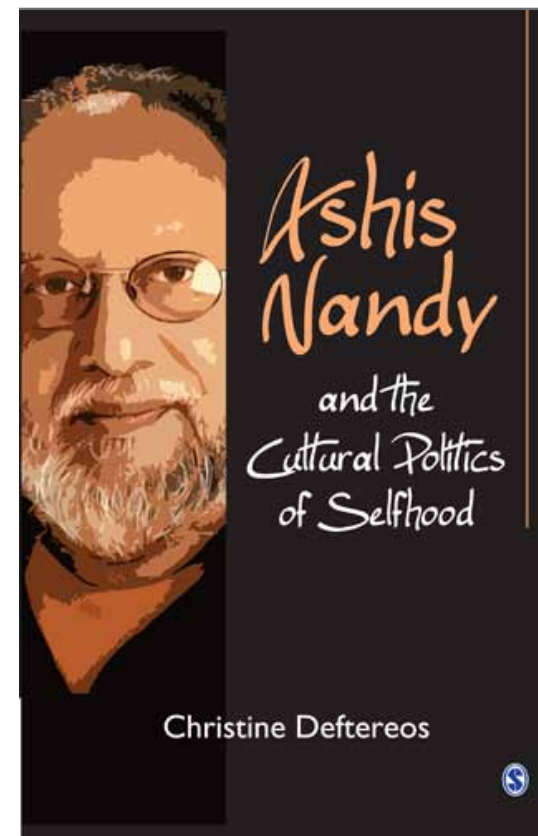
When I first started writing statements about my work I was more optimistic about the development of society. I wanted to work intrinsically and extrinsically to develop a balance of masculine and feminine with my materials. The steel and mixed media elements were to work change within myself and in a more esoteric way contribute to the change that I saw happening in the seventies. We went from a concern about the commercial portrayal of women in the media to what is now the sexualization of the culture. I experience a degree of frustration and disappointment with the world that I live in. Because I was always interested in change for the better I have had to re-evaluate my place now in a more singular personal way.

The visual arts establishment is part of an old system left over from World War Two artists who were reacting to the darkness of the war years. On every level the way art is perceived will change, but right now it is a stagnant model. So how I want to be remembered within this dying system is a quandary. I would like to be remembered in the town of Kiltimagh as a person who valued their culture and created art to preserve it. I would like to be remembered by the clients and their families who commissioned my art, as it was a very vibrant interaction to create art that mirrored their needs within the context of my work. I have always said that it is not the responsibility of the artist to be remembered as it is a unique combination of events that create artists who move into future generations. The best one can do is to be true to oneself and just keep on working, answer your mail and keep good records.

*Opposite* - "Eve's Rib", 2010. This is an environmental statement about the evolution of the world and society and how time is running short to save the planet. Enamel work was done in 1972 and 38 years later they came together into a statement. Site, EOM studios Mulranney, County Mayo Ireland. Size 5ft x 1ft. Steel, copper, brass, fossils, copper enamel, fused glass, silver cloisonné, and glass bead.







## Christine Deftereos

Social Theorist and Author of

**Ashis Nandy and the Cultural Politics of Selfhood**

in an interview with Mark Ulyseas

*"Ashis Nandy has been described as 'bigger than most pop stars in India!'"*

His voice is synonymous with original critique, with a forty-year presence in public and academic debates. His prolific contributions across a range of topics remain uncompromising. These include Nandy's consistent critique of western modernity; the political culture of the Indian state; the postcolonial condition; the politics of knowledge production, including the epistemic violence of colonial dispossession; an increasing global and homogenizing 'culture of commonsense' and the Indian middle classes who remain complicit in these processes. Widely regarded as one of the most important Indian thinkers of his generation, and internationally recognized with a number of accolades, he is someone who has contributed to a number of important debates. Moreover, Nandy's work has turned the direction of those debates completely upside down! He presents alternative perspectives that are radically confronting, uncomfortable and very difficult to hear for a number of different reasons. Nandy also takes a number of positions on a range of topics that continue to provoke and remain divisive. These positions can be experienced as a personal assault, as quite literally an assault to our preferred understandings of our selves and our societies. As an assault to our ego ideal, so they can be experienced as a threatening attack to the knowledge we hold dearly about ourselves, for instance, what it means to be 'Indian' and to be a 'modern secular political subject' and so on. His comments on caste corruption at the Jaipur Literary Festival earlier this year are a case in point.- *Christine*

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**So for me a psychoanalytically informed social theory provides a critical language to develop a more complex understanding of our societies and ourselves, and in the process 'open' us up to different ways of living and being in the world. Its impact can be measured in these terms, in its capacity to alter the self other relationship, including our relationship with parts of our selves and our societies that we might prefer to disavow. The role of the social theorist in our society, to paraphrase the late Edward Said, is to function as a 'counter-memory.'**

### **As a Social Theorist, could you explain what you do and how does it impact society?**

What is the role of the social theorist in contemporary society today? How can social theory contribute to our understanding of the types of societies that we inhabit? How is modernity understood and what does it mean to live in a modern society, within a modern culture, to be a modern subject? How can social theory expand our understandings of how societies cohere and how sociality operates within them? Can it expand our understanding of cultural and historical differences and continuities? How can social theory contribute to our understandings of the self and individual and collective identities? How can social theory contribute to our understandings of the relationship between self and society? How can it contribute to our understanding of human agency, of ideological and institutional structures and the complexities of human subjectivity?

As a social theorist which 'critical analytic tools' are available to you and for what purpose? How is the 'analytic gaze' formed? What methods are employed that renders the world 'visible' or 'invisible' to us? Is social theory as its name suggests just about creating, evaluating and critiquing 'theory' or is it also a way of bridging theory and praxis? Is its relevance simply delegated to the confines of academic knowledge and debate or can it function as a meaningful explanatory tool? Can it function as a meaningful commentary on the ways in which we create, imagine and negotiate our worlds? What ethical-political function *does it or should it serve?* And can it function as a deconstructive tool rather than as a positivist theory?

In other words, can social theory and social theorists ultimately 'open' up new worlds for us or encourage us to challenge the homogeneity and conformity that dominates and limits the range of human choices available within modern life?

These are the challenging and fascinating questions that preoccupy me as a social theorist for most of the time on most days! But in all seriousness these are the sorts of questions that need to be asked of the discipline (if I can call it that) and also of social theorists committed to contributing to our understandings of our social worlds. I began responding to this interview question with a series of questions quite deliberately, because this *is* the fundamental tool that we have in our toolbox as social theorists, part of our vocational training and I would add, responsibility is to question and interrogate. To explore not what is known but also how and why it is 'known' and 'knowable' to us, both individually and collectively within our societies. It is in this sense, at least in its ideal interpretation for me, an area of knowledge committed to the politics of knowledge. It is not enough to simply present the world in all its scholarly and explainable glory without an appreciation for what is for me,



India International Centre, New Delhi, India. © Christine Deftereios

an area of knowledge committed to the politics of knowledge. It is not enough to simply present the world in all its scholarly and explainable glory without an appreciation for what is 'excluded,' for what is 'forgotten' or not 'visible' to us. When we construct an interpretation or theory of these complex relationships, of attempting to understand why certain social, cultural, political and ideological dynamics take shape or dominate at specific historical moments, then we also need to be conscious of what is also being repressed, left out or denied from the story.

There is a perception especially within positivist schools of thought that the function of 'social theory' is to explain the world for us. This can be a dangerous arrogance if not closely watched, and in effect it can work against you and close you off from other ways of seeing the world. While there is without a doubt an interpretative and explanatory element to our work, I am always dubious of theories that do not simultaneously interrogate and disrupt what is 'known.' There needs to be an element of auto-critique in our work, if it is to have the kind of scope and impact that I am suggesting it ought.

In fact I would go so far as to say that the social theorist has an ethical responsibility to disrupt accepted forms of knowledge, especially in our understandings of how the self/other relationship is formed. There is an ethical responsibility to interrogate dominant fantasies, processes of identification, dominant collective memories and so on. So in that sense it is not unreasonable to claim that the social theorist ought to comment on things that may seem unpopular, confronting and disturbing to us. To shed some light on the 'good, the bad and ugly.' To comment on things that may even be 'unspeakable' and 'unseen' to us.

Given my own interest in psychoanalytic theory, and largely informed by post-Freudian psychoanalysis, especially the work of the French psychoanalyst and political theorist Julia Kristeva, then social theory needs to account for both conscious and unconscious processes that underpin the formation of individual and collective selves. Psychoanalysis not only offers us a theory of self, but it provides us with a language of critique through which to understand the conscious and unconscious processes that inform our societies and ourselves.

So for me a psychoanalytically informed social theory provides a critical language to develop a more complex understanding of our societies and ourselves, and in the process 'open' us up to different ways of living and being in the world. Its impact can be measured in these terms, in its capacity to alter the self other relationship, including our relationship with parts of our selves and our societies that we might prefer to disavow. The role of the social theorist in our society, to paraphrase the late Edward Said, is to function as a 'counter-memory.'



**Ashis Nandy, the political, provocative and divisive intellectual, Ashis Nandy the intellectual street fighter, Ashis Nandy the political psychologist, Ashis Nandy the ‘true dissenter’ as he is often described, the non-player who resists all dominant frameworks of knowledge, critiquing and reconstituting not only the conditions of dissent, but also the methods used to arrive at such a destination, is a product of Modern India.**

**What is the purpose of this book? Is it to eulogize Nandy, introduce him to a wider international audience or to place him in the vast field of political and social criticism?**

Let me begin by saying upfront that I wasn’t interested in writing a hagiography. I accept though that I might have been in places more critical of Nandy’s work, or at least taken Nandy to task for not pushing certain concepts and ideas even further!

For me the starting point was in thinking through the fascination and horror that Nandy’s work elicits, especially his writings on secularism. I wanted to understand not only what Nandy says, but how he says it and why it is so confronting and arresting to people as much as it is appreciated. It seemed to me that there was something in his approach and even method that provoked a reaction. So as a social theorist I was eager to offer a reading of how Nandy generates the social and political criticism that he does, and how he arrives at the kinds of intellectual positions that he does, and has consistently maintained for over forty years.

The clues to this were Nandy’s own self-representations as a ‘political psychologist’ and as an ‘intellectual street fighter.’ I was struck that although a number of theorists had commented on his work and intellectual significance, there was no analysis of how political psychology informs his work. There is a very distinctive ‘analytic gaze’ or as I call it ‘an analytic attitude of revolt’ that underpins his writings. This book offers a reading of how this very deliberate and distinctively psychoanalytic approach characterizes his social and political criticism.

*Ashis Nandy and the Cultural Politics of Selfhood* gives the reader an insight into a novel aspect of Nandy. Ashis Nandy is not merely a self-described political psychologist; he is also an intellectual street fighter who comes face to face with the psychology of politics and the politics of psychology, thus affirming why this intellectual is one of the most original and confronting Indian thinkers of his generation.

The main features of this book are its original reading of Ashis Nandy’s work and the authentic use of the psychoanalytic theory to characterise and demonstrate the importance of psychoanalysis in Nandy’s work. This innovative reading of Nandy’s psychoanalytic approach is explored through his writings on secularism and the rise of Hindu fundamentalism, before looking at how this also operates in *The Intimate Enemy: Loss and Recovery of Self Under Colonialism* (1983) Nandy’s best-known book, and across his work more broadly. In doing so it details the way Nandy confronts his own postcolonial identity and the complexities of the cultural politics of selfhood as a feature of his approach.



Ashis and Uma Nandy at their home in Delhi, India, with Christine Deftereos, May 2013. © Christine Deftereos

While this is an arresting and confronting task, and can have a disarming effect, it affirms Nandy’s significance as a contemporary chronicler whose social and political criticism resonates beyond India.

I was in that sense also interested in the different representations of him and his work.

Ashis Nandy, the political, provocative and divisive intellectual, Ashis Nandy the intellectual street fighter, Ashis Nandy the political psychologist, Ashis Nandy the ‘true dissenter’ as he is often described, the non-player who resists all dominant frameworks of knowledge, critiquing and reconstituting not only the conditions of dissent, but also the methods used to arrive at such a destination, is a product of Modern India. The cultural and political criticism that we find in his work provides us with a distinct language and framework through which to think through the complexities of Modern India, but resonates beyond the Indian context.

Characterizing what is distinctive about Nandy’s social and political criticism was then the starting point for this book.

What methods does this radical thinker who resists conventional classifications engage in? How can we account for the fascination and horror that his work elicits? And how can we understand his capacity as a critic to challenge and work through the dominant fantasies, cultural resistances, projections and defense mechanisms within our societies?

This book has attempted to offer a response to such questions. In doing so I have also emphasized that Nandy’s approach and his identity as a critic cannot be understood through a prescriptive formula of ‘how best to read Nandy’ or by searching for a locus for his contrarian interventions within a disciplinary method. In thinking through how psychoanalysis informs Nandy’s critique, we find that psychoanalysis functions as a tool for disruption – as social critique and not as a psychotherapeutic technique of normalization arriving on the coat tails of colonialism in India.

Nandy’s writings disrupt, bringing with them what we might term a ‘politics of discomfort.’ This discomfort brings with it though an open invitation to think through the complexities of human subjectivity and self-other relations. It is an invitation to enter into a mode of social criticism where the possibilities of alternative political imaginings, begin much closer to home, with the cultural politics of selfhood.



**Nandy's work has turned the direction of those debates completely upside down! He presents alternative perspectives that are radically confronting, uncomfortable and very difficult to hear for a number of different reasons. Nandy also takes a number of positions on a range of topics that continue to provoke and remain divisive. These positions can be experienced as a personal assault, as quite literally an assault to our preferred understandings of our selves and our societies.**

### **Why do you feel that Ashis Nandy is one of India's most 'original thinkers' of the day?**

Ashis Nandy has been described as 'bigger than most pop stars in India!' And as you say his voice is synonymous with original critique, with a forty-year presence in public and academic debates. His prolific contributions across a range of topics remain uncompromising. These include Nandy's consistent critique of western modernity; the political culture of the Indian state; the postcolonial condition; the politics of knowledge production, including the epistemic violence of colonial dispossession; an increasing global and homogenizing 'culture of commonsense' and the Indian middle classes who remain complicit in these processes. Widely regarded as one of the most important Indian thinkers of his generation, and internationally recognized with a number of accolades, he is someone who has contributed to a number of important debates. Moreover, Nandy's work has turned the direction of those debates completely upside down! He presents alternative perspectives that are radically confronting, uncomfortable and very difficult to hear for a number of different reasons. Nandy also takes a number of positions on a range of topics that continue to provoke and remain divisive. These positions can be experienced as a personal assault, as quite literally an assault to our preferred understandings of our selves and our societies. As an assault to our ego ideal, so they can be experienced as a threatening attack to the knowledge we hold dearly about ourselves, for instance, what it means to be 'Indian' and to be a 'modern secular political subject' and so on. His comments on caste corruption at the Jaipur Literary Festival earlier this year are a case in point.

With the exception of a few isolated instances, he is not a thinker who responds to critics, but rather maintains a defiant, if at times unpopular stance. As a 'true dissenter' Nandy has always been interested in radically questioning and reconstituting the very conditions of dissent through his work. His position as a writer based at the *Centre for the Study of Developing Societies* for most of his intellectual life, who does not align himself with existing scholarly debates and remains outside of the teaching machine, is appealing. For although formally trained as a political psychologist he is wary of all disciplinary knowledge and his writings are always executed with his characteristic 'de-professionalized' gaze. A dissenting child of modernity yet critical of it. A child of Modern India yet interested in reclaiming a dialogue with tradition. A thinker who has radically critiqued secularism leading to his status as an 'anti-secular' thinker, yet a critic of the Hindu Right. These contradictions, amongst numerous others, and the seemingly 'counter-intuitive' positions that we find in his writings, make Nandy one of the most original and important thinkers of his generation.

There is also a distinctive invitation, confronting, as this invitation may be, that we find in Ashis Nandy's



Ashis Nandy and T.N.Madan © Christine Deftereos

work, which I describe at length in the book. This for me captures why he is one of the most original thinkers of our time. In many ways the book can be read as an effort to characterize this originality through its reading of how psychoanalysis informs Nandy's method and informs his social and political criticism. As I describe the originality of his work can be captured in the invitation that Nandy's work offers us: to continually regenerate our understandings of the complexities of human subjectivity, self and other relations and what it means to be human.

### **What role does Nandy play in the minefield of political psychology?**

This is a question that I am not sure I am qualified to answer! The reason I say that is because if you read the book you will very quickly discover that I am not interested in 'reading' or 'assessing' Ashis Nandy's work for its disciplinary or academic fidelity. So in that sense I have not assessed Nandy's credentials as a 'good' political psychologist, whatever that might mean. In fact in the book I have strongly argued against this, so that even in offering a reading of Nandy's method as it were, this is not and cannot be a prescriptive undertaking. To do so would be to deny the politics of knowledge that inform Nandy's work. Rather my own reading of Nandy, and what I argue is evident in his use of psychoanalysis, is a recovery of psychoanalysis itself. Psychoanalysis as both a psychotherapeutic technique and form of social criticism, is recovered as dynamic, disruptive and regenerative, leading us towards a 'politics of awareness.'

Nandy's work invites us into a mode of cultural criticism that provides a space for reflexivity and self-reflexivity, to journey into the cultural politics of selfhood and into the complexities of human subjectivity and cultural codes. It is an open invitation into processes of confrontation and of working through that mirror the psychotherapeutic journey of rupturing and regenerating human subjectivity. This is what I term the psychoanalytic mode of revolt that underpins his social and political criticism. This is also an open invitation to journey into Nandy's alternatives, including 'other' cultural and political configurations, 'other' selves and 'other expressions of 'Indianness' that exist as our doubles, albeit latent within psychic, cultural, political processes.

So there are a number of critics, widely documented, who maintain that Nandy is nothing more than an 'ornamental dissenter,' and whose 'psychologisms' are dangerous. In such accounts Nandy's analytic gaze is seldom commented on because it is not necessarily recognizable in the prescriptive terms that characterize the discipline of political psychology. His use of depth psychology too fails to conform and comply with a particular school of thought, and is not necessarily recognized as 'psychoanalysis proper.' So critics will argue that Nandy thus plays a peripheral role in political psychology or in academic scholarship more broadly.



**What responsibility do we have in acknowledging colonialism, not only a colonialism that may belong at least historically to the past, but also of continuing colonizing attitudes and policies. So at least in Australia this plays out in a very compromised response. The Australian Governments apology to Indigenous Australia was a very specific apology, an apology for the Stolen Generation. It was symbolically very necessary but has this been enough to ensure that the dialogue and pathway for reconciliation are secured and an ongoing priority – well I am not entirely convinced this is enough.**

This becomes grounds to critique or even dismiss his work, and the significance that is attached to his work. What is important here though is Nandy's conscious commitment to a politics of dissent, to not play the academic games, as we know them. After all, part of the radicalism and arguably appeal of his work is precisely that he is 'the non-player,' or as I argue in the book 'the savage Freud.' There is openness in his work that is not weighed down by disciplinary constraints and affirms that his 'de-professionalized gaze' is part of a broader political project. In the process Nandy offers us interesting insights into the nature of dissent, and the conditions through which dissent is recognized or as he prefers is 'audible.' Nandy is in this sense 'a true dissenter, as he is often described, who resists all dominant frameworks of knowledge, critiquing and reconstituting the conditions of dissent and the methods used to arrive at such a destination.

**In your opinion does the colonial hangover exist in the social fabric of the country or has it merely become a reference point for the present generation of 'thinkers'?**

There is a dangerous perception I think that colonialism is something that belongs to the past. That it belongs to a different generation and that it is not our burden or responsibility. This is a view that is circulated very often in public debates and in Australia's history and culture wars, for example. You know one of our former Prime Minister's even came out and said and I am paraphrasing here that, 'why should we feel guilty for what has happened in the past.' Why should we be overwhelmed or paralyzed by 'white middle class guilt,' and moreover, why should we apologize for white settlement. I have never done anything to Indigenous Australians so why should I feel bad for past wrongs, or even try and make those wrongs right, assuming that this is even possible. So you know that is a very common response, obviously an uncritical entitled response that continues to perpetuate violence and subjugation of the 'other' and other histories of survival, self-understanding and self-determination.

This is an intensely fascinating topic for me, the question of what responsibility do we have in acknowledging past wrongs and how we can make sense of the trauma that survives, trans generationally for instance.

What responsibility do we have in acknowledging colonialism, not only a colonialism that may belong at least historically to the past, but also of continuing colonizing attitudes and policies. So at least in Australia this plays out in a very compromised response. The Australian Governments apology to Indigenous Australia was a very specific apology, an apology for the Stolen Generation. It was symbolically very necessary but has this been enough to ensure that the dialogue and pathway for reconciliation are



Dr. Christine Deftereos, Dr. Alok Sarin and Dr. Ashis Nandy at the Discussion and Book Launch of Ashis Nandy and the Cultural Politics of Selfhood (2013) at The India International Centre held on 22nd May 2013, New Delhi, India. © Christine Deftereos

secured and an ongoing priority – well I am not entirely convinced this is enough. There is so much more that needs to be said and acknowledged and part of the argument is in creating public cultures where this kind of conversation is allowed and encouraged, and not fiercely and defensively shut down.

We cannot forget Frantz Fanon's warnings of the 'colonization of the mind.' There are a number of different colonialisms that we can speak of, including the ways dominant knowledge systems colonize and repress other forms of knowledge. But remembering Fanon is important, because for many of us colonialism is something that survives in psychic life, within our selves and our societies.

It is true to say then that colonialism survives in the fabric of many of our societies in many different guises. We cannot forget Frantz Fanon's warnings of the 'colonization of the mind.' There are a number of different colonialisms that we can speak of, including the ways dominant knowledge systems colonize and repress other forms of knowledge. But remembering Fanon is important, because for many of us colonialism is something that survives in psychic life, within our selves and our societies. Despite all our talk of freedom and living in free democratic societies, there is a distinctive paradox here. For in exercising those freedoms and expressions the modern subject in a supposedly global culture of terror increasingly finds themselves self-policing and even censoring themselves, imposing a colonizing mentality. Now we then need to ask ourselves what happens to the modern self under these conditions? What happens to our expressions of human subjectivity and agency? How are our civil liberties and public debates compromised, and in the name of what kind of collective fantasy or 'great good?' Are we perpetually locked in a sadomasochistic relationship with ourselves? And how are modern ideologies, institutions, dominant collective attitudes and fantasies contributing to this kind of relationship with our selves? These are important questions.

I think your question also raises an interesting point about the tension between theory and praxis. Is colonialism just an intellectual signifier, which we use to understand oppression today and moreover, our liberation from it? Well no, again this is a dangerous interpretation. This is not the reality for millions of people across the world who continues to suffer at the hands of colonial regimes, and who is economically, socially, culturally, politically subjugated.

Colonialism is not just a popular leftist cause that died when the colonial flag comes down and post-colonial independence is declared. In fact I cannot think of any postcolonial society today in any part of the world, that does not bear the wounds of colonialism in some form. Even if it is silenced by history wars or cultural wars, it is always present lurking beneath the surface, bubbling away and much like unconscious processes finds recourse symptomatically within our selves and our societies.



**My own personal cultural wars of negotiating my ethnic self with my public Australian self, my acculturated modern educated self, of understanding place, roots and the nostalgia of motherland that I witnessed my family suffer from, of what it meant to be trapped in between cultures, were in many ways and still are symptomatic of Australia's cultural wars.**

## Could you give us an insight into your life and your work?

I had met Ashis Nandy briefly in Melbourne as a young student at The University of Melbourne greatly intrigued and engaged by his writings. I was also greatly impressed that he was an incredibly humble and generous thinker in real life not just on the page, and he was someone who visibly wore his politics on his sleeve as it were. It was a powerful realization for an impressionable young scholar - that what one wrote belonged not just in books and in the lofty realm of the mind, but in the politics of selfhood and self-representation and expression. This knowledge is embodied in the self, and informs all aspects of the self and other relationship, including the kinds of attachments and connections that can be made with the 'other.' So how what one believes intellectually is enacted and instituted in their treatment towards others. What kind of 'openness' is carried in the self, and reciprocity for others, and other cultures? This of course was not and never is purely an intellectual exercise. Let's put it this way I was not surprised to find out that Ashis Nandy was a Bengali from a Christian family! There was an ethics that was there in his writing and that was also present when I first met him. This was inspirational for me, having always been a fan of the idea of 'walking the talk.' As a young student I was searching to make sense of the world and my place within it, and a number of writers, including Nandy were important in that process.

As a child of migrant parents growing up in a postcolonial settler society like Australia in the 1970's, settling in, or assimilating, as it more fondly referred too wasn't, and indeed never is, a straightforward enterprise. At the time Australia was moving through a fascinating period in its history of its culture wars. Having abandoned a profoundly racist migration policy in the late 1960s, in the White Australia Policy, (a scheme which ironically was the entry ticket into Australia for my parents), it was on the cusp of an interesting period politically in which Australia's own 'whiteness' was being tested by the influx of economic and political migrants and refugees. It was also being challenged internally by Indigenous Australia and the land rights movement, which really gained political momentum in the 1970s, though has a much longer history.

My own personal cultural wars of negotiating my ethnic self with my public Australian self, my acculturated modern educated self, of understanding place, roots and the nostalgia of motherland that I witnessed my family suffer from, of what it meant to be trapped in between cultures, were in many ways and still are symptomatic of Australia's cultural wars. A culture that continues to struggle to make sense of what it means to be a migrant nation, that struggles to acknowledge and understand its shadow self, Indigenous Australia, a nation that aggressively polices its borders, territorial and otherwise, and a nation that cannot and will not formally sever its ties and with the



Hauz Khas, New Delhi, India. © Christine Deftereos

Commonwealth, fearful of cutting the umbilical cord to Mother England. Ashis Nandy's writings, his provocative and astute readings of politics, of the complexity of identity of human subjectivity and the postcolonial condition, his concept of the 'partitioned self' resonated very strongly with me personally, as they continue to do so, and as a social theorist. Although the historical, political, economic and cultural conditions of colonialism in Australia were vastly different from India's I was struck by the sensitivity in Nandy's writings, and the level in which he was exploring these dynamics.

The cultural and psychological effects and affects of colonialism and oppression were not external to the self but rather internal (or constitutive) of the self and our societies. His incredible insight into the human cost of colonialism, its impact on processes of identification, how the self is formed, the role of the ego-ideal and the ideal-ego, and in particular, his scathing critique of violence, all these things impacted on me greatly. I could see it in the people around me! I could see these competing loyalties, the partitioned selves, the conflict within identity, and the struggle for self and so on. I could see it not only operating in mainstream Australian society and culture, but amongst the migrant communities through which I came to experience this place called Australia.

I don't want to necessarily privilege the migrant experience (because it is what it is!) but what I will say is that the migrant experience in many ways is a point of forced engagement with these issues. This is an obvious point and many have written about this in creative ways. At least for me in the 1970s and 1980s the Australian culture that I was part of was a racist culture despite its history with multiculturalism and diversity, so the engagement with these tensions of belonging, entitlement, inclusion, exclusion, were alive for me in a different way. Ironically some of the most intense forms of racism that I encountered were not from Anglo-Saxon 'white' Australia as one might expect, but rather from my own ethnic friends who felt that my acculturation and immersion in Australian culture had 'gone too far.' That I had crossed a line; that I had become something and someone else, that I was not one of them anymore. As much as this disturbed me it also fascinated me, that 'speaking a particular way,' or moving away from subsidized housing to other suburbs, could be so threatening and unsettling to others. I was also curious by the 'every day' forms of racism that had become domesticated and ritualized in daily life. So for me what I was reading in Nandy's *The Intimate Enemy: Loss and Self Under Colonialism*, especially the concepts of loss and recovery, was intimate for me. It was intimately tied to my own quest and search for identity and self-understanding.

At that time I was also voraciously reading theorists from the Frankfurt School, Theodore Adorno and Herbert Marcuse, the deconstructionists, Jacques Derrida, Judith Butler, second and third wave Feminists and Lacanian psychoanalysis, and postcolonial scholarship, both fiction and non-fiction, as much as I could get my hands on. It was literally an epiphany reading these theorists - like a series of fireworks erupting in my head. I found these kind of intellectual interventions exciting and exhilarating.



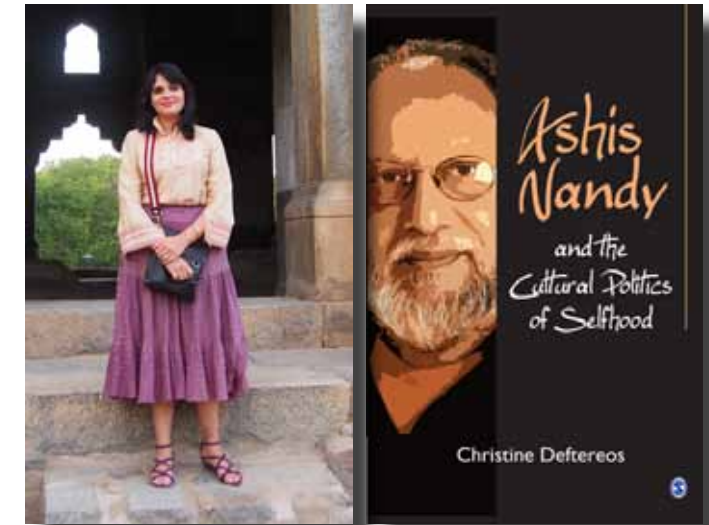
As a social theorist I also have to say that I lament the loss of creativity and playfulness in expressions of selfhood. That increasingly within our modern urban existences in order to be recognized and afforded the rights of the 'entitled subject,' in being recognized as a subject, whether this be for example, 'the political subject,' 'the citizen,' 'a true Australian,' etc. then that identity must be expressed in pre-determined identifiable, digestible and homogenizing ways.

I was always someone who was intellectually drawn to disruption and critique. I blame my heritage-the Greek protest movements that was my parents' reality and which has seeped through my veins. Nonetheless, it struck me early, given my own experiences, that there were multiple realities out there and that each individual (as well as societies) experienced the world in a myriad of ways, drawing on their own interpretive methods. This realization was not intellectual necessarily, it came through my personal experiences, so I think from an early age I was drawn to work that explored this idea of 'other' selves. I was also a very imaginative child – always imagining other versions of my self and my circumstances.

As a student I also immersed myself in more traditional forms of disciplinary sociology, which didn't necessarily appeal to me, but for which I am thankful that I persevered with. What intrigued me about this kind of work was that it gave me insight into the intensity of people's desire to 'know' and fix the world in place. Their fears, anxieties, insecurities, their certainties, their sense of entitlement in 'knowing the other.' The certainty in which they could pin the world down and quantify and qualify it in ways that perfectly accorded with the patterns of logic and rationality. I respect the function that this kind of work performs and I maintain that it has an important role to play in our society. It gives us insight into dominant forms of thought, dominant fantasies and enables us to think through what is excluded, what is repressed in the telling of this particular story. This is the driving impetus of my work, in making sense of what has been left out of the story, and how telling the story differently opens us up to other perspectives and realities.

Whether I am writing about the ideology of secularism, or violence, or trauma or looking at different expressions of selfhood that survive within our collective consciousness, I am always looking for elements of disruption and recovery in the telling of the story.

As a social theorist I also have to say that I lament the loss of creativity and playfulness in expressions of selfhood. That increasingly within our modern urban existences in order to be recognized and afforded the rights of the 'entitled subject,' in being recognized as a subject, whether this be for example, 'the political subject,' 'the citizen,' 'a true Australian,' etc. then that identity must be expressed in pre-determined identifiable, digestible and homogenizing ways. I am not against the closure of identity, but I object to this process when human agency is compromised, and ideologies and institutions come to police these processes. We live in increasingly sensitized times, in times of constant 'high alert,' 'of crisis,' and 'emergency,' where this need to belong to identifiable and classifiable identity categories is highly political. Being recognized as the 'right' kind of subject in many respects is literally a matter of life and death.



## What are you working on now?

I have just commenced working on my second book about Ashis Nandy's work tentatively titled *The Postcolonial Politics of Ashis Nandy*. I am not ready to let go yet! This though is a very different project in the sense that my starting point and focus is to offer a reading of the postcolonial politics that we find in Ashis Nandy's work. I have always been interested in postcolonial theory and criticism and postcolonial politics, though I am also acutely aware of the criticisms that the domestication of postcolonial studies in the Western, especially American academy has rightly attracted. So on the one hand I am curious as to how postcolonial politics and postcolonial critique can resist these tendencies of knowledge to be domesticated. On the other hand, Ashis Nandy like a number of Indian thinkers of his generation, are the children of postcolonial India and have much to contribute to our understanding of what postcolonial politics means and more importantly, how this is experienced as peoples everyday experiences and encounters.

Ashis Nandy clearly does not 'fit' in the tightly held 'Holy Trinity' of Postcolonial Studies - Homi K. Bhabha, Gayatri Spivak and Edward Said (a rather unfair representation of these theorists work) though *The Intimate Enemy* is essential reading for any one interested in or studying post colonialism. I am of course not interested in making Nandy's work 'fit' into anything. What I am interested in is in offering a reading of the politics that inform the positions he takes on a range of issues, and the ethics that inform Nandy's postcolonial politics. I also have a number of articles that I am working on at the moment, including a piece on violence and trauma, one on the role of political psychology and psychoanalysis in social and political criticism and one on the divisive Indian politician Narendra Modi for *Seminar*. I have also just completed a book chapter on the role of psychoanalysis in international relations, and the privileging of a very specific account of the self that we find in that discourse. There is a novel in the works too, but this is taking the place of third fiddle right now.





## Graeme Hamilton



**song writer - musician - vocalist - producer**  
in a live encounter with Mark Ulyseas

The following interview gives the reader a ringside view of the world of well known artist, Graeme Hamilton who is the son of the legendary **Andy Hamilton**.

I met Graeme in a small restaurant at a popular Asian tourist destination. We talked the talk about everything from human rights to pasta to his life and times in the music world – writing, composing, producing and performing with some of the world's leading bands - **UB40, Au Pairs, FYC (Fine Young Cannibals), Al Green, The English Beat, Lee Perry, Special Beat, Carmel** among others - on international tours.

**Read on and enjoy the music...**



In this period UB40 a band with a global name asked if I would be interested in joining forces. They used to come and see us rehearse and play around town and liked our alternative approach. We grew up in the same city and many times I would meet different members at local shows, parties around town and on the road at different shows and festivals. It was quite a natural process that we might work together as it was a pretty tight circle of musicians in the city. Brian Travers, the sax player a good friend, was eager that I record with the band. We recorded the album Geffery Morgan; we had a great time, the band still play shows and are recording, that's pretty amazing after thirty, plus years.



Folio Magazine, Nepal. Pic given by Graeme Hamilton

**How would you define your work as an 'artist' – song writer, musician, producer or vocalist?** Today, it is rare to find a musical artist who would only involve themselves with a single aspect of the creative process, for instance, when making a recording. Performers may be considered a musician or vocalist but more than likely, they will, to varying degrees, co-write, co-produce and so on.

Performing on stage or in the studio are worlds apart when it comes to the role you may play. Live performance can be spontaneous, where raw energy plays a large part in the spectacle, that raw energy allows you to throw caution to the wind and maybe do something you have never done before. While the studio, being the laboratory, is where you meddle with a range of ideas, technical equipment, (*compressors, phasers, flangers*) and a multitude of other devices: Example microphones, which are designed to work best with the particular voice or instrument. Here you can take the time to layer the tracks and build up the sound and feel, as close to how you can imagine it.

Things are changing quickly with the advent of the digital age and within the "music industry" more, than meets the eye. Today most musical artists play multiple roles in their attempts to get the music heard. Making music, can sadly become the least central aspect of that process, certainly, for a while. Social media plays an increasing role in the marketing.

JAZZ REGGAE CALYPSO ROCK POP EUROPEAN CLASSICAL



Ash, Arambol, Goa. Pic given by Graeme Hamilton

This is because the record companies have themselves changed how they do business. Much, much more is expected from the artist, it's no longer enough to just play your songs, you have to involve yourself in many aspects which before were considered too technical for the artist to do. Saying that, the mega stars have teams of people dedicated to promotion and exposure, it's pretty much based on how much revenue you have at your disposal. Most aspiring artists have very limited budgets and therefore take on various roles to forward the cause.

Technology has always played an important role in making music and today that has never been more evident today. Hit albums can now be recorded in modest studios, with computers at the heart. Those computers are packed with software that can emulate expensive hardware, making it possible to achieve a high quality sound at a fraction of the price it was ten years ago. There are unexpected happenings that may blur exactly what your role as an artist is, they may not be so obvious but they are many and very real.

I'm content with being called a musician or calling myself a musician but that title today may be misleading.

**Does your work fit into any specific genre?** I'm sure there are artists who would not dream of playing other styles of music, they might be purists or just uncomfortable engaging themes they are not familiar with or they cannot relate to other styles and I respect them for that. I suppose for me, because I did study European classical music, working my way through the grading system. Performing exercises and concertos to a high enough standard to get the grade. Playing Jazz, Reggae and Calypso with my father from a young age. Moving on to play with Punk and Rock bands and blending my sound into Pop music.

I can work within various genres as I hear the music as language and after all when you see pretty much all music, when written down in musical script, then you see the connection most music has. Reading music scores makes you realise there is a melody and a chord progression a rhythm and emotions.

It's not realistic to place all what I do into a specific genre, though it's wonderful to play and sing. Reggae for example, for an audience who want to hear only reggae, that's fine. Playing Jazz and improvising with other musicians, pushing the boundaries and creating alternative melodies spontaneously.





Ash, Arambol, Goa. Pic given by Graeme Hamilton

**Does your work fit into any specific genre?** *(contd.)* I'm more than willing to work within a specific genre, sticking to its rules and following a certain pattern. For me the most meaningful aspect whilst performing within any genre, singing or playing, is to sound like me, not to try to emulate anybody but to have a unique sound that could only be me.

I would have to say no..... My work won't fit into a specific genre but I try to create a feel, a sound, a pulse that can be recognised as individual.

**Which musicians have you played with and were there 'special' experiences'?**

I suppose I have been lucky to spend all of my life playing music and not much else, a good portion of that time, playing music alone. That might sound strange to some but it's probably the most crucial time you have to be introspective and study, improve and be your own critic, get angry with yourself and push that little bit harder. That time alone gives you the patience and discipline you might need someday and can be extremely enjoyable or painful, as you have only your own boundaries. It doesn't beat playing with other musicians though, at least most of the time.

When I hear music that allows me to dream whilst awake, that can bring to the surface emotions, then my heart smiles and smiles for ages and that feeling is never lost.

After leaving college I began to branch out into different styles, playing with local rock, punk, alternative and experimenting as well as having my own band playing some of my own compositions. I was approached by band members of a punk band the **Au Pairs**, they were fairly well known across Europe and it was the first time I was able to tour, travel around to festivals in the UK and the rest of Europe, it was a pretty crazy setup as we were anti-establishment, which reflected the feelings of the youth discontent with the political and social landscape under a conservative government.

The music was full of rage at times and it felt pretty rebellious. It was a lot of fun! Times were changing and we wanted to make new sounds so the guitarist the drummer and I began to play instrumentals, composing and jamming. We lived together and collaborated with any musician that was interested, a good time in my life to take on new influences. African, Asian and South American music was enlightening for us and we tried to incorporate those influences into our sound.

JAZZ REGGAE CALYPSO ROCK POP EUROPEAN CLASSICAL

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We had a great local following and so the shows were always atmospheric, we played around the UK and some alternative festivals in Europe, a great learning period.

**Carmel** were a Manchester based band that fused some "Jazziness" into their catchy pop songs, I'm unsure how they got my phone number but they asked me to play with them and do solo's and riffs to embellish the music. The band had a couple of hit songs in the British charts and so we would play on television and even performed on Top of the Pops, this show was the number one TV show in the country. It's amazing by going on popular TV programs how quickly you make a name and a reputation. Also it gave me income so I could continue to experiment with less commercial outfits.

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Pic by Mira Arad. Pic given by Graeme Hamilton





Graeme with his father, Andy Hamilton. Pic given and owned by Graeme Hamilton

### Which musicians have you played with and were there any 'special' experiences'?

(contd.) **The English Beat** were a well known Ska band who were around at that time, they had reached the end of their time as one band and split into several outfits. **Andy Cox** and **David Steele** joined forces with Roland Gift and asked if I would play with them. We soon went to the studio to make a demo tape for the record companies to hear and not much later were signed to London Records. The first single **Johnny Come Home** was an immediate hit; it featured me quite heavily with a trumpet solo on the intro and another solo, later in the song. Roland had a great voice which was soulful and grating, the audience felt they were hearing something very different to the bands that were around at the time. I pretty much played with the **FYC (Fine young Cannibals)** for the life time of the band which was quite short, about six years or so. We had global success, Gold and Platinum albums as well as a Grammy Nomination. We shared a tour US tour with UB40 once, which was great fun. During a period of uncertainty, when the band was taking a break for various reasons, we recorded **"Tired of Getting Pushed Around"** on the same Label London. Roland didn't sing on that track and it was released under the name, **Two Men a Drum Machine and a Trumpet**. It was a drastically different sound to FYC as it was house music and more electronic, we actually had some chart success in the UK and Europe but it was more of a temporary project.

We did attempt to record a third album with FYC but it was obvious things were over and so a compilation was pieced together featuring some previously unreleased materials, remixes and previous hits. Later I got to record with a very special singer **Al Green**, it was a great honour to play on his album and still to this day I wonder how special it was. The album titled **Your Heart is in Good Hands** was sweet, his vocal style is so unique and recognisable. I consider him to be one of the true great legends of our times, he is amazing.

My father, **Andy Hamilton**, landed his first record contract at the age of 72, a sax player, playing a rare form of Jamaica Calypso, Mento. Though he had quite a name in jazz he had been neglected by the British Jazz scene, partially because he was black and because people were over protective of the British take on jazz. **Nick Gold**, who ran an independent label saw the potential in Andy's music. He realised that it was dance music which had all but died out in British Jazz. His first album **Silvershine**, we recorded partially in Birmingham at UB40's studio and the rest at the old Decca studios in London. I did a lot of arranging for that album and many musicians were invited to perform, including Mick **Hucknall** of **Simply Red**, **David Murray**, considered by some to be one of the world's best Tenor players, **Jean Toussaint**, **Jason Robello** and many others.

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**What is the message in your music?** I wouldn't say my music always has a message except to try and be uplifting. It may be a sad song or have no strong theme but you would still want to project a complete balanced picture, the clarity is very important, Instruments add the mood and texture, so to interpret the emotion through instrumentation alone is something I do concentrate on. For me, it all comes from the melody and to build sympathetic responses, supporting the vision you are trying to create. The rhythms, the dynamics, tempo all crafted together to build a complete image. The idea of placing a message within each piece is not really for me as music is more like storytelling, painting sound it may be abstract, free of timing or key.

**What were the influences and events that led to you becoming a musician?** Throughout my life there have been many occasions where I was fortunate, by chance, by design or by the laws of chaos to share some time together, either performing, collaborating or just being in the same room as artists who somehow at that time



## PROFILE

Though my father was always there to coach me I also had private tuition, John Saunders would arrive on a Saturday, midday at our house, and the place was pretty quiet until we started to play. He was really into the technical aspects of mastering the instrument. Posture, tone, range and reading. They were lengthy sessions, sometimes five hours. We would enjoy the lesson as he always kept a sense of humour even through the difficult patches.

**What were the influences and events that led to you becoming a musician?** *(contd.)* were on the same path as myself and sometimes I was inspired, that inspiration doesn't stop happening later. My parents, initially encouraged me to play music, though my mother was not musical but she was married to a man who lived his music. Together they made it possible for me to study and encouraged me in my early years to get involved with many musical events and projects.

I was hearing and playing music from a very young age. Music is therapy, language, philosophy, culture, healing, education and love. That's what my father clearly guided me towards understanding. Maybe even that collection of words fails to go far enough to really portray how wonderful music can be. He was passionate in his devotion to the power of music and I could feel his emotion when he played. Once you get to a point when you can put your own mark upon a piece through your own phrasing and interpretation then it becomes more personalised and you become more recognisable.

He taught me the songs he composed and we would play together, sometimes I would harmonise or play counter riffs to his melodies. It was very special for me as I knew what he was about to play even if he didn't tell me, he would sometimes count the band in without informing us which song he intended, most of the time we got it right but not always, to my father's surprise. We would laugh and try again.

He was tireless and had a wonderful energy and realised through his experiences, that music could break down barriers that divided people. For young people, it could keep them focused on more diverse aspects in life, help them stay out of trouble and form close friendships and teams that you trusted and relied upon. Most of the pupils he would teach never intended to become full time musicians and that wasn't the objective. The point was to enrich your life!

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JAZZ REGGAE CALYPSO ROCK POP EUROPEAN CLASSICAL



Pic © 2011 Sworup Ranjit. Pic given by Graeme Hamilton

I was aware that it was very useful study, to absorb that knowledge but I also recognised that I had no real future in classical music. When playing jazz you may have to un-learn that clinical delivery and adjust to the subtle difference each style demands.

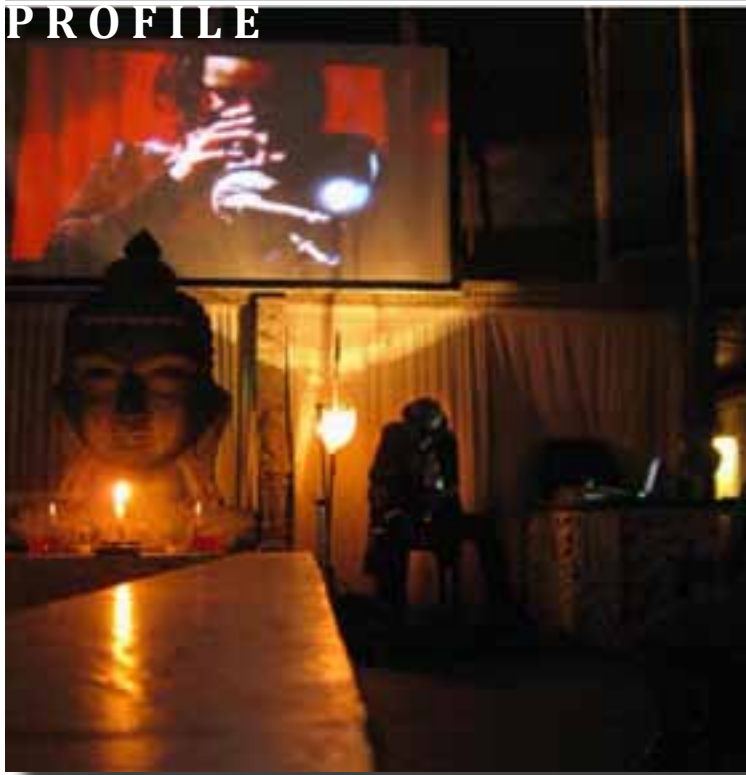
I never met him, the great Miles Davis; he had a massive influence on me. When I was being lazy and not doing anything in particular, I would listen to Miles. He played, it was as if he was speaking a pure language, his phrasing and use of space was captivating to me. He was very progressive and constantly moved on into new and challenging ideas, that eventually became a cause of concern for more traditional jazz performers and critics they accused him of selling out, to me it was fascinating. Many of the great jazz musicians came up through his bands, when they were young. I feel he has been one of the most influential artists we have had the joy to hear and opened many people's minds and hearts to new experiences.

**Looking back today what do you think you have achieved through your creative pursuit?** It's not something I have thought about before as I can't really say that I consider achievement in terms of success. It is a wonderful feeling when you can reach so many people with simple things and that they feel it's something they want to be a part of, to see others being delighted and kind to each other because they have come together to join a big celebration. The effort people are prepared to make and no doubt sacrifices.

I play regular weekly shows at some venues now and it still surprises me that every week the regulars arrive, even though they have seen the show many times before, they come. That makes me feel comfortable onstage, knowing that they are here and I'm a catalyst for that togetherness. Also, it's fine to work with young performers who need a confidence boost and help guide them through the self doubt and encourage them by sharing the stage or taking time in the studio, to give them as many chances as they want to get the take right. To see their faces, sometimes relief, sometimes a sense of pride is worth a million bucks.

Looking back I would never have believed how diverse the whole platform is, how it is inter-linked, that I would be involved in so many layers of creativity. All of the arts are essential for humanity to express, it is a chance to escape rational. I realise that you don't have to be an artist to be an artist, those who can appreciate are very much, part of the process, if they can relate to the idea then they are part of that idea.





Pic by Mira Arad. Pic given by Graeme Hamilton

**What are you working on now?** I'm working on an album, it's mostly complete but i think i might need another song to get there. I'm singing and it's mostly reggae, with a little Ska. I love the simplicity of Reggae and how the groove should sit in a certain way. Reggae grew in Jamaica so it's never been far from me and it seems natural to continue to try new things through Reggae music. I have another album already finished; it's an instrumental and is based upon my time in Asia. It's very much influenced by Asian melody and rhythm, more of a chill out session and dreamy.

I am always writing and have much I would like to release but I am taking time as I want to start a modest online record company. Having worked with both major and independent record companies I see that it is now time to move with the times as having the internet allows people to set up without too much problem and expense. Marketing is always challenging and so coming up with new ideas is important. It's important to maintain some kind of contact to the people who support and like the music. With the internet this is much easier now but i think it can also be too easy just to bombard people with post after post and overload them with information.

I am always performing when I can and have places I can do regular shows. It's important to me as I feel performing is the most integral aspect. Just recording and writing would drive me crazy. Onstage is a great place to learn new things, as many times a new musician will turn up, can learn from them. I incorporate modern sequences as it works well within a dance oriented setting and allows me to be flexible when it comes to the availability of musicians. It's great when you have a complete band who have a similar vision as it is organic but things are moving quickly, as we see in music today DJ's are very popular and you won't see an instrument in sight so sometimes I like to try and meet that half way.

As long as things are progressing then it's fun to do and as long as the audience are coming to check things out and enjoying then so am I.

**What makes a musician and can one anyone with a guitar become one?** I heard a statistic years ago and it informed me that there were eighteen million guitarists in America alone. If that figure was accurate then it shows that pretty much anybody with the will can play music. I've heard people play really well and they just play music for a hobby. Playing music full time is not something most people would want to do; it's more recreation than career for most. It is important to keep learning and discovering that I believe what makes a musician.

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Being in the right place at the right time is probably the most significant factor as I'm sure there are more giants of music, who never received recognition simply because it was not their time and place.

It's a myriad of chances and possibilities, a lottery. Your chances are improved if you network as much as possible, then others who have projects underway could possibly invite you along for the ride.

It's not always necessary but having a unique identity is helpful, it doesn't matter if you sing or play any instrument, being recognised for the sound you produce is important. If you think of any greats in music they couldn't be confused with other artists as they stand out. There are many bands out there who have a following though they are not that distinctive in their sound, they might have really great songs that people can connect with or their appearance may really be the selling point



Roy Benson Bb school trumpet, gold colored.  
© Picture created by PJ, October 16 2006 [LINK](#)





## Sabbah Haji

Director, Haji Public School, Breswana, Jammu & Kashmir, India  
in a candid interview with Mark Ulyseas

**As a 'single' Muslim woman heading an educational institute in a frontline State that is often subject to terrorist attacks, do you get any threats? How does the community view your work?**

An abundance of stereotyping that really means nothing here in my world. I've answered this same question from so many different people so many times, it's beyond amusing.

First of all, what relevance my being 'single' to anything, particularly my work? How does my being a Muslim woman make my working any different than a non-Muslim woman's? Because Muslim woman in general aren't allowed? [Echoes of 'YES, IT IS KNOWN.'] Maybe in some other world because that sort of thinking does not happen in a normal society, as ours is, Muslim though we may be.

Then: My state is as much subject to terrorist attacks as the next. We are no longer in the mid 1990s or early 2000s. This is about a decade after militancy and we've had no violence in my village or the vicinity for as long. That there is an overwhelming popular movement/desire for change in Kashmir is undeniable. However, the world needs to understand that Kashmir is not what is made out to be – we are not constantly under threat from terrorists. If anything, the only visible sign of conflict we see is security forces everywhere – the state apparatus, and not bearded gunmen in *salwar kameez* as people seem to believe.

Maybe if the situation was the same today as in the mid-'90s or the early noughties, my answer might have been different. As things stand, it is not. I couldn't find a more peaceful spot in the world than our village [the volunteers can corroborate this] and frankly, even when political developments hot up in other parts of the state, tiny villages like ours in the mountain are least affected. We are a bunch of farmers cut off from the world outside and as long as the weather holds, the animals are healthy and the crops look good, we don't really care for much else.



I am a girl from the village who went about life, learnt many things outside and then came back and decided to help out in the village. I like to think the villagers are happy with what I am doing and proud of the way the school is running because that is certainly the way they treat me. With love and respect and complete, utter co-operation. I don't know what notion the world has of little Muslim villages in Kashmir but it is almost certainly the opposite of regressive, restrictive and oppressive to women.

**As a 'single' Muslim woman heading an educational institute in a frontline State that is often subject to terrorist attacks, do you get any threats? Furthermore, how does the community view your work? (contd.)**

As for how the community views my work, why, I am the daughter of Sarpanch Saleem Haji, of the Haji family that belongs to the village. I am a girl from the village who went about life, learnt many things outside and then came back and decided to help out in the village. I like to think the villagers are happy with what I am doing and proud of the way the school is running because that is certainly the way they treat me. With love and respect and complete, utter co-operation. I don't know what notion the world has of little Muslim villages in Kashmir but it is almost certainly the opposite of regressive, restrictive and oppressive to women. Our women would have a field day, laughing loudly if they ever heard about this.

To summarise: No, my being single or Muslim or a woman has never affected my work, the community does not frown upon it [they would laugh at this line of questioning though] and we certainly have never had threats from anyone for educating kids in the village. That sort of ridiculous behavior happens in Sunny Deol movies, perhaps.

### Why was this school set up in Breswana?

Breswana is home for us, the Haji family. My great grandfather founded the village sometime in the early 20th century and moved his family and relations there. Today almost every single person in the village is related to us either through blood or marriage. My father and his siblings spent a lot of time in Breswana as children and have a special bond with it. My father in particular grew up on the farm, learnt things the village way etc. He's a true son of the soil, loves the mountain life, farming, rearing livestock and the whole village deal. Of the current generation, my siblings and I have visited and stayed in the village the most. We grew up in Dubai but used to head to the Kashmir every summer vacation. Credit to our parents for making us really care for the village, for bringing us up to respect where they came from, and for letting us rough it out with our village-based cousins and have fun as children. Those attachments have lasted to this day which is why we are so comfortable living there now.

As for the school being set up there, it was the most natural choice for our family. My uncle Nasir Haji [a business man now based in Singapore and the founder of the school] decided we should



do some effective work to bring good education to the area. It was decided to start a good school from ground level up. Where else but his roots, the place his family is from? That we have all done well for ourselves in terms of education, career and qualifications should in some way feed back to where they started. And so, it was decided over the winter of 2008 that a school would be established in Breswana and that my mother Tasneem Haji and I would direct its operations on the ground. That is how we started back then and how we continue to this day. Nasir Uncle leads the way in terms of direction and funding, my mother and I administrate the school on the ground, my father Saleem Haji [who is also the Sarpanch of the village today] is in charge of people management, logistics, construction and all peripheral organizing required for the school, and various family members help in organizing and running the school through its parent Trust. Essentially a big, happy family concern. All tied in to the one place we are connected to: Breswana, up at 7,100 feet in the mountains of Doda District, as yet unconnected by motorable roads, and a full day's travel to any of the big cities in Jammu and Kashmir.

### Is this school only for Muslim students?

Not at all. The school is for students. Religion doesn't enter into it. We have students and teachers from both communities in the region – Hindu and Muslim. In our village Breswana, there are only Muslims, so the students are all Muslims. In the other villages with a mixed population where our schools are, we have a mixed roster.

### What is the curriculum? Is it religious in nature or secular?

Like any regular school in any part of the world, we teach academics. We are not a school of religion. We offer mainstream subjects- English, Maths, Science, Social Studies, and Urdu and Hindi as languages. Hindi is a plus we have. Other schools in this region don't teach Hindi [Urdu is the official language of the State], but we've kept Hindi as an additional subject so our students have a basic grasp and ability to read Hindi if they go elsewhere to study/work.

In the case of HPS Breswana, with an all-Muslim population, we employ an Arabic master for extra classes outside of school hours. This does not affect the school's curriculum – it's just something the parents asked for and we were able to provide. Other than that, we keep everything secular as a rule, from prayers in the assembly, to lessons in the books and general instructions to the staff that religion be left out of regular teaching.





### What is the curriculum? Is it religious in nature or secular? (contd.)

We've had situations where we've found a particular book had inappropriate lessons or were too focussed on religious teachings and we've changed the books entirely. On an ongoing basis we keep reviewing the books and all lessons, and in conjunction with teachers we decide which lessons may be omitted, and which sections can be changed or left out.

The rule at HPS is simple: teach the kids everything – leave out religion and politics because that has nothing to do with general knowledge to be picked up at school.

### Kindly give us an overall view of the school's faculty and activities.

Haji Public School is registered with the Government of Jammu and Kashmir and we are a primary school heading into middle school in the years to come. Currently HPS has about 15 full time teachers and a non-teaching staff of five, spread out among our three branches. We employ young men and women from the local area [boys and girls really] who've just started college or are recent graduates.

We're always looking for new teachers, especially from outside the area – teachers who may be better qualified or with more experience, but over the years we have found that no one is really willing to come up and teach in this tiny village in Pahari Doda. The local staff we employ consists of very hard-working, earnest and dedicated young men and women, and they are selected only after a probation period. At the time of hiring, they are trained heavily; we provide them with all possible help and guidance to set them up to be competent teachers for primary classes. We have weeks of reading, writing, spoken revision and familiarising of each page of each book that is going to be used at school, and the teachers are prepared for the academic year as well as can be managed.

However, there is only so much they can do after a lifetime of poor education. With the kind of inadequate schooling they have had it leaves them unable to read even kindergarten level books without being taught how to do so. This hurdle is possible to overcome for the very elementary classes, say up to Grade 1 or 2. A few weeks of training and the teachers are readied for teaching lower classes. The problem arises as classes go higher. With local teachers unable to deal with teaching classes 3 and up at a standard we would like, and with no permanent teachers from

We have an excellent library [stocked up almost entirely by strangers around the world who learnt of our school and sent us books and magazines] and a computer lab with enough laptops to comfortably teach all our classes. We also have movie-watching, TV time, singing and art classes built into the schedule, so every kid can find an activity they may be interested in. We're planning a range of fun additions to the school, like a Quiz Club, Science Club, Music Club etc.

elsewhere willing to come join this school in a village, Haji Public School has had to come up with a proper Volunteer Programme. [More details on this below.]

Apart from academic subjects, we're very big on extra-curricular activities at school. We love our sports and the kids here are naturally very agile, fit and with impressive stamina. Cricket is of course the reigning popular sport, but we're introducing them to football, basketball, volleyball, athletics and other sports and games.

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### What is the ratio of boy/girl students? Do parents in the area prefer to send their boys instead of girls to school?

The ratio of boy/girl students in all our schools is the same as the general sex ratio in the villages. I cannot stress this strongly enough: I have never seen people more keen to educate their children than in my neck of the woods. No matter how poor or from whatever difficult background they may be, the past few years have shown me what a fierce desire to improve their kids' lives the people here have. There is no ridiculous disparity between boys and girls. All the children go to school. In any case girls are not seen as a burden here although ignorant stereotyping would have the world believe otherwise.

Now, interestingly, in Breswana, the number of boys is naturally much higher than girls [currently] and this is reflected in our student makeup. At the same time, the next village has more girls than boys and that school has more female students than male students. So it's not a case of selectively educating the male child, it's just the way the demographic happens to be.

To reiterate: all the kids in our villages go to school. Whether it is the Haji Public School, or the Government schools that run in each village.



**Haji Public School is funded almost entirely by Mr. Nasir Haji, the founder of the school and the Haji Amina Charity Trust that is run from Doda. Small donations do come in from time to time from the family or friends or from complete strangers, but those amounts are really nothing compared to what it takes to run the school.**

### **How do you finance your operation? Through school fees? Or entirely through donations?**

Haji Public School is funded almost entirely by Mr. Nasir Haji, the founder of the school and the Haji Amina Charity Trust that is run from Doda. Small donations do come in from time to time from the family or friends or from complete strangers, but those amounts are really nothing compared to what it takes to run the school. There is big money that goes into construction, staffing, materials and operational expenses of our school. We charge a very basic minimum as school fees because we know what is affordable in the village. At the same time we decided to definitely have a set school fees so that the parents would take an interest in their kids' education as opposed to just handing them over to the school with no sense of entitlement. The school fees hardly qualify as an income because of how low they are; in any case about a third of our students are registered free because they come from extremely poor households and cannot even afford the basic minimum monthly tuition. FYI, the school fees is INR 100 for LKG/UKG, and INR 150 for Grades 1 to 5. [That's less than USD 2-USD 3 a month, for those who can afford it.] It is primarily Nasir Uncle that pumps in money to run the school and with every passing year as the school grows, the money that will be required to run it will increase as well.

### **Do you have a 'volunteer program'?**

The HPS Volunteer Programme invites people to apply for long-term teaching positions at the school. The minimum commitment has to be for three months. Volunteers are housed with the Haji family and are provided all meals in return for their volunteering stint. There is no upper limit to how long a volunteer stays. We are always pleased to have stay on with us permanently if they can. Complete details of the programme are available online as a Google Doc, and are also up on the website. Essentially, we look for young, sincere, non-fussy and emotionally mature applicants with an interest in social work and an understanding of children to apply to us and come and live with us and teach our students in the best way they can for a period of three months or more. Because of where we are geographically, it is also required that the volunteers be physically fit and ready to rough it out. Cultural sensitivity and the ability to interact and live easily with other volunteers will also be something an applicant should be able to handle. The Volunteer Programme has worked very well for us since we started it in 2010 on a very small scale. The past two years in particular have seen us depend completely on teachers from outside Jammu and Kashmir, who have spent months here with us and the children, teaching them their regular



subjects and also bringing so much more to the table in terms of exposure, experience and a broadening of minds for the students and the village as a whole.

We have had a mix of Indian and international volunteers, at various stages of their education or careers. One of our first long term volunteers, Mr. Azon Linhares, who was with HPS for several months in 2012 returned this year as a full time employee on Haji Public School's management. Another volunteer, Ms. Madhuri Vijay from Bangalore, volunteered with us for a few months at the end of the last academic year and she returned to teach at the school for a full year this spring. Each volunteer brings in his/her unique skills and experiences to the school and a good mix of such long-term volunteers really benefits the students a lot in terms of all-round development. We've had volunteers proficient in art, music, photography, sports – and all of them pass that on to the students in some form or the other. I guarantee no other school in the State has provided their students with the range of experiences and exposure to different cultures, languages and activities that our tiny school has. It's quite extraordinary actually and something we are very proud of.

### **What is your vision for the school? Are you planning to set up more schools in the region?**

Our school started on May 4, 2009 with lower and upper kindergartens, which we operated out of two rooms in our own cottage, two teachers and a student strength of 29. Today we have about 200 students in three branches, 15-20 teachers at any point of time, we've gone up to Grade 5 [the same kids who were in KG then are now our seniors], we have a very handsome school building and facilities. We intend to take the school up to at least Grade 12 in the village. After this stage a college is planned lower down the mountain, closer to the highway and accessible to a much larger population. We have acquired land for this project already. It is a big plan and we hope we can see it through.

Basically the idea is to provide excellent education locally for a significant population that has not had the luxury of being taught decently in the past. By giving the local students skills and learning on par with their city counterparts, we hope to provide them with a window of opportunity to do whatever they please. Because they can. All that was lacking in their lives was good education. With that foot in the door, kids from our pahari region can do anything and be anything they set out to be.



**My family is not especially enlightened. We are regular people, my relations are regular people, all the people I've grown up with and around in Kashmir or elsewhere are normal [mostly middle class] people who study, work, try and do better in life for themselves and their families within very reasonable, enjoyable bounds of our culture and traditions.**

**As a Muslim woman heading an educational institute it is obvious that you belong to an enlightened family. Please share with us your family and educational background, and any other activities that you think would interest aspiring young women like you.**

Again, this suggestion that a Muslim woman doing something professionally is a sign of obvious enlightenment is quite offensive and condescending. Obviously there are hundreds of thousands of Muslim women, professional and otherwise working as hard and as normally as their male counterparts but for some reason it will not go down well with the Oppressed Muslim Woman narrative that the world laps up. Look, women generally have a tough time in the world across various cultures, irrespective of religion; I don't see why qualifying 'MUSLIM WOMEN' and 'Muslim families' as Super Oppressive is a thing.

My family is not especially enlightened. We are regular people, my relations are regular people, all the people I've grown up with and around in Kashmir or elsewhere are normal [mostly middle class] people who study, work, try and do better in life for themselves and their families within very reasonable, enjoyable bounds of our culture and traditions. My parents are reasonable, sensible human beings who like their religion and understand it in the sense that all religions are meant to be understood [essentially: be good human beings, do good things, stay away from the Bad Stuff, do so and so rituals]and they brought us up in the same way. I was born and raised in Dubai among a very warm, healthy mixed desi community [Indians, Pakistanis, Kashmiris mostly] and I studied in a bunch of good, solid middle-class Indian Schools. Our parents encouraged us in sports, in all sorts of extra-curricular fun activities, they made sure we were outdoorsy and rough and unspoiled.

I left for Bangalore in 1997 after my 10th Grade and completed high school, college and several years of work there before returning to Jammu and Kashmir in 2008, for good. I read a lot, made a lot of friends, learnt a lot from real life experiences in college and outside, grew up and learnt responsibility because I was away from home and fortunately did not lose my way while so doing. All the values my parents taught me growing up have remained with me. We were never ones to be impressed by big money and luxury and glitz. Both my parents are from extremely small towns and villages in Jammu-Kashmir, their stories are extraordinary and this is something we children will never forget.







Friedrichstraße in Hamburg-St. Pauli © Christian Alexander Tietgen [LINK](#)

This poem, **Peregrinus**, stems from a time when my son, Sean and I loved walking the streets of Hamburg. We still talk about those charmed journeys without an end in themselves, but they were a time of bonding when we often talked about Ireland, its tales and our ancestors. The poem tries to depict my struggle with life; with voices from the past that I felt had blocked me. I needed to get away and being away I could look back at the journeys of my forefathers and my own passing time. "I walk this city with my son"..." I have a tale and he will tell it after my feet stop in their age."

## Peregrinus

I've been on my feet for a time:  
walking past madhouses,  
church railings, alley cats;

through years of endless blues  
and sweating at  
the wrong receptions, or

fear of the dark. I love  
one shop because I can't  
afford its shoes, but I return

again and again like a ritual  
does to old men, or a  
young man will to a knife.

*Put your roots down, before  
the visitors depart  
and forget the deep cool shade*

*at the end of the rainbow.*  
When I hear that voice, I know  
From the colour of leaves that

I've lost my crop to my hunger  
for tall buildings. Today, I met  
a sad man; his landscape

had been given over to war.  
I had a great-grandfather who  
walked to the boat and

a grandfather who walked from  
one county to the next. My father  
walked the land and I walk

this city with my son. He is  
one of them. I will never be.  
I have a tale and he will tell it

after my feet stop in their age



**Voices From Chernobyl**  
is translated from Norwegian  
by Marietta Taralrud Maddrell

How did innocuous atoms – which make all things, even us – connive to unleash a destruction so vicious that there was little left to be salvaged?

Ingrid Storholmen

author of

**Voices from Chernobyl**

in an exclusive interview with Mark Ulyseas

“Can one love a mutant? Now and then drips fall on my forehead. It’s chilling but not frightening when you don’t think about it. I raise myself up on my elbows and turn over on my side. My eyes start from below, seeing the toes, the thighs, the strong, long stomach with the cord, the chain – we are bound together by a chain. Something or the other stirs in my throat. The lower part of the baby’s chest lifts, it breathes, the hands box... And then I see it – between the shoulders near the heart, there is a third arm, with fingers. Three hands! The two normal hands go on thrashing about, the third one stretches and grabs hold of me.

I am not awake yet, I dare not. But we make a pact, I and that outstretched hand: the next time, I will grasp it, hold it.”

Published by [Harper Perennial](#) and available at [LINK](#)





WINNER OF THE SULT PRIZE



'A classic piece of literature... The book is in its way a testimony to the power of telling, also where telling is at a loss'  
—Dagbladet

# VOICES FROM CHERNOBYL

INGRID STORHOLMEN

TRANSLATED FROM THE NORWEGIAN BY  
MARIETTA TARALRUD MADDRELL

The word “becquerel” became a frequently used word when I was growing up: “Ingrid, watch out, there’s too much becquerel in the blueberries. Stay away from them”. When I became older, I realized what the word meant. When I began to write, the word and all its sinister implications engulfed me. My father had the facts, and I was going to have the fiction. Together, this might add up to quite a picture of the accident. The science and poetry of it all. *Excerpt*

**Why did you write this book and what do you hope to achieve with it?**

I felt I had to. The accident in Chernobyl happened when I was ten years old, and a lot of polluted rain fell over my hometown and both my sisters became ill because of it. The name Chernobyl and the word becquerel (unit of radioactivity) became so important, which was frightening and affected my childhood a lot. When I realized that the disaster could be forgotten I felt that I had to write this book, I wanted to remind people of it... How dangerous it really is with nuclear power.

**When you were confronted with disease and death at Chernobyl how could you chronicle for posterity the tales of the survivors?**

The thing is that I wrote the whole book before I went to Chernobyl. After being there for two months and meeting so many suffering people I was not able to write about it. It was so distressing meeting children with cancer at the hospitals or knowing about people’s lives that were totally changed by the accident.

It took me several years after my trip before I was ready to publish the book. I felt so much anguish for the people near the power plant that I thought I would never publish the book.

However, after the accident in Japan at the Fukushima nuclear plant, I felt it was necessary to remind all of the danger we live with everyday; That no power plant in the world is safe. Something can always happen and the radioactivity will leak out into the environment and poison all living things around.

Saturday, 26 April 1986

REACTOR NUMBER  
FOUR ON FIRE  
STOP  
LARGE QUANTITIES  
OF RADIOACTIVITY  
LEAKING OUT  
STOP  
WHAT ARE WE TO DO  
STOP  
INFORM MOSCOW?  
STOP

USSR never informed  
the world.

Sweden did...three days  
later.



**The plot is not of prime importance to me. As a poet, I am more interested in situations, details, moments, and 'odd' uses of language. Even in my prose I try to use rhythm and metaphors and different kinds of language 'tools' to create a language that is far from the everyday language, or the language you find in official reports and in the newspapers. In this book, I wanted to create a language that could match the subject and hold the pain of the people of Chernobyl.** *Excerpt*

### **What did you take back with you from Chernobyl and has it impacted your writing?**

I brought back a lot of terrible stories, which has scarred me for life. The disaster has affected my writing a lot, for instance I find myself always writing only sad stuff, never any funny stories. All my writing is very serious and totally lacks humour. The book I am presently writing is also about a disaster. This is how my visit to Chernobyl has impacted my writing; I don't write to entertain people but to wake them up to reality.

### **Do you keep in touch with any of the survivors that feature in your book?**

No. The people in the book are characters, pure fiction. I met a lot of victims when I travelled around in Ukraine and Belarus, so I will say that every character is realistic, but I did not 'use' living people's history and life experience. I do not keep in contact with anyone I met during my stay... many people want to forget... they are tired of telling their stories. Furthermore, it could be dangerous for them as Belarus has a strong dictator in *Lukasjenko*, and telling the truth might not be safe.

### **How different is the English version from the original Norwegian?**

I find that hard to tell...Norwegian and English are two very different languages. They are of a different 'colour' or 'shade', as every language is... but I feel that the poetry in the book is well taken care of by the translator, **Marietta Taralrud Maddrell**. She has done a great job. Presently Marietta is translating my latest poetry collection "*To the price of love*". I am very grateful to her.

**I have tried to say things about people's feelings – that would never be heard in a reportage. I have tried to give the people of Chernobyl a voice that can be heard. I have tried to convey how afraid they are of themselves and their children and their future. I got to know a little about this after spending two months in the areas around the power plant, meeting people in hospitals, at schools and so on.** *Excerpt*

### **Will you write a follow-up to this book?**

No, I do not think so, at least not right now... Maybe later... if it feels right, if I find it necessary... if they build more nuclear power plants or if a new disaster occurs... like Fukushima in Japan.

### **What, in your opinion, is the responsibility of the artist to society?**

This is a big and complex topic and I do not know how to answer this question. In one way the only responsibility a poet has is to the 'self', to one's talent and style of writing...to hold on to one's own idiosyncratic way of seeing the world...this is the only thing that one can do. I also think that if you have a talent for writing...it should be used to focus on important things that relate to 'self' and others. For example, today it is important to write about the environment and also about feelings, relationships, beauty, religion and so on. The funny thing is that the more one thinks one's writing is 'private'... exclusive to one's own life... the more it is related to other people's lives.

### **Do you agree with this Latin phrase - *Poeta nasitur, non fit*— Poets are born, not made? Or do you feel there is a poet in all of us?**

Both... yes and no. I think you are born with a certain sensibility and a special way to observe the world, but you can also be trained in writing. You have to practice it, almost every day. And it is very important to read A LOT. You have to be open minded and interested in the inner world as well as the outer world. I think one has to be brave...To be able to work on a topic that is hard to write about.





Ingrid in front of Reactor 4 that exploded

**Do you agree with this Latin phrase - *Poeta nascitur, non fit*— Poets are born, not made? Or do you feel there is a poet in all of us? (contd...)**

I think it is important to write about personal things, of course not in a private way, but as a poet. I think you have to be where the fire is...You have to get burned to have something to write about... To give your own experiences a literary form that touches the reader. I always try to be brave... It is hard... But who said writing is easy?

**What are you working on now?**

I am working on a magnum opus based in World War II. It is about the German battleship, Tirpitz, and the over 2000 sailors on board. This ship was anchored in Norway for the most part of the war. It was bombed by the RAF outside the city of Tromsø, in the northern part of Norway. Over 900 young men, mostly sailors were killed.

I am writing about almost everything on and about the ship. It is called "faction"...a mix of fact and fiction...Like I did in Voices from Chernobyl. This war is important for Norwegians even though it happened over 70 years ago. I find it interesting to write about something so far removed from myself...Unfortunately war is a universal topic...A reality that is ongoing...Like the one in Syria, for instance. Presently, I have written over 400 pages and read over 500 books on the subject (Tirpitz). This is akin to a PhD! I even travelled to Germany to meet some of the now very old men who were on board the Tirpitz...this was special.

I think I will need another year to finish my book, which is my biggest and most ambitious project.

**Farmers in my area still have to feed their sheep, cows and reindeer with clean food because the grass is still very poisonous. The same goes for fish, berries and mushrooms.**

**From my father's research it is quite clear that the becquerel-levels in all things are still very high...for instance the becquerel per kg in mushroom soil went up from 255 in 1986, soon after the disaster, to 2850 in 2010. Excerpt**

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

I was born in Verdal, Norway, in 1976. I studied literature at the University of Bergen and spent a year in a creative writing school. I have written six books – poetry, prose and a children's book. My work is translated into a number of languages and I travel all over the world to read my poetry at literary festivals and fairs. The rest of my time is spent in a quiet and very small village in the countryside in the middle of Norway.

I have a boyfriend but no children.

I am a full time writer who spends time with the family.

I also travel a lot and have been to India on two occasions and hope to return someday.

I read a lot...many hours a day...and do some physical work out or jogging so that I am able to sit in front of a computer for many hours every day. I like cooking for it relaxes me.

**What is your message aspiring artists?**

If you know deep down that you are a poet then I say: Go for it! You can make it if you really want to. But you must work hard because talent is one thing but to realize it is something else. You also need a talent for hard work, for focus, for ambition, and faith in yourself, your way of seeing the world. You have to be truly dedicated.





Pic © Mark Ulyseas

I hold the face against my eye  
with warm fingers  
where is the simple hand  
The lonely hand  
The nerves in the hand are full-grown  
My hand hurts, only you can heal it

When you are in your hand  
The darkness of the palm  
My hand is tired today  
between the eye your arm

hands gather water-drops  
like gifts

the hands hold my name  
the newborn name

The hands inside me, fingers fill me out

Holding hands  
it is steep and wet  
and we hold hands  
with gloves and without

until the hands throw the gloves  
skin  
of lips thoughts touched

I take you let you

be ablaze Fire  
we might have said

but we grew utterly still  
how still we become  
when we talk, love  
one heart in two

The rhythm of the morning heart  
against a hand  
you didn't wake from this

put me down there  
so I can imagine the city alone

We delay the time  
I wait by your side in the water  
what is left of the night then  
I should have left it a long time ago

until love  
is able to touch  
us  
who cannot be touched

Something lets you know  
Something which won't let go  
You are not magic to me  
We are everyday and don't like it  
Friday, and it rains  
It rains all day  
An orange rain

I want to walk alone  
It is spring, and it rains

I flee. Have already fled



## Elephant Aid International Improving Elephant Welfare

**Carol Buckley**

Gives us an update on her  
pioneering work with captive elephants in  
Chitwan National Park, Nepal



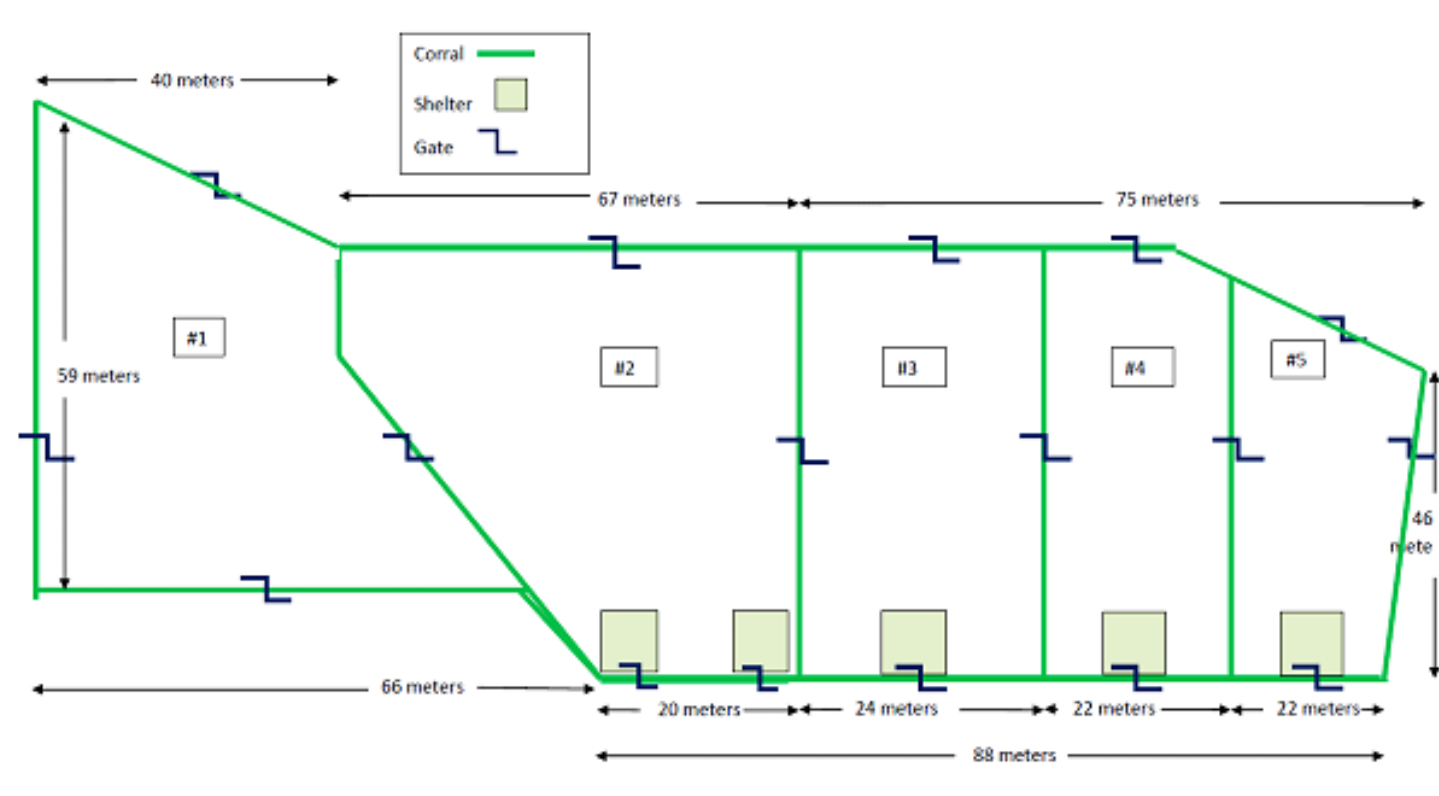


**Over the past three years I have spent much of my time in Asia working for Elephant Aid International, a US-based non-profit organization, to improve captive elephant welfare.**

My latest project found me in Chitwan National Forest dragging a 100-meter cloth measuring tape through the dense undergrowth, collecting measurement required for the design of a new and innovative captive-held elephant facility.

Painful injuries sustained from wild briar thrones, insect bites and even an encounter with a geriatric wild rhino, did nothing to deter me. Within days, I had the measurements I needed.

As the memory of scratches and insect bites quickly faded, I set about designing **Asia's first chain-free hattisar** (elephant facility). Compared with collecting the measurements, designing the hattisar was relatively easy; five separate and interconnected corrals, designed to give captive-held elephants the space to move about freely, without chains.



### A Shift in Thinking

Removing elephants from the chains that have bound them for hundreds of years is a hard concept to sell in Asia. Misconception and unsubstantiated folklore reinforce strongly beliefs, resulting in years of incarceration of these highly intelligent, sensitive, social, soulful animals. Sadly, the tradition that has enslaved elephants has proven harmful, and in many cases deadly, for humans and elephants alike.

**The concept of chain-free corrals was derived from my previous work creating The Elephant Sanctuary in TN, the nation's first natural-habitat refuge for captive-held elephants in the United States. The goal of this new project was the same; give elephants freedom of movement, an opportunity for autonomy and to socialize with conspecifics, and for the first time in their lives the freedom to make their own choices. It is a novel concept but one that has proven itself successful in authentic captive-held wildlife sanctuaries around the world.**

The mahouts (elephant trainers) were second only to the elephants at being affected by the project. They were cautiously receptive. Lacking experience with or exposure to working elephants living chain-free, the mahouts feared the worst. I found myself spending a great deal of my time calming their fears, knowing clearly that once the project was complete and elephants released from their bondage, all fears would melt away.

The elephant needed the opportunity to disprove the unsubstantiated belief held by mahout and management that when elephants are provided a degree of freedom they become unmanageable. Quite the opposite is true, but I could not convince them with words alone, the elephants had to prove the point for me.

### Creating Change

Once construction started it progressed rapidly. The elephants seemed to sense a change for the positive.

**IBEX Gallagher** power fence company was brought from India to construct the solar powered fence. The design was unique even to them, a company that had erected miles of fencing to keep wild animals out of villages and human settlements. But the concept was the same; use a humane design to create a barrier that will keep wild elephants out and captive-held elephants in. Solar power fencing does just that.



The elephant needed the opportunity to disprove the unsubstantiated belief held by mahout and management that when elephants are provided a degree of freedom they become unmanageable. Quite the opposite is true, but I could not convince them with words alone, the elephants had to prove the point for me.



To ensure the longevity of the forest inside each corral, tree protectors were erected around select trees leaving others for the elephant to use as scratching posts which helps ensure healthy skin.



On January 10, 2013 after only one month of construction, the project was completed. The result is a three-acre hattisar with five interconnected chain-free corrals, enclosing open and forest land, providing freedom of choice, movement and a semblance of privacy for the elephants.



Custom watering troughs were built providing free-choice water in each corral.



The related family of Man Kali, Prakriti Kali and Hem Gaj are housed together. They bonded immediately when united in the chain-free corral and continue to exhibit healthy elephant behavior, with eight-year-old Prakriti Kali assuming the role of big sister to seven-month-old Hem Gaj.



To provide a greater opportunity for healthy socialization between elephants, the corrals were equipped with interconnecting gates, making it possible to increase the corral size and opportunity for elephants to spend time together.



Family and Kirti Kali



**Family Reunion** - The first elephants to be released from chains and introduced to not only freedom from chains but also an opportunity to reunite with related family members was Man Kali, the 50-year-old mother of eight-year-old Prakriti Kali and seven-month-old Hem Gaj.



The introduction to the yard was a success and the reuniting of the family made a deeply profound and lasting impression on all who were lucky enough to witness it.



**The reunion** was flawless and heart-melting, touching. Within moments of their introduction Prakriti Kali took on the natural role of protective big sister while savoring the attention and affection she craved from her biological mother. Hem Gaj soaked in the loving attention from his big sister, smiling ear to ear as he placed his trunk first in his mother's and then his sister's mouth, both giving and receiving the loving reassurance that every baby craves. Man Kali received a well deserved gift as Prakriti Kali took on the babysitting role of the big sister.

The introduction to the yard was a success and the reuniting of the family made a deeply profound and lasting impression on all who were lucky enough to witness it.



Mel Kali before she was chain free.



**Chain-Free at Last** - In quick succession Mel Kali the 70-year-old elder, and Kirti Kali and Jun Kali, two of the anti-poaching patrol elephants, were released from the crippling chains that held them in one spot in the dirt for decades. Each calmly, but purposefully, made their way from the seven-meter square stable where they had been confined, to their own personal forest corral.



The goal to eliminate stress from chaining and the resulting stereotypic behavior is realized. Adherence to the new feeding protocol ensures that both Prakriti Kali and Mel Kali do not engage in stereotypic, food anticipatory behavior. Since being introduced into the chain-free corral, all elephants engage in appropriate, beneficial, species-specific behavior; respond favorably to their mahouts; and appear to be calm and comfortable in their new environment, indications that the chain-free corral hattisar project is meeting its goals and objectives.



Mel Kali and Jun Kali explored every inch of their new home while Kirti Kali took the opportunity to find a quiet place in her personal forest to dust contently, covering her body in a nurturing layer of soft dirt which provides protection from the sun and biting insects. A soulful look glowed in her eyes. Her body language said all is well.



Carol trimming Prakriti Kali's nails and teaching a calf to walk across a weigh scale.



Six fortunate elephants have benefited from this collaborative effort between **Elephant Aid International-USA, National Trust for Nature Conservation(NTNC), Department of National Parks and Wildlife Conservation(DNPWC) of Nepal, and IBEX Gallager**. The amazing results of this project have exceeded our expectations and will undoubtedly have a far reaching impact as it is duplicated in other parts of Asia.

To learn more about Elephant Aid International's work to improve elephant welfare worldwide please visit our [website](#), [BLOG](#) and [facebook](#) page





## Feel your Feelings!

In this series on self-healing, feelings play a large part. Many problems that underlie pain, whether they are physical, emotional, mental, or even spiritual are related to your thoughts and subsequently, your feelings.

Many sources today report that all or most health issues are psychologically rooted. Everything from fever blisters to cancer can be traced to emotions and beliefs. One of my favorite resources is Louise Hay, who has an incredible story about her self-healing from cancer. In her book *Heal Your Body*, she asserts: *No matter what dire their [anyone who is ill] predicament seems to be, I know that if they're willing to do the mental work of releasing and forgiving, almost anything can be healed. The word incurable, which is so frightening to so many people, really only means that the particular condition cannot be cured by "outer" methods and that we must go within to effect the healing. The condition came from nothing and will go back to nothing.*

It is becoming clearer that giving our attention to something adds energy to it. If the feelings that you experience and the thoughts you have are negative, full of anger, hate, suffering, loneliness, depression, or failure, your body will hold this information inside and you will feel pain. If what you watch on TV or read in the paper is about war and poverty, pain, anger, or riots, this becomes the metaphorical food that you think about and to which your body responds. On the other hand, when you focus on positive thoughts and feelings such as generosity, sharing, gratitude, loving, and being peaceful, your body responds to this as well.

If you choose to watch TV that is positive, read inspirational books, and search out information that is loving and from the heart, you feel better. Remember, whatever you focus on increases. This dynamic is known as the Law of Attraction by those in metaphysical communities.

Sometimes getting information that is not positive is useful, especially if it motivates you to act to do something good. I watched a recorded Oprah Winfrey show on Earth Day. The image I saw continues to haunt me. It was a swirl of garbage sitting between the coast of California and Japan in the Pacific Ocean. The mass is 90 feet deep and the size of Texas. The garbage is killing the ocean animals and fish. This was not a positive image, but it certainly has encouraged me to recycle even more and to gently share this information with others who would be open to helping our beautiful Mother Earth to heal.





Nevertheless, the feelings, thoughts, and actions that we project outward to the world are also stored in our bodies. Sometimes our bodies may be crippled from anger and fear. We may carry extra weight to protect ourselves from pain or from releasing our old pain. Maybe we have cold sores that come from stress or “burning to bitch.” Once we understand how to read the body, we find we are an open book. The goal is not to criticize ourselves for having an illness, but to bring ourselves into balance. We are not just our bodies; we are physical, emotional, mental, spiritual, and social beings.

As much as we have evolved in our worlds, little is understood about the necessity of and methods for expressing feelings clearly. Most people learn to differentiate between mad, sad, glad, and scared, at best. When I hear people talk about their feelings, it is often expressed as something that happens to them, rather than something they notice they are experiencing from within.

The concept of feelings is often expressed as consisting of either fear or love. The goal is to move continually from fear into love as often as possible. Working on such movement is like developing a muscle that you flex; but I also think this can be a way of polarizing life, of looking at situations as being either good or evil. What I propose is the belief that our experience is a process leading us to the next process, similar to a movie scene, leading us the whole concept of the movie.

Let’s look at feelings being like a muscle you flex. I see this with clients often and remember experiencing it in my own life. It is easy to want to avoid feeling, because all of the sudden you may feel overwhelmed with emotion, and then sadness or depression comes over you and it takes days to get out of the feeling.

What you will learn through practice is to feel the feeling and let it go quickly. A sad feeling can last a few minutes, and then you return to joy once you learn to feel the pure feeling and let it go. I know this may sound difficult, but I have experienced this dynamic often, even after having spent my twenties and thirties in bed crying for days. What I like to say to clients is, “Feel your feelings, and they will go away.”

Today, most often when I am sad or cry, it comes over me like a wave and I have no idea what has brought it on. I have cleared the stories attached to the feeling, so now when a feeling comes up, usually triggered by a movie or someone else’s story, it comes over me, I cry deeply for a moment, and it is gone. I don’t try to figure out what it was about, why I felt the feelings, none of that. I just say, Thank you Divine for that healing, and go on.



An example of this is when I watched my young granddaughter. We were walking the trail by the Spokane River. She was walking fast, grasping to get her stride on a downward slope of the trail full of small river rocks. I attempted to hold her hand, but she said “no.” Next, she tumbled and was on her knees and little hands. She looked shocked at first, but then carefully lifted one of her hands and looked at it. “Dirty!” she exclaimed as she saw the dirt stuck to her palm. I walked over to her and told her to wipe the dirt on my pants, and she was as happy as could be. Off she went to find the big rock pile. Now, if I ran to her with a reaction, she would have cried. But because I was and just watch her, she assesses the situation and went on. I am sure you have noticed this with your own loved ones.

It is important to feel your feelings, release them and go on. What happens if you don’t experience your feelings, if you don’t feel them and let them go away, you go from *having* an angry *feeling* to *being* an angry *person*.

Thanks to Einstein and other scientists and those who study quantum physics, we know that everything is made of energy. We know that all life forms have energy, and we know that even rocks, plants, and the bed you lie on have energy. We also know that energy cannot be destroyed, but it can be transformed. All of your body is energy, from the follicles in your hair to the nails on your toes; it is all energy in motion. It is also true that your feelings and your thoughts are energy.

Karol Truman in *Feelings Buried Alive Never Die*, writes that thoughts and feelings are energy; they are atoms which are composed of tiny amounts of pure energy, waves of energy solidified or frozen into the non-movement recognized as matter. Matter is a form of energy that is in very slow or stopped motion (or frequency). Since matter cannot be destroyed, but can be altered, you can change your feeling or thought that is negative matter (energy) into positive matter (energy). She espouses the idea, as does Deepak Chopra that a feeling or thought becomes a negative energy when it obscures the truth of our Being. We are all a reflection of the universe, of universal love. This is what you want to remember and take as your focus. When I was studying religion as an undergraduate student, what I determined for myself was that sin was whatever took us away from our true connection with Spirit, with God, or in this case, with our own perfect Being.

Bruce Lipton in *The biology of belief: Unleashing the Power of Consciousness, Matter and Miracles* talks about the two minds we have: the conscious mind and the subconscious mind. The programming learned as a young person, the feelings that are “hard-wired,” come from the subconscious mind.





Therefore, although people have free will, in order to change the programming, an individual would need to become fully conscious. It is fascinating that the conscious mind can think forward and backward in time, but the subconscious mind is always in present time. Though you may have great plans for something (conscious mind), you may find yourself doing different behaviors or having different feelings than expected (programmed subconscious mind). This dynamic can show up in the learned behaviors and beliefs that were acquired from others, but no longer support the conscious beliefs you have today.

Lipton describes the subconscious as “an emotionless database of stored programs, whose function is strictly concerned with reading environmental signals and engaging in hard-wired behavioral programs.” The problem here is that these “programmed reflexes” have you reacting to a situation the way you did when you first learned this behavior; thus you find yourself “getting your buttons pushed.”

When in Kyoto, I did an intuitive session with a beautiful young woman whose father owns a hospital. She had been working for her family and wanted to do something else, but in Japan, they are most often true to the group and not as individual as we are in the West. She began to cry as she explained that when her mother was pregnant with her, her father was having an affair. Although my agent was translating, it was not hard to see the pain in the young woman’s heart, and I felt the affinity of all women as she shared. When this woman was born, her mother was extremely sad, and the client declared that she remembered this feeling in the womb and that it had resulted in her being born with the following belief: “I should not exist.”

Her remembrance is not an isolated case. I find similar memories in myself and most of my clients. Although we may not have rational thoughts at that point in our existence, we do have feelings, and I believe we also have subconscious *knowingness*.

When we are in our mother’s womb and during the birthing process, we have an experience that sets the stage for our beliefs. Our beliefs then become a filter for our view of the world, and if there is information in the world that does not fit in our belief system, we choose not to allow this information in.

Our ego continues to support our belief system, and therefore whatever we believe is what appears to us to be true. We then go on to defend this belief in our need to be right--even if the belief, as in the example above, is painful and self-effacing.



There is so much more to becoming conscious, feeling our feelings, and accessing the buried feelings that control our daily choices, but now I have a process I have developed for you to use to clear your beliefs and thus feelings.

1. Write out the situation that is painful for you. Allow yourself to be detailed and to use the writing process as a therapeutic tool. This gets the “charge” up on the situation. Then pick out the **main issue** and list it.
2. Write out the belief related to this situation. The way to determine this is to ask yourself, “What decision did I make about myself regarding this situation?” It usually starts with “I am...” This is your **core belief**.
3. Decide upon the **new belief** you want to create and use as a replacement. Write it down.
4. Now, focus in your heart. Bring your consciousness up into the heavens. Ask to connect with your Source or the being to whom you pray. Ask Source to clear this belief at the core past/present/future and image this belief dissolving. You may create a screen and see a rose on this screen. Put the belief in the rose and image the rose exploding. Create and destroy this rose (all is energy, so you are just changing the energy from one energy to another), doing this over and over until the belief is gone. Ground yourself and bring this energy down through your body and down your grounding cord. Now, take the new belief you want to create. Bring your consciousness up into the heavens and see yourself living, experiencing, and feeling this new belief. Use all of your senses. Feel yourself swirling in golden-white light and bring this belief down through the top of your head, filling your whole body with this belief. Ground your energy. Focus in your heart and thank your Source for this healing. It is done, it is done, it is done.

*This is a small sample rewritten from 12 Weeks to Self-Healing: Transforming Pain through Energy Medicine. – Candess M. Campbell, PhD*

*Disclaimer: In the chapter in the book there is an extensive section on trauma and resources for those who suffer from PTSD.*

For more information : [US LINK](#). [UK LINK](#)





Myrrh, Cinnamon & Sweet Cane, Cassia, Olive Oil, Pic provided by Natalie Wood.



## A Royal Anointing: Not Power But Destiny

When Queen Elizabeth II concluded her Diamond Jubilee celebrations with a coronation anniversary service, it was instructive to note the similarities that parts of the original sacrament had shared with the anointing of the priests and kings of ancient Israel. It appears that the process evolved to give those being anointed an extra gloss of 'holiness', so allowing them an aura of divine authority over ordinary people.

It is said that the biblical King Saul, who was chosen by the judge Samuel at God's behest, found his anointing inspiring and elating; a truly life-changing moment. So it's no surprise that monarchs in latter years believed they, too, reigned by heavenly decree.

Scholars say that the 'holy anointing oil' Samuel used on Saul and then King David had originally been made for the ordination of the tabernacle priests and for use on some of its appurtenances. It was created from a blend of myrrh, cinnamon, calamus (sometimes translated as 'cannabis'), cassia and olive oil.

The traditions surrounding the anointing of a Christian monarch have continued essentially unaltered since bible times, even where they have changed in content. For example, just as Samuel initially consecrated King Saul in private, the Queen's anointing in 1953 was concealed from immediate view although everything else that occurred that day at Westminster Abbey, London was broadcast worldwide.

Beneath a velvet and ermine outer robe, she wore a plain white dress as a symbol of humility over her sumptuous coronation gown. When the outer robe was removed, the sign of the cross was made on her head, breast and hands using an oil blend of jasmine, musk civet, orange blossom, distilled cinnamon and ambergris which had first been concocted for the coronation of King Charles I. So as we are made privy to how Queen Elizabeth accepted her role and the revelation she may believe she was briefly granted, we begin to understand the urges lying at the heart of kingship. They are not merely to satisfy a lust for power, but a sense of destiny.

The Queen, a devout Christian, became monarch of the United Kingdom and Supreme Governor of the Church of England because her father was forced to become King George VI after the abdication of his brother, King Edward VIII.

King Saul, however, was chosen because he was regarded as being both physically and morally head and shoulders above his contemporaries. The Israelites had pestered for a king who would resemble the men leading their hostile neighbours. They wanted someone to help them to wage wars and then win them.

But first, there was a furious argument with Samuel. He was not only a judge and prophet, he was the people's intermediary with God – the supreme and eternal king. So when he warned them against having an earthly king, he was not merely guarding his judicial position, but that of the Almighty who demanded the Israelites' exclusive loyalty.

Jewish tradition suggests that despite his many fine qualities, Saul was killed after barely two years in power because he had disobeyed God and tried to blame his subjects for what went wrong.

To extend my analogy to the modern world, Queen Elizabeth, in contrast, has reigned for more than 61 years and is possibly more popular now than ever. This is not only because she's a quiet, steadfast individual caught up in a turbulent technical and cultural revolution. It is also because she represents a tradition of cohesive self-sacrifice and public service in a broken world. She learned from the mistake made by her Uncle David (King Edward VIII) and realised that to have abdicated her throne during the crisis following the death of Diana, Princess of Wales, she would effectively have abandoned her responsibilities. It was not only her moral integrity that prevented her doing so. There was also the 'continuity factor' to consider. But that should be the subject of another piece!





## Rise Up or Die

**This article was first published on Truthdig**



Parrot fish killed in rip tide, Kuta beach, Bali, Indonesia. Pic © Mark Ulyseas



**What has taken place in these sacrifice zones—in postindustrial cities such as Camden, N.J., and Detroit, in coalfields of southern West Virginia where mining companies blast off mountaintops, in Indian reservations where the demented project of limitless economic expansion and exploitation worked some of its earliest evil, and in produce fields where laborers often endure conditions that replicate slavery—is now happening to much of the rest of the country. These sacrifice zones succumbed first. You and I are next.**

**Joe Sacco** and I spent two years reporting from the poorest pockets of the United States for our book **“Days of Destruction, Days of Revolt.”** We went into our nation’s impoverished “sacrifice zones”—the first areas forced to kneel before the dictates of the marketplace—to show what happens when unfettered corporate capitalism and ceaseless economic expansion no longer have external impediments. We wanted to illustrate what unrestrained corporate exploitation does to families, communities and the natural world. We wanted to challenge the reigning ideology of globalization and laissez-faire capitalism to illustrate what life becomes when human beings and the ecosystem are ruthlessly turned into commodities to exploit until exhaustion or collapse. And we wanted to expose as impotent the formal liberal and governmental institutions that once made reform possible, institutions no longer equipped with enough authority to check the assault of corporate power.

What has taken place in these sacrifice zones—in postindustrial cities such as Camden, N.J., and Detroit, in coalfields of southern West Virginia where mining companies blast off mountaintops, in Indian reservations where the demented project of limitless economic expansion and exploitation worked some of its earliest evil, and in produce fields where laborers often endure conditions that replicate slavery—is now happening to much of the rest of the country. These sacrifice zones succumbed first. You and I are next.

Corporations write our legislation. They control our systems of information. They manage the political theater of electoral politics and impose our educational curriculum. They have turned the judiciary into one of their wholly owned subsidiaries. They have decimated labor unions and other independent mass organizations, as well as having bought off the Democratic Party, which once defended the rights of workers. With the evisceration of piecemeal and incremental reform—the primary role of liberal, democratic institutions—we are left defenseless against corporate power.

The Department of Justice **seizure** of two months of records of phone calls to and from editors and reporters at The Associated Press is the latest in a series of dramatic assaults against our civil liberties. The DOJ move is part of an effort to hunt down the government official or officials who leaked information to the AP about the foiling of a plot to blow up a passenger jet. Information concerning phones of Associated Press bureaus in New York, Washington, D.C., and Hartford, Conn., as well as the home and mobile phones of editors and reporters, was secretly confiscated. This, along with measures such as the use of the Espionage Act against whistle-blowers, will put a deep freeze on all independent investigations into abuses of government and corporate power. Seizing the AP phone logs is part of the corporate state’s broader efforts to silence all voices that defy the official narrative, the state’s **Newspeak**, and hide from public view the inner workings, lies

**We stand helpless before the corporate onslaught. There is no way to vote against corporate power. Citizens have no way to bring about the prosecution of Wall Street bankers and financiers for fraud, military and intelligence officials for torture and war crimes, or security and surveillance officers for human rights abuses. The Federal Reserve is reduced to printing money for banks and financiers and lending it to them at almost zero percent interest; corporate officers then lend it to us at usurious rates as high as 30 percent.**

and crimes of empire. The person or persons who provided the classified information to the AP will, if arrested, mostly likely be prosecuted under the Espionage Act. That law was never intended when it was instituted in 1917 to silence whistle-blowers. And from 1917 until Barack Obama took office in 2009 it was employed against whistle-blowers only three times, the first time against Daniel Ellsberg for leaking the Pentagon Papers in 1971. The Espionage Act has been used six times by the Obama administration against government whistle-blowers, including **Thomas Drake**.

The government’s fierce persecution of the press—an attack pressed by many of the governmental agencies that are arrayed against WikiLeaks, Bradley Manning, Julian Assange and activists such as Jeremy Hammond—dovetails with the government’s use of the 2001 Authorization for Use of Military Force to carry out the assassination of U.S. citizens; of the FISA Amendments Act, which retroactively makes legal what under our Constitution was once illegal—the warrantless wiretapping and monitoring of tens of millions of U.S. citizens; and of Section 1021 of the National Defense Authorization Act, which permits the government to have the military seize U.S. citizens, strip them of due process and hold them in indefinite detention. These measures, taken together, mean there are almost no civil liberties left.

A handful of corporate oligarchs around the globe have everything—wealth, power and privilege—and the rest of us struggle as part of a vast underclass, increasingly impoverished and ruthlessly repressed. There is one set of laws and regulations for us; there is another set of laws and regulations for a power elite that functions as a global mafia.

We stand helpless before the corporate onslaught. There is no way to vote against corporate power. Citizens have no way to bring about the prosecution of Wall Street bankers and financiers for fraud, military and intelligence officials for torture and war crimes, or security and surveillance officers for human rights abuses. The Federal Reserve is reduced to printing money for banks and financiers and lending it to them at almost zero percent interest; corporate officers then lend it to us at usurious rates as high as 30 percent. I do not know what to call this system. It is certainly not capitalism. Extortion might be a better word. The fossil fuel industry, meanwhile, relentlessly trashes the ecosystem for profit. The melting of 40 percent of the summer Arctic sea ice is, to corporations, a business opportunity. Companies rush to the Arctic and extract the last vestiges of oil, natural gas, minerals and fish stocks, indifferent to the death pangs of the planet. The same corporate forces that give us endless soap operas that pass for news, from the latest court proceedings surrounding O.J. Simpson to the tawdry details of the Jodi Arias murder trial, also give us atmospheric concentrations of carbon dioxide that surpass 400 parts per million. They entrance us with their electronic hallucinations as we waiver, as paralyzed with fear as Odysseus’ sailors, between **Scylla and Charybdis**.



**More than 100 million Americans—one-third of the population—live in poverty or a category called “near poverty.” Yet the stories of the poor and the near poor, the hardships they endure, are rarely told by a media that is owned by a handful of corporations—Viacom, General Electric, Rupert Murdoch’s News Corp., Clear Channel and Disney. The suffering of the underclass, like the crimes of the power elite, has been rendered invisible.**

There is nothing in 5,000 years of economic history to justify the belief that human societies should structure their behavior around the demands of the marketplace. This is an absurd, utopian ideology. The airy promises of the market economy have, by now, all been exposed as lies. The ability of corporations to migrate overseas has decimated our manufacturing base. It has driven down wages, impoverishing our working class and ravaging our middle class. It has forced huge segments of the population—including those burdened by student loans—into decades of debt peonage. It has also opened the way to massive tax shelters that allow companies such as General Electric to pay no income tax. Corporations employ virtual slave labor in Bangladesh and China, making obscene profits. As corporations suck the last resources from communities and the natural world, they leave behind, as Joe Sacco and I saw in the sacrifice zones we wrote about, horrific human suffering and dead landscapes. The greater the destruction, the greater the apparatus crushes dissent.

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In the Lakota Indian reservation at Pine Ridge, S.D., in the United States’ second poorest county, the average life expectancy for a male is 48. This is the lowest in the Western Hemisphere outside of Haiti. About 60 percent of the Pine Ridge dwellings, many of which are sod huts, lack electricity, running water, adequate insulation or sewage systems. In the old coal camps of southern West Virginia, amid poisoned air, soil and water, cancer is an epidemic. There are few jobs. And the Appalachian Mountains, which provide the headwaters for much of the Eastern Seaboard, are dotted with enormous impoundment ponds filled with heavy metals and toxic sludge. In order to breathe, children go to school in southern West Virginia clutching inhalers. Residents trapped in the internal colonies of our blighted cities endure levels of poverty and violence, as well as mass incarceration, that leave them psychologically and emotionally shattered. And the nation’s agricultural workers, denied legal protection, are often forced to labor in conditions of unpaid bondage. This is the terrible algebra of corporate domination. This is where we are all headed. And in this accelerated race to the bottom we will end up as serfs or slaves.

Rebel. Even if you fail, even if we all fail, we will have asserted against the corporate forces of exploitation and death our ultimate dignity as human beings. We will have defended what is sacred. Rebellion means steadfast defiance. It means resisting just as have Bradley Manning and Julian Assange, just as has **Mumia Abu-Jamal**, the radical journalist whom **Cornel West**, **James Cone** and I visited in prison last week in Frackville, Pa. It means refusing to succumb to fear. It means refusing to surrender,

**Herman Melville’s “Moby-Dick” grasps the dark soul of global capitalism. We are all aboard the doomed ship Pequod, a name connected to an Indian tribe eradicated by genocide, and Ahab is in charge. “All my means are sane,” Ahab says, “my motive and my object mad.” We are sailing on a maniacal voyage of self-destruction, and no one in a position of authority, even if he or she sees what lies ahead, is willing or able to stop it.**

even if you find yourself, like Manning and Abu-Jamal, caged like an animal. It means saying no. To remain safe, to remain “innocent” in the eyes of the law in this moment in history is to be complicit in a monstrous evil. In his poem of resistance, “If We Must Die,” **Claude McKay** knew that the odds were stacked against African-Americans who resisted white supremacy. But he also knew that resistance to tyranny saves our souls. McKay wrote:

*If we must die, let it not be like hogs  
Hunted and penned in an inglorious spot,  
While round us bark the mad and hungry dogs,  
Making their mock at our accursèd lot.  
If we must die, O let us nobly die  
So that our precious blood may not be shed  
In vain; then even the monsters we defy  
Shall be constrained to honor us though dead!  
O kinsmen! We must meet the common foe!  
Though far outnumbered let us show us brave,  
And for their thousand blows deal one death blow!  
What though before us lies the open grave?  
Like men we’ll face the murderous, cowardly pack,  
Pressed to the wall, dying, but fighting back!*

It is time to build radical mass movements that defy all formal centers of power and make concessions to none. It is time to employ the harsh language of open rebellion and class warfare. It is time to march to the beat of our own drum. The law historically has been a very imperfect tool for justice, as African-Americans know, but now it is exclusively the handmaiden of our corporate oppressors; now it is a mechanism of *injustice*. It was our corporate overlords who launched this war. Not us. Revolt will see us branded as criminals. Revolt will push us into the shadows. And yet, if we do not revolt we can no longer use the word “hope.”

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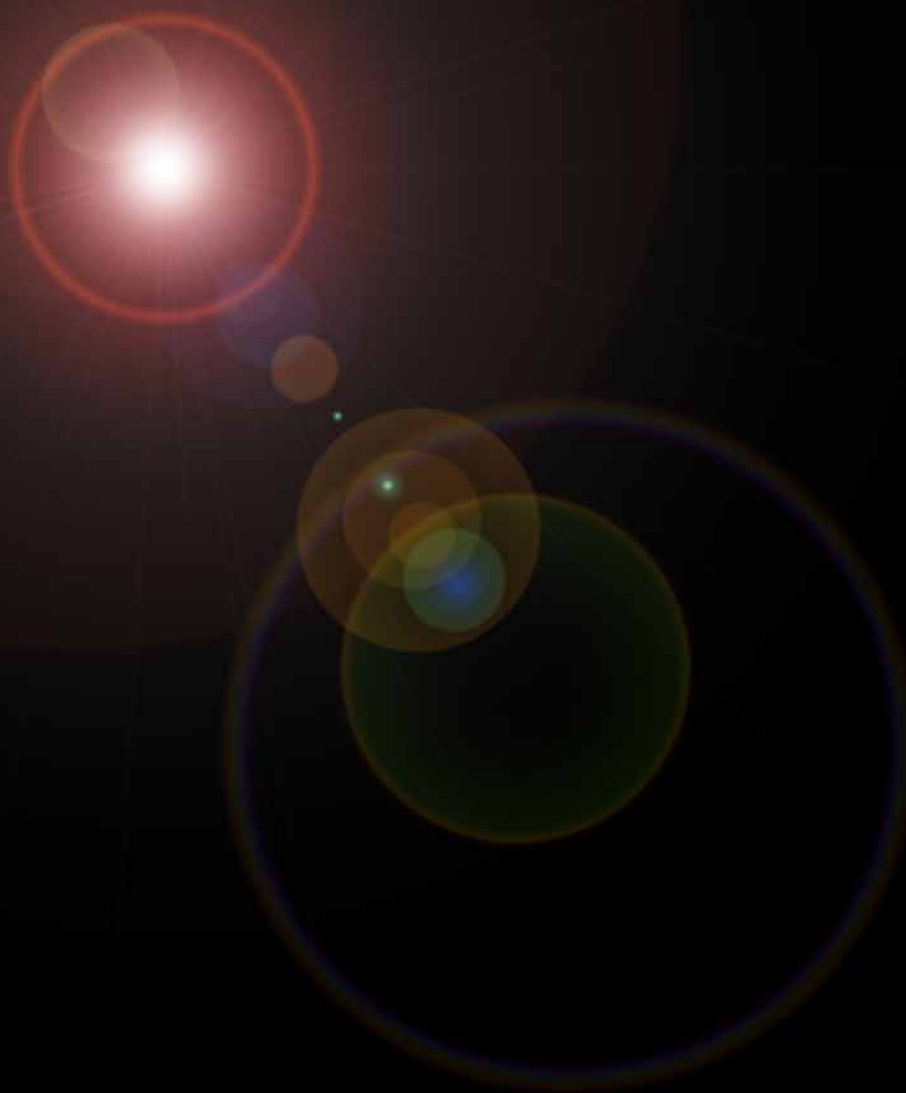


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