

Chapter 1

Jean Sasson and Her Works

This thesis attempts to explore the voice of the voiceless through the main character, Joanna, that seeks to explore what is unexplored. Joanna tries to bring out Sasson's analysis about the networks of power relations by locating a human subject in the discursive practices that are constructed by the powerful agent of male dominated society. So, this work aims to bring out the feminist reading of Muslim history by Jean Sasson's from the perspective of the counter memory. The research questions the traditional mentality of patriarchal society and evaluates Sasson's rewriting the historiography of war torn land. Sasson wants the society where the voice of the female class can be heard and women no longer remain within the periphery of domestic household activities. Women also can carry burden of family and society. They can feel their responsibility to challenge the burden so that they come forward. Joanna's story includes stories of the oppression of Muslim women, heartbreaking tales of torture and loss, warm sharings of people reaching out to comfort others, and harrowing narratives of a people's struggle to survive. Against all odds, this brave woman survives and is determined to live the life she desires. She rejects the idea of the patriarchal ideology that women should not speak, should always remain under Men's clutch.

This thesis focuses on Sasson's writing the history and reality of war torn land Iraq and condition of women from the backward looking perspective. In the novel, Sasson attacks the Muslim patriarchal culture in which elite people have created discourse of women's beauty that they should follow what males demand to rule over the female class or suppressed group. The problems that will be analyzed in this thesis are mainly about the effort of Joanna's life that reads like a thriller,

I stared at his bicycle, parked against the fence. How I longed to jump on it and ride away! But I was not allowed on it, although my brothers were....I was envious of my brothers; such a thing was not considered proper for a girl in Baghdad. (21)

Growing up Kurdish family/culture in Baghdad, Joanna faced many challenges but nothing could have prepared her for what was coming. After falling in love with a handsome freedom fighter, Sarbast, she fled to Baghdad for the Kurdish mountains. Her action in idea takes the form of counter discourse against Patriarchal ideology. She is the mediator of subaltern's voice that Sassan let them speak through her writing. In many ways, Joanna is Iraq. She carries an Arab name, but her heart belongs to Kurdistan (Sulaimaniya). While upholding fundamental values of her two cultures, she is thoroughly modern and refuses to compromise with her individuality. The author rewrites the historiography of condition of women by giving justice to the marginalized people by exploring their issues analytically.

The objectives of the study is to further comprehend about feminism and voice of the voiceless in *Love in the Torn Land*. It also analyzes the spirit of feminism toward gender inequality in Arabian society through the character of Joanna's life in the novel. Furthermore, this paper studies the social conflict depicted in the novel as a result of the feminist ideology of the main character.

This study depicts the voice of the voiceless through, one Woman's daring escape from Iraq. It explores the evils of Muslim patriarchy upon women's life who are doomed to be bound in domestic patriarchal norms and values. Throughout the text Sasson manifests how patriarchy causes women face the problems associated with their identity. Being Kurdish, Joanna is badly exploited by Saddam's regime and from the Muslim patriarchal norms. Joanna's daring escape from the poisonous gas

attacks, event themes in the text seem to be accepting patriarchal and domestic rules and duties. So, Subaltern analysis can be an appropriate tool to study the novel.

Drawing upon Simone De Beauvoir "feministic perspective on the self", this study claims that protagonist of text but marginalized female as the other female on the text are not worthy and influential as they offer a critical position to challenge the patriarchal conventional norms and values. This project has significant be in the area of critical concern. First, this study brings the suppressed Muslim women in the novel within the preview of critical analysis. Second, this study makes a significant theoretical connection between feminist critique of patriarchy and who evokes for "Self".

Literature Review

Many critics have given mixed view on Jean Sasson's book *Love in a Torn Land*. Many of them discussed on the basis of Feminism, Marxism, trauma literature and so on. The beauty of Sasson's novel, In the article " Middle voice and trauma" Robert Smith uttered In the *Love in a Tron Land* she applies what Dominick LaCapra Says "middle voice"(19) which is most appropriate way to "write trauma" (19). A writer won community can be traumatizeer or traumatized, but he/she should maintain 'middle voice' in representing the violence in her nation. If a writer writes trauma without any tilt towards any particular side, identity politics doesn't contaminate his/her writing, and that becomes great writing of trauma. Analyzing her diary, Smith found Seasson as a trauma writer and successful in doing so. She does not let her personal or community politics interfere in her writing. Using ploy vocal narrative, she presents plural points of views which make her writing middle voiced.

In the same manner another and critic Salim Abharam in his writng Writers subjectivity in war fiction" talks about The objectives of the study are to further

comprehend about war testimonial narrative and violation of human rights in *Love in a Torn Land*. It also analyzes the spirit of writer's subjectivity while writing experiences of violence in world war seen through the Sasson's life. Furthermore, he also studies the women's harsh condition in War land (14).

A Muslim critic Ali Hussen mentions in his journal "Role of Victim's Religion in War" reveals that :

Who knows, maybe our religion will teach the world and all the people in it about goodness, and that's the reason, the only reason, we have to suffer. We can never be just Dutch, or just English, or may be Kurdish, or whatever, we will always be Jews as well. And we'll have to keep on being Jews, but then, we'll want to be (47).

The Joanna were in hiding from the government's atrocity only because they were Kurdish. Describe how Sasson writes about herself in terms of her identity as a Kurdish woman. *Love in torn land* tells how do her feelings for her Kurdish background change over the course of her years in hiding.

In an article Gloria McClinton mention One site of this debate is a piece of literature most commonly read by adolescents during their middle or secondary school *Love in a Torn Land*. In her article "relationship, support and violence mentions:

Her name invokes humanity, tolerance, human rights and democracy; her image is the epitome of optimism and the will to live. Millions of people have felt kinship with her and revere her as a heroine, her diary required reading in schools throughout the world has been interpreted as an eternal testament of courage and hope, relevant to all. Some of

the things she wrote have acquired near proverbial status, and often taken out of context they have been used as slogans for any number proposed her beatification. (p.ix)

After many years of being read as a narrative of innocence and optimism, recent arguments have swirled around the work, disrupting its status as an exemplar of literary representations of the Holocaust experience for young adult couple Joanna and her husband examining the ways in which Jean Sasson's story has been rewritten, becoming a "subversion of history".

Although the novel has generated a series of critical commentaries; several critics belonging to various backgrounds have ventured to interpret and analyze it from diverse angles and point of views. While commenting on Jean Sasson's *Love in a Torn Land*, Rhonda Esakov views the novel as containing the sense of admire that the spirit of the Kurdish people and their unfathomable faith in their right to survive in the harsh environments of war, suppression, and genocide. The story follows a family's struggles in war-torn Iraq and subverts the contemporary class hierarchies with the dramatization of subaltern's resistance. In this regard, he argues:

In this book, Joanna tells us of the bombings of Baghdad and the Northern Iraq mountains. She must learn the crucial lesson "that whatever one might be doing here, half the mind will not be focusing on the task at hand, but instead on the sounds and sights from the skies. She applies this lesson as she listens for the shrill whistling resonance of shells or for the noisy roar of an airplane or helicopter engine while she is preparing a meager breakfast, often consisting only of rice. She manages narrow escapes in treacherous places, only to find herself in an area targeted for race-eliminating scourges. She may suffer the

heartbreak of the loss of loved ones, is often on the brink of starvation, is poisoned and blinded by gas, but she never loses her spirit and will to survive. Even a poor shelter, crawling with scorpions, with no electricity, no running water, and no toilets, seems like heaven. (28)

So, Esakov's argument, tries to prove that Sasson is trying to rewrite the history of unhappy past from the perspective of margin by giving emphasis on the minute things.

Likewise another critic Robert Ross argues in his article:

While reading *Love in a torn land*, I thanked God thousand times for giving me a "normal life" in a "normal country". A good book can change your life and thoughts completely and this is one of those books. I would think twice from now onwards before disturbing God for my silly problems. (11)

That's why, Ross brings out Sasson's challenging task of discovering the multiple discourses constructed by the elite people to hegemonize the marginalized people and her attempt of analyzing the things that are taken as insignificant by the traditional society. Jean Sasson is an American writer who calls herself "a voice for women of the middle east." Jean has spent 20 years in various parts of Middle East. She made her debut with "the rape of Kuwait" in 1991. This novel is about the refugees of Kuwait who fled to various parts of the world during Iraq invasion in 1990.

In the same manner the author herself shares the reason behind the writing of this book:

I met Joanna through her brother, Ra'ad. Although I had read of the Kurdish struggles since the end of World War I, I didn't really know how adversely individual Kurdish lives were affected by the decisions

made on behalf of Kurds by other governments, or even their own. I had read general accounts of the Iraqi government's efforts to wipe out their Kurdish population, and had cringed at the horrifying statistics, and was familiar with the no-fly zone and the need to protect Kurdish life. But I'm a firm believer that to understand the whole picture, one must first understand the impact on a single human life. When Joanna came unexpectedly into my life's path, I really liked her as a person, and I quickly realized that that I wanted to know more about her, and that her life story would fill in the gaps about Kurdish life and Kurdish struggles. (34)

Sasson's novel *Love in a Torn Land* is written in first person narrative that depicts the picture of war time Middle East, genocide, suffering of that time through the main character. Now, Sasson's character is a voice of the women of Middle East where human rights are violated very badly.

After the examination of all these reviews and criticisms, we notice Sasson's rewriting the historiography of Middle East from the backward looking perspective her challenging act of establishing a society where the voice of women or voice of the voiceless can be heard. In this way, this research tries to dismantle the inherent myth of Patriarchy and the gender system that is raised by Sasson. In the project of subverting the dominant discourse, the researcher draws the feministic approach as the methodological tool to question voiceless identity and subjectivity of marginalized people. Gynocritic model of Elaine Showalter highlights many problems in literature written by men. She opines that woman's thoughts and subjective consciousness are presented well in the writings of female authors. This model provides an insight for the analysis of gender and Gramsci's notion of hegemony. This work also deals with

the perspective of contemporary feminist theorist for example Caole Pateman's concept that focuses on the feminist researcher who tends to change the status of woman in the patriarchal societies. Apart from this the researcher also puts some ideas from human rights critique like Darren J. O'Byrne, who talks how the suffering of people is depicted in the novel either such presentation promote or violate peoples human right.

The researcher attempts to develop this thesis from introduction in the first chapter which will be followed by a discussion of Subaltern Studies as a tool to apply in this novel. Moreover, the attempt will be to focus and analyze the struggle and the achievement of the subaltern people to live a meaningful life in the society in the third chapter. Similarly, conclusion and works cited will be in the fourth and fifth chapter respectively. This paper revisits both of these concepts, exploring some of the debates about the definition, meaning, and scope of feminism that both of these terms (often unwittingly) raise and then shut down. It argues that while seemingly useful ways to talk about popular representations, these concepts also replay many of the central (and often contentious) debates in feminist thinking, especially around what gets defined as 'feminism,' under what contexts, and for what purposes. Ultimately, it argues that these terms, as they are now most commonly used, deny the possibility of multiple meanings and layers of feminist theorizing and politics, refute the saturation of feminist ideas throughout the broader culture in ways and places in places not originally thought possible, and refuse the changes in feminism that are the locus of so much contemporary dispute. In the third edition of *A Handbook of Critical Approaches to Literature*, Guerin states:

Feminists believe that our culture is a patriarchal culture, that is, one organized in favor of the interests of men. Feminist literary critics try

to explain how what they term engendered power imbalances in a given culture are reflected, supported, or challenged by literary texts.

(Guerin, 1992:182)

Based on the quotation above, it is clear that feminist literary critics should focus on the kind of literary texts that reflect feminism and should try to figure out what makes woman struggle against the patriarchal condition and what kind of act and decision they can do to support their belief from the literary text. In this case, the literary text that will be analyzed here is a book of Jean Sasson's *Love in a Torn Land* about a reflection of patriarchal condition that is challenged by a new vision of feminism as a result of dissatisfaction toward gender inequality and discrimination.

Chapter 2

Subaltern Studies: A Theoretical Tool

The term 'subaltern' refers to the marginalized or oppressed people, whether in terms of class, caste, age, religion, ethnicity and gender. The most prominent violation perpetrated over the subaltern people, is the effacement of their identity in the official representation. The subalterns are marginalized, thinking that, they cannot speak though they are aware of the suppression or marginalization. They lack the language of their own, which can express their pain and sufferings. Not only the language, but also, the theoretical strategies they lack, thereby, the marginalization becomes an ongoing process. Furthermore, marginalisation is when a person is pushed to the edge of society. This is a potential effect of discrimination because a person is made to stand out who feel like all alone and marginalized from the rest of the society. In an era when issues relating to human rights have been under critical focus, literary depictions of the experiences of marginalized groups have acquired great significance. Literature as a mode of discursive articulation always endeavours to give voice to the marginal and it gives birth to the concept of Fourth World Literature. Marginalization is a process of domination and subordination. All the movements of the marginalised and the literature produced by them are mutually supportive as they reflect the fourth world discourse, the discourse of the internally colonised people even in postcolonial countries (Dasan 16). It sensitizes us to the condition of the oppressed and the one who exists on the margin. The voice of the marginalized is mostly muted. Subjection and subjugation for generations turns an individual's existence into an everlasting hell. Thus, subaltern literature, unlike Marxist literature, does not talk about the class struggle but the struggle between castes, seen from the point of view of the lower caste, the minority, the marginal, the

subaltern. The entire ideology of subaltern literature revolves around this.

The very word 'subaltern' was first used to refer Vassals and Peasants in Medieval period. By 1700, it was used to stand for the lower ranks in military suggesting them as peasant origin. By 1800, the writers and the historians started writing novels and histories about military campaign in India and America from the subaltern perspective. Later on, the very term got a rather authentic voice, when Antonio Gramsci adopted the term to refer those groups in any society "who are subject to the hegemony of the ruling classes" (76). Peasant, workers and also other groups may fall under the term subalterns, who are denied access to hegemonic power. These subaltern classes are forced to stay away from the hegemonic power and suffer the exploitation of the ruling classes.

In the last two decades of the 20th century, subaltern studies, postcolonial theory and criticism gained momentum, especially, as a corollary to globalisation in the Third World countries. If postcolonial criticism is taken as an offshoot of postmodernism, subaltern studies derives its force from Marxism, poststructuralism and becomes a part of the postcolonial criticism. "Subaltern", meaning "of inferior rank", is a term adopted by Antonio Gramsci to refer to those working class people in Soviet Union who are subject to the hegemony of the ruling classes. Subaltern classes may include peasants, workers and other groups denied access to hegemonic power. Gramsci was interested in the historiography of the subaltern 'classes'.

Gramsci claimed that the history of the subaltern classes was just as complex as the history of the dominant classes, although the history of the latter is that which is accepted as the "official" history. For him, the history of the subaltern social groups is necessarily fragmented and episodic, since they are always subject to the activity of the ruling groups, even when they rebel.

Subaltern Studies can be defined as a theory of change, which sustains vigorous political commitment. This study, that's why, is very much influenced by postmodernism and post structuralism. Cultural studies are getting much more attention from all sides. Subaltern Studies recently deals also with the issue of representation, critical theory and cultural studies from subaltern politics. Spivak writes: "The Subaltern Studies [. . .] perceive their task as making a theory of consciousness or culture rather than specifically a theory of change" (330). Spivak here is very much concerned about the problematic dealing of the elite to the subaltern. Her essay, "Can the Subaltern Speak?" (1988) has raised the issues related to the welfare of the subaltern people, though it is hotly debated everywhere and also gets many different ideas. And it is credited to have brought the subalternity in to post colonial domain, where she has presented women, as a subaltern group. The ultimate goal of Subaltern Studies, is to seek to rewrite and redraw the boundaries of history and recover the erased or missed history of marginalized people. So, it focuses on the activities and the muted voice of the marginals. The publication of books on Subaltern Studies itself proves as an important event in the writing of the history of subaltern. The subaltern people have their own identity, history and also their own way to be identified. Despite the domination of the subaltern people by the elite group, they try to protest it. Subaltern Studies group has tried their best to provide a fertile platform (Postcolonial Studies) to the third world voices, which is supposed to get enough attention. Gautam Bhadra tries to focus on certain features called the 'subaltern mentality' which is "not only 'defiance' but also 'submissiveness' to authority is the characteristic of the behavior of subaltern classes" (54).

In this way, Subaltern Studies has become a global concern. It is no more the phenomena of Indian or South Asian only. "It has gone", as Dipesh Chakravorty says,

“Beyond India or South Asia as an area of academic specialization”(9). The way it is marching ahead suggests that, it is a rather creative as well as flexible project. It draws ideas from diverse discipline like history, culture, sociology, anthropology, literature and so on. So, it is interdisciplinary in nature. It is a different way of writing historiography from the perspective of the marginalized mass. While writing, it has reinvented many terms, which are essential for such kind of historiography including subalternity itself. It is participated in contemporary critiques of history and nationalism. It deals with inferiority and dominating structures of every global society. The history of subaltern classes is a very complex issue, no doubt, as the history of dominant class.

There are two types of views related to the question that either the subaltern people can raise their voice by themselves or they need to be represented by others. On the one hand, there are some critics like Spivak who believe that the subaltern subjects have been regulated to the position of subjects rather than participants in a two-way dialogue. They are made only the subjects. So, they cannot speak. They have to be represented by the elite intellectuals because only the intellectual elites can present interpretation of the subaltern voice filtered through the intellectual viewpoint. It is all because they “have no history” and “cannot speak” (Spivak 32). The subaltern is the marginalized one, which has no access to hegemonic power. So, they lack the means as well as strategy of their own. Moreover, they do not have the privileged position, from where they can express themselves. Therefore, the spokes person of subaltern members becomes their life-giver and master:

The small peasant proprietors cannot represent themselves: they must be presented. Their representing must appear simultaneously as their master, as an authority over them, as unrestricted governmental power

that protects them from the other classes and sends them rain and sunshine from above. (Spivak 29-30)

On the other hand, there are so many critics like Dipesh and Arnold who have presented so many examples of protest of the subaltern class people. In the process of making the authority aware about their condition and position, they follow different tracks. Sometimes they use strike as a fruitful means to get the attention of the authority (government). They keep on reminding the authority of the proper use of their power. And when the authority ignores the subaltern people, they constitute a continuing form of protest by acting together in small bonds, against it. Even though, there are two types of distinct views regarding the voice of subaltern, I do believe that, the subalterns are capable of raising their voice against every kind of suppression in this modern age, though they needed to be represented by others in the past. This book is an example that subalterns can make their identity sure without depending on others. Obviously, subaltern studies attempts rewriting a new kind of national history, which accumulates dispersed moments and fragments. Spivak argues, "To investigate, discover, and establish a subaltern or peasant consciousness seems at first to be a positivistic project- a project which assumes that, if properly prosecuted, it will lead to firm ground, to some thing that can be disclosed" (338). And subaltern studies is a project, which tries its best to discover, investigate and establish subaltern consciousness and 'subaltern' means the colonized or oppressed subject whose voice has been silenced. Spivak, however, thinks, "For consciousness here, is not consciousness- in-general, but a historicized political species thereof, subaltern consciousness" (338). So, she regards their effort to recover peasant consciousness as a strategic use of positivist essentialism in a scrupulously visible political interest. She reinforces their strategic use of "peasant consciousness" by saying that they should be

“concerned not with consciousness in general but in this crucial narrow sense” (342). Only ash knows the experience of burning. It can be studied by all but created only by the subaltern class itself. No longer in need of outside representation; the memorable characters of this literature have now found the voice to express themselves.

But as Michel Foucault defines representation in relation to power, the powerful people’s authority is enough to manipulate representation as they like and turns representation into a truth by suppressing the representation of their opposites. The noun "subaltern" indicates the condition of "lower category", in this case in social terms and applies to both the authors and the public to whom the work is directed, since the objective is usually the middle and lower strata of society. Social groups that are marginalized for any reason - because they are considered disadapted or poor - found in this movement a representation of their thinking, beliefs and beliefs. On the other hand, it is necessary to emphasize that the subjects treated by the subalternative literature are produced by authors who have lived in their own flesh such situations, so it is not a mere narrative based on an investigation but in their own experiences as part of that society criticized and marginalized.

Subaltern studies had an important evolution over time, during which writers emerged that are nowadays recognized almost everywhere in the world thanks to this kind of "literary rebellion" that sought to break traditional paradigms of literature with new resources and different forms of diffusion. Even sometimes, as a way of protesting against publishing houses, they considered their publications simply as a way to make money rather than a means to expand knowledge and culture.

The subaltern issue has become a global concern, which is hotly debated. The work of subaltern historians does offer a real alternative to traditional historiography in their attempt to rethink history from the perspective of the subaltern. Here, the

subalternist intervention of subaltern group of historian turns out to be a metaphoric representation of the subaltern - metaphoric at the level of epistemology that the subaltern can speak as opposed to the ironic representation of the subaltern by the poststructuralist and postcolonial theorists who believe that the subaltern cannot speak. They make subaltern exercising their power. This shows that the subalterns are able to represent themselves and they need not to be represented by others. They are capable of doing the things on their own. Often a question is raised whether the marginalized can speak. It is a fact that the marginalized cannot remain mute for long, they have to speak and find an outlet for their tears and fears, anguish and anger thus, register their existence. The marginalized subaltern never gets the centre stage where all action is shown in progress they remain "invisible" as always. The centre can subdue and suppress the marginalized voices, but can never silence them forever. Once they find their true voice, they cease to be marginalized. The voices resisting exploitation are fully aware of their own strength and dignity.

So, voice of the voiceless is voiced here and that should be heard by society and the mainstream as well. In such way, this research explores the voice of the voiceless through the report of Jean Sasson that she seeks to explore what is unexplored. And she tries to bring out analysis about the networks of power relations by locating a human subject in the discursive practices that are constructed by the powerful agent of male dominated society. So, this project aims to bring out the feminist reading of Iraqi history by Jean Sasson from the perspective of the counter memory. The research questions the traditional mentality of Patriarchal society and evaluates Sasson's rewriting the historiography Kurdish women world. Sasson's wants the society where the voice of the female class can be heard and women no longer remain within the periphery of domestic household activities. Women also can

carry burden of family and society, they can feel their responsibility to challenge the burden so that they came forward.

Patriarchy

The word patriarchy is derived from word “patriarch” that means “father” or “chief of a race”. The Oxford Dictionary Online defines patriarchy as follows; A system of society or government in which men hold the power and women are largely excluded from it (October 2011) From the definition above, it can be inferred that actually patriarchal society tends to oppress women in everything related to men’s business. The term “patriarchy” was previously used to define the autocratic rules of the family by the male head. However, it recently refers to a kind of social system in which power is primarily held by adult men. Feminism, basically, characterizes patriarchy as a social system that is unjust to women’s position. Patriarchal society always supports to empower men in every parts of life, yet discriminates women for domestic works only. Carole Pateman in her book *The Sexual Contract* states; “The patriarchal construction of the difference between masculinity and feminity is the political difference between freedom and subjection” (207). It is clear that Pateman is trying to compare between masculinity that refers to freedom and feminity that refers to subjection. It means that in a patriarchal society men are given a large freedom to get highest education, to follow political parties, to decide their career, to give a vote and so on, yet women must even resist their desire to be what they want. In addition, according to the book of Gilman entitled *Women and Economics* (111), in nineteenth centuries, there were many women still considered themselves—with pleasure—as a private servant of men and allowed their husband to control their life in all aspects. This was due to the fact that women did not have opportunities to achieve their autonomy in the economic sphere. Gilman emphasizes

on the fundamental condition of women under patriarchy: because men control the economic structure of life, women must please men in order to survive.

Feminism

Many people are familiar with the story of Cinderella, a beautiful poor girl who is ill-treated by her two ugly stepsisters and her stepmother. When we try to analyze the story of Cinderella from another point of view, we can find that the story mainly talks about the role of a man who always plays the role of a savior of a woman. Such a story happens not only in Cinderella but also in some other stories like Snow White and Sleeping Beauty that have the same major idea. According to Charles Bressler in his book *Literary Criticism*, it is stated, “Beautiful woman like Cinderella must bear patiently their suffering and accept that they are victims of the circumstances of life. If they accept their lot in life, they will, in time, be rewarded.” (143). The statement above shows that society indirectly considers that beautiful (good) women are those who never break the rules, those who always accept everything they get and obey the tradition as their fate. They will look like a rebel when they do not follow the custom.

Gender discrimination between males and females actually lead the society to the stigma of the patriarchal standards where men are superior and women are inferior. Men are always considered as powerful, strong and wise in many aspects, yet women are described as weak, weepy, passive and mindless. As announced by Darwin in *The Descent of Man* (1871) quoted by Bressler that “women are of a characteristic of [...] a past and lower state civilization, such are being inferior to men , who are physically, intellectually and artistically superior”. Due to the fact that some circumstances have given more chances to men to determine women’s personal and social role in the society, there are many pros and cons concerning a struggle of

equality between men and women's rights. Van Den Bergh in his book *Feminist Practice in the 21st Century*, he describes:

Feminism is a conceptual framework and made of analysis that has analyzed the status of women (and other disempowered group), cross-culturally and historically to explain dynamics and conditions undergirding disparities in sociocultural status and power between majority and minority population. (1995: xii)

Furthermore, Oxford Progressive English: Reader's Dictionary describes: Feminism is a movement for giving women the same rights as men (Hornby & Parnwell, 1972:169) Based on the definition above the writer tends to define feminism as a movement or conceptual ideology that is concerned with women's status in society for reaching equal rights between women and men.

Moreover, the purpose of the feminism itself is basically concerned with an effort to create a new vision that women are are valuable and have the same chance to determine their own fates in every aspect of life without men's domination. As Bressler states:

Feminism's goal is to change this degrading view of women so that a woman will realize that there are not a non-significant Other, but that each woman is a valuable person possessing the same privileges and rights as every man. Woman, feminist declares, must define themselves and assert their own voices in the arenas of politics, society, education, and the arts. (44)

In few words, women also have the rights to empower their role, not only in domestic work, but they also have to be active in social, art, political, and educational aspects.

Feminism is principally concerned with the problem how a woman can consider

herself a “female” and also a “freeman” at the same time. Because of the fact that women are usually referred to the domestic activities and their roles as a mother and a wife, this feminism tries to lead women to a new vision that they are actually able to do what men can do and they should have more opportunities to express themselves in society without neglecting their natural role as housewives.

Furthermore, the researcher also takes the idea from Simon de Beauvoir's idea from *The Second Sex*. The book serves as an analytical examination of the various ways in which women experience subjugation through peripheral forces that serve the sole purpose of situating, defining, and maintaining them in an inessential, objective space in society. In response to such subjugation, de Beauvoir used the master-slave dialectic proposed by Hegel to unpack the perplexing intricacies of historical oppression that women have been subjected to. In this regard, Beauvoir characterises woman as a kind of Hegelian slave consciousness in two important ways: (1) woman serves as an instrument of mediation for man; and (2) even though she evades the life-and-death struggle, she nevertheless learns the same lesson of absolute negativity and can thus be emancipated through labour (276).

The very first issue de Beauvoir chooses to address in *The Second Sex* is that of human nature, identifying the instinctive tension between male and female. She explains:

Man encounters Nature; he has some hold upon her, he attempts to appropriate her. But she cannot fulfil him. Either she appears simply as a purely impersonal opposition, she is an obstacle and remains a stranger; or she submits passively to man's desire and permits assimilation by him; so that he takes possession of her only through consuming her—that is, through destroying her. In both cases he

remains alone. (139)

Therefore, as Simons indicates in *The Philosophy of Simone de Beauvoir: critical essays*, “Mirroring Hegel, the master’s (man’s) desire is thwarted in his attempts to consume nature through his inability to assimilate, negate, or destroy it, thus leaving him in a constant state of renewed need” (2006:280). However, while some radical feminists place the blame for patriarchy squarely on the shoulders of men – such as Mary Daly, who writes in *Gyn/Ecology The Metaethics of Radical Feminism* that “Males and males only are the originators, planners, controllers, and legitimators of patriarchy” (1978:29) – other feminists, more informed by de Beauvoir, understand women as being complicit in their continued subordination. For example, Through this, de Beauvoir, in effect makes use of *The Second Sex* in such a way that she presents a distinct perspective on the problematic situation that plagues women. In this regard, the concept of ‘Otherness’ can be understood as a degrading oppression of women’s freedom. To expand on this, Linda Singer describes de Beauvoir’s.

Philosophical perspective as “the voice of the ethics of otherness” (Singer 1985:232), in which independence emerges in a related or similar situation. Accordingly, a parallel is drawn between the private self and the public self. In essence, de Beauvoir “reconceives ethical questions arising for individuals in private relationships as political questions for society as a whole, requiring an historical analysis as well as a phenomenological description” (102).

She proposes that, in order to overcome what is known as the ‘woman problem’, society needs to permit women the space needed to collectively obtain the necessary economic and political power with which they seek to identify themselves. Fredrika Scarth, in *The Other Within: Ethics, Politics and the Body in Simone de Beauvoir*, interprets *The Second Sex* as saying, “Neither men nor women live their

bodies authentically under patriarchy” (100), insofar as both play into and perpetuate manufactured ‘inauthentic’ gender roles in a mutually-reinforcing dialectical fashion. Through this, she succeeded “in defining a social/political philosophy because of the originality of her method, which locates her critique on the margins of culture, in women’s experience and the originality of her subject” (103).

In de Beauvoir’s opinion, feminist discourse could be redefined by means of analytically examining the epistemology of various female voices, whilst critiquing the way in which men view women as the other. In this regard, *The Second Sex* has supplied the theoretical basis upon which the radical second wave of feminism emerged. Beauvoir herself contends that;

To emancipate woman is to refuse to confine her to the relations she bears to man, not to deny them to her; let her have her independent existence and she will continue none the less to exist to him also; mutually recognizing each other as subject, each will yet remain for the other an other. (1949, 2:576)

In doing so, she sought to highlight the increasing struggle for the liberation of women, all of which is clearly evinced in her perspective that “man is defined as a human being and a woman as a female – whenever she behaves as a human being she is said to imitate the male” (de Beauvoir 1949:155). Thus, her emphasis on the need for women to creatively define ‘woman’ has led to de Beauvoir being classed as an existential feminist.

Arguably, for this reason, de Beauvoir’s work was instrumental in shaping the radical thinking of second wave feminists. Indeed, in many ways, *The Second Sex* (1949) is considered to be a model for many radical feminist theorists of the women’s liberation movement in the 1960s, “not only for its contribution to feminist

philosophy, but [also] for its more general contribution to existential moral and social philosophy and to our understanding of the social construction of knowledge.”

Many critics have given mixed view on Jean Sasson's book *Love in a Torn Land*. Many of them discussed on the basis of Feminism, Marxism, trauma literature and so on. The beauty of Sasson's novel, In the article " Middle voice and trauma" Robert Smith uttered In the *Love in a Torn Land* she applies what Dominick LaCapra Says "middle voice"(19) which is most appropriate way to "write trauma" (19). A writer won community can be traumatizeer or traumatized, but he/she should maintain 'middle voice' in representing the violence in her nation. If a writer writes trauma without any tilt towards any particular side, identity politics does not contaminate his/her writing, and that becomes great writing of trauma. Analyzing her diary, Smith found Seasson as a trauma writer and successful in doing so. She does not let her personal or community politics interfere in her writing. Using ploy vocal narrative, she presents plural points of views which make her writing middle voiced.

In the same manner, another critic Salim Abharam in his writing "Writers subjectivity in war fiction" talks about The objectives of the study are to further comprehend about war testimonial narrative and violation of human rights in *Love in a Torn Land*. It also analyzes the spirit of writer's subjectivity while writing experiences of violence in world war seen through the Sasson's life. Furthermore, he also studies the women's harsh condition in War land (14).

A Muslim critic Ali Hussen mentions in his journal "Role of Victim's Religion in War" reveals that:

Who knows, maybe our religion will teach the world and all the people in it about goodness, and that's the reason, the only reason, we have to suffer. We can never be just Dutch, or just English, or may be Kurdish,

or whatever, we will always be Jews as well. And we'll have to keep on being Jews, but then, we'll want to be (47).

Joanna were in hiding from the government's aetrocity only because they were Kurdish. How Sasson writes about herself in terms of her identity as a Kurdish woman. *Love in a Torn Land* tells how do her feelings for her Kurdish background change over the course of her years in hiding.

In an article Gloria McClinton mentions One of this debate is a piece of literature most commonly read by adolescents during their middle or secondary school. Her article "relationship, support and violence mentions:

Her name invokes humanity, tolerance, human rights and democracy; her image s the epitome of optimism and the will to live. Millions of people have felt kinship with her and revere her as a heroine, her diary required reading in schools throughout the world has been interpreted as an eternal testament of courage and hope, relevant to all. Some of the things she wrote have acquired near proverbial status, and often taken out of context they have been used as slogans for any number proposed her beatification. (p.ix)

After many years of being read as a narrative of innocence and optimism, recent arguments have swirled around the work, disrupting its status as an example of literary representations of the Holocaust experience for young adult couple Joanna and her husband examining the ways in which Jean Sasson's story has been rewritten, becoming a "subversion of history".

Chapter 3

The Voiceless Speaks

Jean Sasson's *Love in a Torn Land* (2007) presents the voice of subaltern particularly Iraqi women not only as the resistance against the dominant class ideology, but also to subvert such an elitist ideology for their self-representation through her character Joanna's experience living in a Muslim community, especially based on her daring escape from Saddam's poison gas attack on Kurdish people. The true story of Joanna al-Askari Hussain, a Kurdish woman living in Iraq, is the life of a woman who falls in love and lives in terrifying danger while she pursues freedom for the Kurdish people in the extremes of a confusing war. In the novel Joanna, a woman who might be the heroine of an adventure novel or of a tender romance, surviving against all odds.

This novel also admires the spirit of the Kurdish people and their unfathomable faith in their right to survive in the harsh environments of war, suppression, and genocide. The story follows a family's struggles in war-torn Iraq. Joanna's story includes stories of the oppression of Muslim women, heartbreaking tales of torture and loss, warm sharings of people reaching out to comfort others, and harrowing narratives of a people's struggle to survive. Against all odds, this brave woman survives, determined to live the life she wanted, no matter the cost.

In this novel, Joanna tells us of the bombings of Baghdad and the Northern Iraq mountains. She must learn the crucial lesson "that whatever one might be doing here, half the mind will not be focusing on the task at hand, but instead on the sounds and sights from the skies." She applies this lesson as she listens for the shrill whistling resonance of shells or for the noisy roar of an airplane or helicopter engine while she is preparing a meager breakfast, often consisting only of rice. She manages narrow

escapes in treacherous places, only to find herself in an area targeted for race-eliminating scourges. She may suffer the heartbreak of the loss of loved ones, is often on the brink of starvation, is poisoned and blinded by gas, but she never loses her spirit and will to survive. Even a poor shelter, crawling with scorpions, with no electricity, no running water, and no toilets, seems like heaven. The story of Joanna supports women whose voice must be heard.

Love in a Torn Land is the story of Joanna and her Kurd (a native tribe in the northern mountainous part of Iraq) family and their travails of being a Kurd in a country ruled by a Kurd-hating-megalomaniac (in) famous to the rest of the world as Saddam Hussein. Born to deaf-mute Arab father and an exceedingly beautiful Kurd mother and living in Baghdad, Joanna was always fond of Kurdistan and longed to be one with her Kurd relatives. She describes how Kurds were looked at with disdain by the rest of Iraq and were even fighting for survival against Saddam's desire to wipe them out completely from the face of the earth. A fiesty girl, unlike her timid sister Muna, she often voiced her desire to fight for Kurdistan freedom. When she was fifteen, she fell madly in love with Sarbast, a Kurd revolutionary and a cousin of her sister Alia's husband Hady. Infact the warm relationship that she shares with Hady is really charming. The book talks about the humiliation that her brother Ra'ad and Hady that to go through during their unwarranted arrest, their only crime being that they were born Kurds.

The story then goes on to Iran's attack on Iraq in the late eighties that led to daily bombing in Baghdad. The Kurds sided with Iran in their fight against Iraq (much like Bose trying to garner German for the Indian freedom cause). It was around this time that Sarbast also fell in love with Joanna and through letters sent her a proposal for marriage. The centre page of the novel consists of photographs of

Joanna's family and Sarbast. The rest of the story is about how Joanna joins Sarbast in Kurdistan where they lead a difficult life of a revolutionary (peshmerga), in difficult climates and difficult terrain. The crux of the novel is the chemical attack, chemicals released from bombs and canisters by enemy planes all over Kurdistan. This plan masterminded by the devious Chemical Ali, Saddam's cousin that leaves Joanna temporarily blinded and her devout Aunt Aisha murdered. Times are dangerous for Kurds and treacherous too - with many Kurds turning informers for the Iraqi Arabs (jahsh). But Joanna shows extreme courage and value in supporting Sarbast (who drafts propaganda for the Kurdish freedom movement) and his belief and finds herself contributing to the cause in her own way.

But things worsen and the couple has to leave their hut, and are on the run to save their lives. Enroute to Iran, they face continuous bombardments, terror of being caught by jahshs, a miscarriage of their unborn fetus and rocky, unfavorable mountainous climb on the Kandil mountains. But Joanna describes how her love for Sarbast and his affection for her enable her and strengthen her to pull through this trial. Finally, with the help of an old Kurd revolutionary and sitting on his mule, Joanna reached Iran with the love of her life Sarbast and his jovial cousin Kamaran. In Iran, Joanna delivers their son Kosha (meaning struggle) in a hospital that is hostile to Iraqi refugees - the nurse-midwife tells Joanna rudely that Iran cannot afford anaesthesia for Iraqi refugees and proceeds to suture her torn vagina without local anesthetics.

The subaltern classes believe that those who hold power over them, whether money lenders, grain traders, land holders or officials, should not abuse their power but be responsive to subaltern needs. So, the protest is accordingly directed not to overturn the super ordinate classes but to reminding them of the proper use of their

power. But when the authority ignores the peasant “they constitute a continuing form of protest by poorer peasant acting together in small bonds, against it” (Arnold 90).

The questions about autonomy and spontaneity of subaltern insurgency are connected with such issues of historical transition. Neither autonomy nor spontaneity is absolute. Their relativity is revealed in several essays of subaltern studies. Subaltern revolts can be spontaneous within their own conscious domain since their forms, aspirations and views of the world have no common ground with the domain of elite life and politics. Beyond the story of success and failure of the elite, subaltern history may therefore reveal the revolutionary subject with a distinct mind and energy of its own. Thus, autonomy and spontaneity are not immanent in the methodology of the Subaltern Studies, being manifest in the peripheral resistance of subaltern groups in their endeavors against state operation as well as capitalist and pre-capitalist exploitation. These systems of oppression appeared to them not as purely economic phenomena but as a total assault on their life, honor and dignity. As per as elite old was concerned, it remained bound to the conceptual and intellectual framework of a mix between traditional confusion and imported liberal sanctions.

The revolutionary subject of subaltern studies is inseparable from the task of Marxist mediation. Though difficult to avoid, we may leave out questions of current political praxis. But historiography itself is a form of mediation. Guha further says that colonialist historiography amounts to “an act of appropriation” which excludes “the rebel as a conscious subject” of his own history (33). In much the same way, the specificity of rebel consciousness had eluded radical historiography as well. This has been so because; it is impaled on a concept of peasant revolts as a success: on of events ranged along a direct line of descent – as a heritage. In this ahistorical view of the history of insurgency, all movements of consciousness are assimilated to the

ultimate and highest movement of the series-indeed to an ideal consciousness. A historiography devoted to its pursuit is ill- equipped to cope with contradictions which are indeed the stuff history is made of. The rich material of myth, rituals, rumors, hopes for Golden Age and fears of an imminent End of the World, all of which speaks of the self alienation of the rebel, is wasted on this abstracts and sterile discourse. Hence, the swift transformation of class struggle into communal strife and vice- versa in our countryside in Guha's words "evokes from it either some well-contrived apology or a simple gesture of embarrassment, but no real explanation" (39).

However, it is not only the religious element in rebel consciousness, which this historiography fails to comprehend. The specificity of a rural insurrection is expressed in terms of many other contradictions as well. There too are missed out. Blinded by the glare of a perfect and immaculate consciousness the historian sees nothing, for instance, but solidarity in rebel behaviors and fails to notice its other, namely, betrayal. It has still to go a long way before it can prove that the insurgent can rely on its performance to recover his place in history.

Chapter 4

A Subaltern Project

Sasson's *Love in a Torn Land* presents the voice of subaltern not only as the resistance against the dominant class ideology, but also to subvert such an elitist ideology for their self-representation through Joanna and her family members' struggle and success to have a happy and prosperous family life. In the novel, Sasson shows the Herculean efforts of the main character, Joanna, and her family to keep the family ties strong. The characters portrayed as the subaltern characters, have courage, hope, energy and struggle not less than the elites. Joanna is a married woman of full energy and strong determination, which she proves at the end of the novel. Joanna spent a childhood filled with fear and uncertainty under the brutal Baathist regime, tempered by joyful summers spent with family in Kurdistan. She shares the girlish excitement of meeting a dashing young Peshmerga fighter at the age of fifteen, which began a campaign for love that would prove almost as consuming to Joanna as her dream of Kurdish freedom. She also recounts the gritty details of life as a young Peshmerga wife in Kurdistan during the darkest days of the Iran-Iraq War: the horror of being temporarily blinded from a gas attack by Saddam's forces, the terror of dodging Iraqi patrols as she and her husband tried to flee to safety, and the desperate search for a missing relative in an Iranian refugee camp. This shows how painful is the victimization, which the member of the marginalized groups are suffering. Economically they are so poor that these lines describe the picture of their childhood living:

My father had been deaf since he was a young boy. His only means of transportation was an old blue bicycle. I stared at his bicycle, parked against garden fence. How I longed to jump on it and ride it way but I

was not allowed on it. Although my brother were (21). These lines really show the sympathetic condition of class subaltern showing how much they have been crushed by elitist ideology in the capitalist society.

The family has no way to be out of the economic problem. Unfortunately, they had to face war and had to struggle for survive. They constant care for each other in such domination, which is very tough to the subaltern to maintain. Because of all these circumstances, "After more than seven weeks in that place, we had heard nothing of our fate, while prisoners all around us were regularly taken to see a doctor" (107). They registered us and put us in a crowded cell block" (106). Again and again, Joanna meets defeat with determination and faces hardship with hope as she navigates the dangers of an Iraq filled with informers, midnight raids, secret police interrogations, and barbaric prisons. Not only they had to fight for survival but also were every time haunted by the grave poverty which is a common feature of the subaltern class. She spends his time thinking of the solution of the very problem. She starts to search the way to get rid of it.

Once settled, I realized that I had been holding my breat the whole way. I hungrily drew in a much needed mouthful of air, but all I managed to do was strain my throat muscles. I could not capture a single breath. Surbast had no idea of my problem. (275)

Despite the problem of survival, Joanna's husband is full of hope and courage. It is, in fact, hope and courage that makes them successful to bring about happiness in their life. Through her eyes and her love for her husband, the splendid world of Kurds and Kurdistan comes alive.

From the breathtaking beauty of the mountains and colorful flowers dotting

the roadside to feasts, singing, and dancing, *Love in a Torn Land* offers a captivating portrait of an amazing land and a fascinating culture. Gripping and inspiring, Joanna's tale of tragedy and triumph is a moving testament to the power of love, the strength of the human spirit, and an unflagging will to prevail against the odds. Therefore, the hopes to find a new place probably mountain to escape, which will become the ultimate source to fulfill their dreams. They want to use any sorts of methods to be released from such harrowing situation, because matter plays vital role in a capitalist society. But, at the same time, they doubt their efficiency where to go and what to do next because of low education. It means she has no good education and enough knowledge, which is the direct result of her poverty but they have hope that they will lead their life because their hands are strong and sturdy. The ambivalent mental position of Hari can be observed in the extract below:

Despite the fact that Sarbast and I were living in a mountain area where cold water springs were abundant, giving us a steady supply of fresh water, water purer than any found in Iraq's major cities transporting and water to our hut had its complications. The village had multiple hoses that the Peshmerga kept connected to the nearest mountain spring. Once a week the chain of hoses was passed from house to house so that residents could manually top up the water tanks that perched on every roof we were lucky that one of the hoses was still in our yard. This is better than nothing (288)

Joanna and her husband are from the subaltern group (Kurdish) of the society. They are living a life of scarcity. They do not have confidence because of their education and domination in their society. But the important thing we can see in them is that, they are striving for their identity, for their own image, and meaningful existence in the

society. The most important formula they accept is “to be hopeful” (107).

We can find the philosophy of optimism and positive attitude towards life in the characters:

Still huddled on the damp earth, I listened to the murmurs as they passed by us. Sarbast pulled me up and I held tight, confident that his sure hand would safely guide me down the mountain. Instead my beloved Sarbast lifted me up and cradled me in his arms as if I 'my love, my queen, I will accept all the worlds hardships, but I cannot endure your being hurt. Joanna, Joanna, I love this world because you are in it.' (284)

In the case of Sarbast, it is obviously hope and passion that energizes him to cope up the miserable situation. Anyone whoever sees his family condition feels sympathy. They are unable to fulfill food, cloth and shelter in war torn land. Neither the shelter nor the food is good. The situation they are going through is far worse than the dog of the elites live.

Joanna and Sarbast tries their best to change their own condition by challenging the fate. Anyhow they want to get rid of the problem of food, cloth and shelter. For this, finally they are together, their love makes them storing to challenge all the circumstance. As they were victim of Chemical attack in 2003-2011 and were fighting to survive, Joanna was rescued by her husband, a Kurdish freedom fighter. After being caught in another bombardment they were left to die in the rubbles. However they managed to flew over the mountains in a harrowing escape.

Sarbast lifted my trembling body off the mule and I stood flexing my legs and arms, every muscle coiled with tension. I couldn't believe that I had survived. When sarbast mentioned that we had not yet reached

the most difficult part of the climb, by hear sank. I stared at him in disbelief. (364)

In the above lines, though togetherness is considered as a holy bondage, which gives hope and happiness, it becomes a burden to the subaltern class, because it needs matter to settle life. The painful situation which they undergo, is not about escaping from the bombardment and attack but to live in stereotypical society. Here, the economic structure that shape us and our surrounding is burden in elite class society and needs to be changed so that togetherness becomes accessible to such class without any burden.

Sarbast becomes happy thinking that they will make a good escape to mountain and can earn money and matter for living. He wants to change his fate. They want to break the social boundary (subaltern) by their own labour and effort. They believe in their own constant struggle. For this, they like to be placed to secure area where they share laughter and tear together without any domination, they want only the opportunities not any kind of sympathy from any side. Lack of opportunities is the main cause of all their sufferings. So, for them place like Mountain becomes a solution of their problems and says in the novel that “We will wash out your eyes. The bombardment has ceased. The gas will disperse, and we will return to the village” (45). They are in this situation only through hard labor, hard labor is imperative for subsistence and meaningful survival. They do not have more options and opportunities. So they are forced to do what they find either it is sufficient to meet their needs or not. In the same way, Hari sees only these possibilities:

Despite the dangers, it was beautiful at the high altitude. The dark of night was slightly lit by a crescent moon and twinkling stars that appeared so close that I felt I might pick one out of the sky. Close that

I felt I might pick one out of the sky. Staring reflectively up at the heavens, I placed my hands on my belly, feeling secure in the knowledge that my child was anchored safely inside me and resting. For the first time I enjoyed fully the idea that I might be pregnant. As soon as we were out of the danger I would tell Sarbast. I imagined the unrestrained joy he would feel, and how he would twirl me around with happiness. (365)

The freedom of choice and happiness is not found in the case of the subaltern class. It is because they are not the policy makers. They are not guaranteed to make the choice according to their wish and necessity. Knowingly or unknowingly, they are compelled to do with certain things though that is not enough to complete their needs.

Despite the fact that there are only a few possibilities, Joanna and Sarbast hope to get a baby and home in peaceful environment for upcoming days. The bad treatment of Saddam Hussein with Kurdish people like Sarbast and Joanna shows that how the innocent and marginalized are dealt with by the authority in society. The followings extract reflects the fact:

A short time earlier Alia had darted in through the front door, loudly exclaiming, 'Joanna! A letter! A letter for you! From Kurdistan.....I could not believe it was from Sarbast, although the flower style of writing implied it could be him for he was a poet. But the last time I had seen Sarbast his heart had been close to me while open wide to another. That man would not have written this letter. Never! (195-196)

Joanna is a woman of self-respect. She feels very much hurt when she doubts about Sarbat's death but the letter that overwhelmed her because the letter is from her own would be husband. Being a member of the head state authority, the Hussein regime

misuses the power over the marginalized people (like Sarbast and Joanna), instead of helping them in their need.

Sasson's sense of satire is scattered in this novel. Here, she intentionally satirizes the government that always exploits the citizens and survives on the sweat and blood of its citizens. In fact, the government should take the responsibility toward its citizens. The government should play the role of a guardian, but instead it exploits, suppresses the people (especially the marginalized group). On the one hand, it collects taxes and on the other hand it oppresses its citizens forcefully if they desire to them complete freedom. It can be evidently observed in the following term:

With the continued face off between the Iraqi army and the Iranian army and with the PUK allied with the Iranians, Kurdistan had turned into a particularly vicious battleground. Although the PUK had recently gained a lot of rural territory a cause for celebration- there were still plenty of urban areas that were held by the Iraqi army. In those regions, roadblocks had proliferated until it was almost impossible for any Kurd to make the shortest journey without risking life and limb. (197)

The government simply ignores the disagreements, protest, revolt, thoughts, feelings, and the sentiment of the subaltern people. It acts according to its wish and will.

Without realizing the fact that the subaltern people are also the citizen of the same state and they have done for common good to the government and they have completed their duty towards the government. In the same way, the government does have its responsibility towards the citizens, which should be fulfilled without discrimination in the name of class.

The storyline is set in Iraq- during the time when Saddam Hussain was a

hotshot. It reveals how love and other desires of the Kurdish people, including freedom itself were getting crushed under the feet of the giant monster called "War". Here the torn land is- Iraq and the suffering people are the "localites" there. The author tells us through fiction how difficult is life in Baghdad and nearby mountains- hard life and the fear they have to live through. The following lines reveal about the same situations:

Then I felt them: Small Painful blisters forming on the tips of my fingers. I noticed that small bumps had also begun to erupt from under my flesh everywhere my skin had been uncovered during the chemical attack: on my face and neck and ankles. I had heard about blisters being a side effect of chemicals. (298)

The above lines tell about the situation of kurdish people and also the poor young woman in kurdistan. There are also a lot of tragedy and despair but there are also a hope. Most of the characters are haunted by the loneliness and identity crisis. They think that is all because of their low class (marginalized position).

The elites are highly appreciated and praised everywhere. But the subalterns are usually treated badly.

Trying to find the settlement with the Kurds to prevent them from allying themselves with the Iranians, Saddam had authorized a rare ceasefire with the Kurds in late 1983 that lasted through most if 1984... They were the most contemptible Kurds, as they caused the capture and deaths of many of our fighters as well as civilian sympathizers. (166-169)

As she grew older the Baathist regime of Saddam Hussein rose to power and life for Kurds, even those with Arab blood became more dangerous. Joanna relates her

brother's treatment at the hands of the secret police and of her own fear of being ordered to the secret police building. The some other character are also same community from the lower class, but they are unable to understand the feelings of another person from the same group. It is because he may be trained in the same manner or he is contaminated by the elitist behaviour and behaves the subalterns as if he is one member of elite class.

We can easily guess the suffering and hard times of Kurdish people in Iraq, as they are the member of a marginalized group. The plot brings out a very pragmatic story of a survivor, a fighter and a real brave heart, Joanna Al Askari Hussain. The protagonist's tale runs all the way through Iraq under the harsh regimes of dictators and the brutal treatment that was meted out to the members of the Kurdish population. The story line is very cumulative combination of not only an authentic burst of factual information, but also a narrative that explores the charm of love, motherhood and of being a sincere wife by braving all the odds that her husband faces. The following lines evoke Joanna's attitude towards her husband: I quickly noted that Sarbast had undergone other changes. His personality was more subdued. He was friendly enough, but a little distant, vaguely claiming that he was in Baghdad for political reasons. (167)

Such lines would touch the sentiment of any sorts of reader in witnessing the ties of love between a woman who is in love with a fighter, or in Afghanistan, known as a 'peshmerger'. It is such a wonder in seeing the depth of her love that leads her to meandering path in order to reconcile with her husband. Though they are intelligent, brave but the subaltern are knowingly or unknowingly marginalized everywhere. So they are compelled to derive pleasure and happiness out of just simple survival.

They cannot dream beyond the boundary of their survival. To join their hands

to mouth, becomes the main and common problem of these groups.

As I listened to their senseless war babble, I knew that Iran was not the enemy I feared most. From its first day in power our Baathist government had been so brutal that it was a spiritually dead movement, but no one yet dared acknowledge that truth, other than Kurds. I believe that history will one day show that no group in Iraq fought more stubbornly against the Baathists than the Kurds. (149)

The above lines focus on the life of a Kurdish woman living in Iraq and the broader story of ethnic tensions between the Kurds, Iraqis, Turks, Iranians, and Syrians.

Joanna Al-Askari Hussain marries a freedom-fighter, and makes his fight her own, persevering through genocide campaigns, deaths of friends, and missile attacks that cause the sky to rain down the bodies of dead birds. Furthermore, food, cloth and shelter are the basic needs of human beings. These things are the foundation of life, without which we cannot survive. But the shelter of the subaltern people reflected by these lines they are always under threat. In such a condition too. They never become hopeless and diverted from his determination. Instead, the more they (Joanna and her husband) suffer the hardships, the bolder they become. They learn to fight for their survival at every turn and become successful Kurdish persona.

Another important topic to discuss in this paper is love relation between Joanna and Sarbast. This is because whatever circumstances ahead even subaltern believe love keep them alive. 'Love' is a window into the heart of the veiled Middle East, of Iraq and of the Kurdish people, and reads easily even for the most uninformed about the Middle East. Love" conveys the power of literature to take people to distant, exotic times and places. Seen through the eyes of a Kurdish-Arab girl growing up in Baghdad, it provides a very intimate and very human look at the plight of the Kurds in

Iraq — as she perceives the world around her and develops her self-identity. It also paints a vivid portrait of the beauty and riches of the culture and landscape along the Tigris River.

I was in a world of my own. I rapidly batted both eyelids several times and held one unsteady hand in front of my eyes. I stared in relief. My sight had already improved. There's my sarbast! Although what I could see was blurry, I could identify his familiar face and the outline of his muscular body. (299)

The love that pervades throughout has many dimensions — patriotism, familial bond and breathtaking romance. In a time and place where arranged marriages at young age were the norm, Joanna would wait nearly 10 years to marry the love of her life.

Since young age, Joanna fearlessly pursues her passions as the wife of a "peshmerga." She abandons the comforts of city life and the safeguard of her Arab bloodline to go straight into the target of bombs. The following extract explains it:

In a voice tinged with admiration, he said, 'you surprise me, darling.'
Then he chuckled. 'If our enemy appears, please do scream. Your shouts will reach every secret corner of the village, giving every one an opportunity to run away. (297)

Innocent and ignorant Kurdish become unhappy and expose themselves against Saddam's regime. They love their soil, and freedom than atrocity as they know that the development will not be in the favour of the poor Kurdish. Although they are illiterate, they know the corrupt nature of the politicians who use the Kurdish as a ladder and reach the apex of success marginalizing the devotion of these people. But in the case of Joanna and Sarbast, they have learned and understood that suppressed life does not sustain them any more. All their efforts and energy spent is like water in

sand at the beginning. They can see no traces of improved condition. So, he is convinced to escape from their land to mountain. They plan in a new land with a new start. Now they understand the cause of their sufferings. They are so confident that they can fight all sorts of hazards, which may come in the path of success. Their high enthusiasm and positive thinking energizes them to move ahead. The ultimate gain of Joanna is highly notable. Her constant struggle to achieve the goal of life settlement is acceptable and assimilative as it enlightens the life of all Kurdish people. That inspires them to do better in future.

Thus, they have proved that the subalterns are not the subalterns all the time. They too have the energy and capacity to change their position by their own efforts. They can do each and every thing for themselves. There is no need to be represented by the so-called elites. But it is necessary to bring change though. The subalterns can keep their voice against all sorts of marginalization, that they face. They can have their own authority. Time has changed a lot. There is no need to divide people in the name of class, caste, gender etc. The hierarchy or boundary, which was constructed earlier, has become useless. It works no more in the favor of any one.

Jean Sasson's novel *Love in a Torn Land*, presents the voice of subaltern by fulfilling the dreams of the main character Joanna a Kurdish woman to have a happy and prosperous family life. For that, the struggle and hard labour of Joanna and her husband can be taken as a living proof of the subalterns that they are capable of fulfilling their needs to live with dignity. In this sense, the novel stands against the concept that the subaltern can not speak and they should be represented by others as all the characters and the events are retold by the author Jean Sasson.

The novel focuses on the tormenting and pathetic economic condition and fight for survive in Irique of Joanna's family and the continuous efforts of Joanna and

her husband to make the poor, harsh, painful condition because of male domination to female and painful condition because of war much better. Both of them stand for those children of the marginalized class, whose education has stopped due to the very lack of money and war. Though the elite muslim class within their own community. In this incredible true love story, the author Jean Sasson shares Joanna al-Askari's personal journey of fear and fortitude through a Baghdad childhood and life as a Kurdish freedom fighter during the Iran-Iraq War. Inspiring and unforgettable, *Love in a Torn Land* shares Joanna's passionate and unflagging determination to survive and fight for love, life, and the freedom of her beloved Kurdistan. She put on Herculean efforts to save their family from the brink of ruin nation Iriqie as she fought what she believe in. There is unbridgeable gap between the subaltern and the elites. The subalterns are becoming poor, and always fight for life, love and liberty Joanna tells us of the bombings of Baghdad and the Northern Iraq mountains. She must learn the crucial lesson "that whatever one might be doing here, half the mind will not be focusing on the task at hand, but instead on the sounds and sights from the skies." She applies this lesson as she listens for the shrill whistling resonance of shells or for the noisy roar of an airplane or helicopter engine while she is preparing a meager breakfast, often consisting only of rice. She manages narrow escapes in treacherous places, only to find herself in an area targeted for race-eliminating scourges. She may suffer the heartbreak of the loss of loved ones, is often on the brink of starvation, is poisoned and blinded by gas, but she never loses her spirit and will to survive. Even a poor shelter, crawling with scorpions, with no electricity, no running water, and no toilets, seems like heaven.

It was 1987, and Saddam Hussein had ordered his cousin 'Chemical Ali' to bombard Joanna's village, Bergalou, with chemical weapons. Temporarily blinded in

the attack, Joanna was rescued by her husband, a Kurdish freedom fighter. After being caught in another bombardment and left for dead in the rubble, they managed to flee over the mountains in a harrowing escape.

From the beginning part of the novel, Joanna and her husband tries to prove themselves as an independent freedom fighter, who want to live on their own. They desire to live on their own foot, though the subaltern groups are knowingly or unknowingly marginalized in every sector of the society. And at the end of the novel, the author Jean Sasson ultimately makes Kurdish family (Joanna and her family) prove that the subaltern is not the subaltern inborn, the very term 'subaltern' is a social construction. It is a traditional concept and becoming useless because, they too, do have the energy and capacity to change their fate, their condition and position by their own efforts. They can raise their voice against all sorts of marginalization. In short, they cannot be ignored any more.

Works Cited

- Arnold, David. "Famine in Peasant Consciousness and Peasant Action: Madras." *Subaltern Studies III*. Ed. Ranjit Guha. Delhi: OUP, 1984. 62- 115.
- Bhadra, Gautam. "The Mentality of Subalternity: Kantanama or Rajdharm." *Subaltern Studies VI*. Ed. Ranjit Guha. Delhi: OUP, 1988. 54- 91.
- Chakarbarty, Dipesh. "Invitation to a Dialogue." *Subaltern Studies IV*. Ed. Ranjit Guha. Delhi: OUP, 1986. 364 -76.
- . "Trade Unions in a Hierarchical Culture: The Jute- Workers of Calcutta". Guha. Vol. III. 116- 152.
- Chatterjee, Partha. "More on Modes of Power and the Peasantry." *Subaltern Studies II*. Ed. Ranjit Guha. Delhi: OUP, 1983. 311- 349.
- . "Gandhi and the Critique of Civil Society." Guha. Vol. III. 153- 95.
- Das, Veena. "Subaltern as Perspective." Guha. Vol. VI. 311- 24.
- Dhawan, R. K. *Indian Works in European Eye*. New Delhi: Sharma Prakashan, 1998.
- Guha, Ranjit, ed. *Subaltern Studies I*. Delhi: OUP, 1982.
- . "Dominance without Hegemony and its Historiography." Guha. Vol.VI. 210- 309.
- . "On Some Aspects of Historiography of Colonial India." *Subaltern Studies I*. Ed. Ranjit Guha. Delhi: OUP, 1982. 1 - 8.
- . "Elementary Aspects of Peasant Insurgency in Colonial India." Guha. Vol. II. 336- 356.
- . "The Prose of Counter-Insurgency." Guha. Vol.II. 1- 42.
- Guerin. (1992), *Handbook of Critical Approaches to Literature*.
- Gramsci, Antonio. "On the Margins of History." *Prison Notebooks*. New York: Colombia University Press, 1992. 72- 88.

- Kenedy, Samatha. *Village By The Sea*. Australia: Wollongong, 2000.
- Ludden, David. Ed. *Reading Subaltern Studies*. Delhi: Pauls Press, 2002.
- Pabby, D. K. "Widening the Human Perspective through Multicurism: The Fiction of Margaret Laurence and Anita Desai." *Indian Women Novelists*. Ed. R. K. Dhawan. Vol. 2. Delhi: Prestige Books, 1995. 50- 57.
- Pandey, Gyan. "Rallying Round the Cow: Sectarian Strife in the Bhojpuri Region." Guha. Vol. II. 60- 129.
- Sarkar, Sumit. "The Condition and Nature of Subaltern Militancy: Bengal from Swadeshi to Non-Co-operation." Guha. Vol. III. 271- 320.
- Sasson, Jean. *Love in a Torn Land*. Doubleday Trans World Publishers. Great Britain. 2007.
- Spivak, Gayatri Chakravorty "Can the Subaltern Speak?" *The Post-Colonial Studies*. Ed. Bill Ashcroft, Gareth Griffiths and Helen Tiffin. New York: Columbia, 1995. 28- 35.
- - -. "Subaltern Studies: Deconstructing Historiography." Guha. Vol. IV. 330 - 363.
- Swain, S. P. "Alienation and Adjustment: A Study of Anita Desai's *The Village by the Sea*." Ed. R. K. Dhawan. *Indian Women Novelists*. Vol. 2. Delhi: Prestige Books, 1995. 110- 114.
- Thompson, E. P. "The Making of the English Working Class." London: Harmondsworth, 1968.