KASHMIRI RHETORICS OF SURVIVANCE: A COMPARATIVE ANALYSIS OF BASHARAT PEER'S *CURFEWED NIGHT* AND RAHUL PANDITA'S *OUR MOON HAS BLOOD CLOTS*

By

MAZHAR ABBAS

NATIONAL UNIVERSITY OF MODERN LANGUAGES

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MAZHAR ABBAS

M. A. Literature, University of the Punjab, Lahore, 2000

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Name of Discipline

Prof. Dr. Sibghatullah Khan _____
Name of Head of the Department Signature of Head of Department

Prof. Dr. Muhammad Safeer Awan _____
Name of Dean **(Supervisor)** Signature of Dean **(Supervisor)**

Maj. Gen. Muhammad Jaffer HI(M) (Retd) _____
Name of Rector Signature of Rector

_____

Date

CANDIDATE'S DECLARATION

I, Mazhar Abbas

Son of Nazir Hussain Bhatti

Registration # 1386-MPhil/ELit-AF17

Discipline English Literature

Candidate of **Master of Philosophy** at the National University of Modern Languages do hereby declare that **Kashmiri Rhetorics of Survivance: A Comparative Analysis of Basharat Peer's *Curfewed Night* and Rahul Pandita's *Our Moon has Blood Clots*** I submit in partial fulfillment of MPhil degree, is my original work, has not been submitted or published earlier, and will not be submitted for obtaining any other degree from this or any other university or institution in future.

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ABSTRACT

Title: Kashmiri Rhetorics of Survivance: A Comparative Analysis Of Basharat Peer's *Curfewed Night* And Rahul Pandita's *Our Moon has Blood Clots*

This research focuses on the Vizenorian trope of survivance after situating it in indigenous critical theory as presented by Professor Jodi Byrd and Morten-Robinson, using it a *priori* for analyzing indigenous Kashmiri narrativized rhetorics. The research, then, defines and postulates the term as a cultural practice used in indigenous narratives for implicit as well as explicit social, political, and legal objectives. Appropriating this trope for Kashmiri narrativized rhetorics, focusing on autobiographical narratives of Basharat Peer's *Curfewed Night* and Rahul Pandita's *Our Moon has Blood Clots*, the research further explores Malea Powell and Earnest Stormberg's postulations regarding rhetorication of narratives and presence of survivance practices in American Indian rhetorics to assist in validating the argument of Kashmiri cultural survivance practice. The act of comparative and contrastive analysis of these Kashmiri narrativized rhetorics in the research substantiates this argument, demonstrating political and legal ramifications of Kashmiri cultural survivance practices in the individual cultural community as well as in common Kashmiri composite culture, or *Kashmiriyat*, in the presence of incumbent protracted paracolonialism, concluding on the perspective of further inquiry into Kashmiri trickster[ization].

Key Words: Kashmir rhetorics, Kashmiri survivance, Kashmiri composite culture, Kashmiri cultural survivance, Kashmiri rhetorics of survivance, *Kashmiriyat*

TABLE OF CONTENTS

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CHAPTER-1

INTRODUCTION

"I was training myself for the one story I want to tell the most; Kashmir."
(Peer 82)

"My memory endures in stories My vision is survivance."
(Vizenor "Aesthetics of Survivance" 7)

1.1 Overview

Though it is easy to understand rhetorics in the topic of this research, survivance signifying indigeneity, poses a serious challenge. To understand this literary trope, it is imperative to know indigenous critical theory, which seems unfamiliar in Pakistani academic circles. Indigenous critical theory has emerged vis-à-vis postcolonial study. It is the study of indigenous culture that exists in paracolonial conditions – a type of colonialism, which goes beyond postcolonial situations.

Postcolonialism has, in fact, emerged as a much-sought-after academic term as well as a literary concept in literature and cultural studies. Most of its studies, researches, representations, and presentations have transformed almost into a mania in classrooms. So rapid and tremendous its outreachs is that it has successfully swallowed various studies among which indigenousness or indigeneity is significant. It is because it has attracted the attention of the first world academies toward indigenous cultures when the third world universities are wrangling with multifarious postcolonial and postmodern facets as yet. Terms like indigeneity and indigenousness or indigenism are viewed with reference to anthropology, or at least, they are considered so in the third world academies. Leaving them to the anthropologists to study, cultural and literary critics continue ignoring these terms at the expense of promoting other foreign theoretical concepts in their efforts to appropriate them to their indigenous settings. The more these tropes and theories are ignored in the east, the more they invite robust attention and consequential concerted research efforts in the west. Over there, such obsolete and eliminated cultures and peoples are subject to rigorous research and revival. Hence, there is a need of this theoretical concept and its revival. This revival is not only in the indigenous cultures but also in indigenous narratives and theircritiques. Simultaneously, eastern academics are grappling with nationalism and interpreting seamy sides of their national narratives. In

the midst of this academic gap, a sort of transient confusion creates bitter resistance among them toward foreign languages, cultures, narratives, theories, and critiques. Some academics even spurn theories and theoretical understandings of literary pieces as cultural narratives, oblivious to the validity of their arguments, little knowing that their refusals and rejections, too, are cultural and social constructions, falling in one or the other theoretical category. Therefore, introducing and subsequently appropriating such a westernized term coined and emerged in the western culture for the study of fictionalized or individual narratives of obsolete, or obsoleting indigenous cultures seem, somewhat, a curious as well as an amusing logic.

Amidst this acceptance and rejection, the absence of the indigenous cultural studies and lack of theorization of such a theory in the eastern academies have rather become a genuine trigger for appropriating existing western indigenous tropes for studying indigenous literary narratives from this point of view. Survivance lies at the heart of this indigeousness in this literary theoretical perspective. Although Earnest Stormberg calls it a term, saying it is easier to explain survivance (1) than other terms, Louis Owen calls it "tropes," a pural word rather than a singular word 'trope,' referring it to Vizenor (83). Overall, Stormberg is right about its meanings that this survival goes beyond survival and acknowledges "dynamic nature" of indigenous narratives or rhetorics (01). Interestingly, Vizenor, in his article "Aesthetics of Survivance" calls survivance "theories" and not a single trope (01). What he means is that manifestations of this trope appear in several cultural practices that each of the survivance marker harbors a potential for further theorization. Here, however, the research will begin with survivance as a trope, encompassing all of its manifestations.

In this backdrop, Kashmiri culture presents a test case on account of its vigorous and vibrant indigenousness. Assuming to hypothesize the alienation of Kashmiri culture from the incumbent Indian[1] rule as resistance against paracolonial attempts to strip the indigenous culture of its indigeneity, the incumbent rule clearly seems invading paracolonial culture. Hence, the presence of the indigenous culture shown through its stories or narratives fall under the category of an attempt to realize the paracolonial tools of this muffled but storied indigenous presence of the supposedly deracinated culture against this paracolonialism. If this assumption appears in stories, narrative or fictions, it presents the cultural narratives transformed, somehow, into political rhetorics. The

attempt of presenting this cultural presence is called survivance or the ability of a culture to survive. Hence, it is a practice. Professor Jodi Byrd[2], an American academic, and Aileen Moreton-Robinson[3], an Australian professor, have mentioned this term in their interpretations of indigenous critical theory[4] regarding the presence of indigenous cultures and their storied attempts for survival and realization of their presences. The research title has been coined with this theoretical lens in mind to analyze this trope of survivance as a cultural practice in the narrativized rhetoric. "Kashmiri Rhetorics of Survivance: Comparative Analysis of Basharat Peer's *Curfewed Night* and Rahul Pandita's *Our Moon has Blood Clots,*" therefore, intends to analyze Kashmiri English narrativized rhetorics from this theoretical perspective.

Whereas survivance is concerned, it first appears in theoretical critiques of an American Indian writer and novelist, Gerald Vizenor[5], with reference to the stories of the American Indian writers. Vizenor refers this term as an expression of the survival of the native Indian culture in America. The addition of rhetorics with this trope comes from Malea Powel[6]'s rhetorication[7] of the stories of some American Indian writers. Its purpose is to show how oratorical and fictive narratives of a geographical space and time impact and are impacted by the incumbent culture, its historical evolution and interaction with the paracolonial culture. It is imperative to cite indigenous critical theory, which has come to the limelight on account of prolonged domination of colonial powers, leading to paracolonial conditions – a type of colonialism that continues following attempted establishment of hegemonic sovereignty of the colonial power over the indigenous culture. Recently, this theory has won popularity in Australia due to consciously resisting efforts of the aboriginal indigeneity and scholarship. On the other hand, it has appeared in some American states, where Native Americans or mixed-bloods or American Indians, as they are euphemistically called, have joined academies. There, they have popularized their native literary output and subsequently theorized relevant tropes. These literary tropes coined by these Native American writers have given various neologisms to the literary world among which survivance is of critical significance. Its significance lies in studying indigenous cultures and their reactions to paracolonial cultures and paracolonial sovereignty.

Whereas the significance of this term is concerned, not only does it lie in its meanings, but also it is latent in its use in different cultural settings. Semantically,

survivance is a rich and fertile trope. It entails survival with endurance, presence and resistance to domination of a foreign culture. The term includes discursive strategies and practices of tricksters, narratives of presences, oral jokes, social mores, norms, geographical signs, vegetative symbols, animal sounds etc. The practices wrapped in the trope of survivance work for the cultures having undergone colonialism and witnessed foreign sovereignty undermining their indigenous sovereignties as well as cultural dissemination. These survivance practices help natives and indigenous inhabitants keep their sovereignty survivable against paracolonial deracination. This trope, therefore, has a specific significance in indigenous critical theory.

In indigenous critical theory, this idea is an integral element, for it includes the entire social structure and its gradual evolution under all colonial conditions including the last one – paracolonialism. However, in the South Asian region, it has not attracted much attention due to regional independence from the former colonial masters. This has led the local cultures to postcolonialism without realizing that it has given births to paracolonialism in some regions. Academics have immediately turned their attentions to postcolonialism and its attendant features including a little glance to paracolonialism[8] but have left indigenous cultural regimes in limbo. Yet, this theoretical perspective as well as this term have gained currency in the paracolonial world where erstwhile or the later colonial dominations have paid attention to the remnants of the indigenous cultures, or have started eroding and amalgamating the indigenous cultures, resulting in native contesting rhetorics intended to erect a storied check before those dominating cultures. Survivance, in this connection, becomes a source of resistance to domination and dominating cultures and part of efforts to keep indigenous cultures and cultural practices intact, which unconsciously assume the status of survival practices. The question of Kashmiri survivance looms large in this explanatory backdrop of the American Indian survivance as seen through the lens of indigenous critical perspective.

The effort of interlinking the case of Kashmiri culture and its representative narratives to indigenous critical theory and its attendant trope of survivance begs further research. The application of this idea to Kashmiri narratives, specifically when rhetoricated, elicits a host of associated cultural practices present in oral Kashmiri norms and mores subsequently recorded in Kashmiri folk tales, historical books, fictional narratives, poetics and other known and recorded sources. This leads to the belief that

Kashmir, indeed, represents a new ground of paracolonialism on account of the shibboleths of freedom erupting in its different parts against what the incumbent regime has assumed the concrete symbol/shape of paracolonialism. It is, therefore, natural to appropriate this trope for the case of indigenous Kashmiri narrativized rhetorics. The study of autobiographical narratives of Basharat Peer[9]'s *Curfewed Night* and Rahul Pandita[10]'s *Our Moon has Blood Clots: The Exodus of the Kashmir Pundits,* in this connection, manifest various survivance practices, for both writers have undergone experiences of protracted paracolonialism. Also, both, implicitly or explicitly, link cultural survivance practices to political rhetorics to assert indigeneity for claiming indigenous sovereignty. To achieve this end, both writers give storied presences to Kashmiri survivance practices reeling under paracolonial conditions.

1.2 Thesis Statement

Autobiographical narratives, *Curfewed Night* and *Our Moon has Blood Clots*, by Bashara Peer and Rahul Pandita, respectively demonstrate Kashmiri social fabric and specific cultural practices rhetoricated likewise. These rhetoricated cultural practices are survivance practices which helped the Kashmiri people survive against the onslaughts of different occupations and subsequent colonial grip in the past. They are still helping them against existing protracted paracolonialism. Such a cultural condition, as a rhetoric of survivance in indigenous critical theory, presents narrativized and rhetoricated Kashmiri social mores, norms, trickster tales, native presences, oral traditions, animal traces, geographical markers etc. to resist paracolonialism. The case of the rhetorics of Kashmiri survivance practices presented in the narratives of Peer and Pandita, in this backdrop, show ways they have been narrativized, rhetoricated, conceptualized as well as manipulated for a legal claim to indigenous sovereignty – a claim to be the natural heirs of the estate.

1.3 Research Questions

1. What are the major features of the Kashmir's culture related to the indigenous theoretical trope, survivance, through indigenous Kashmir English narratives?
2. What are characteristics of Kashmiri culture in autobiographical narratives of Peer *Curfewed Night* and Pandita's *Our Moon has Blood Clots* that show elements of rhetorics representing cultural survivance practices?

Sub-Questions:

i. How do Kashmiri survivance practices help Kashmiris preserve their culture despite protracted paracolonialism as shown by Peer and Pandita in their respective autobiographical narratives?

ii. How do Kashmiri personal rhetorics, such as of Peer and Pandita's, help Kashmiri culture pose collective resistance to dominating sovereignty and preserve indigenous sovereignty; culturally, socially, politically and legally?

1.4. Critical Framework

This research uses the theoretical framework of indigenous critical theory propounded by Professor Jodi Byrd and Aileen Morten-Robinson.

As far as the background of this perspective is concerned, specifically, Anderson's (1983) theorization of nationalism and claim about a nation as an "imagined political community" (49) is a catalyst for the emergence of this theoretical perspective. As argued by Professor Jodi A. Byrd in her book, *The Transit of Empire: Indigenous Critique of Colonialism*[11], (2011), this theory seems to have specific relevance to the American Indian culture. Attributing her argument to her father, Professor Byrd states that "indigenous nations have always had power, time, and resources" due to their proximity with "land, complicity in chattel slavery, negotiations with" colonial powers "or in the very ability to rebuild one more time out of the destruction the militaries, laws, and legislative bodies" (xvii). As she mentions colonial powers here, she also states that the indigenous or colonized nations have everything at their disposal to rebuild themselves following colonial retreat. Byrd's argument shows the rise of indigenous epistemology. Therefore, indigenous critical theory seems to owe much to postcolonialism exactly similar to Anderson's nationalism. However, it exists in paracolonialism rather than postcolonialism. In fact, paracolonialism is a condition of prolonged occupation as opposed to postcolonialism that heralds the end of colonialism. It is "a colonialism beyond colonialism, multiple, contradictory, and with all the attendant complications of internal, neo- and post-colonialism" (Powell 399). Paracolonialism, contrary to postcolonialism, reaches the point where indigenous sovereignty is usurped and indigenous culture faces existential threat. Therefore, its understanding is integral to the understanding of indigenous critical theory and hence to the trope of survivance. On the

other hand, Aileen Moreton-Robinson also comments on indigenous sovereignty in her book, *The White Possessive: Property, Power, and Indigenous Sovereignty*[12], (2015) to highlight the premises of indigenous critical theory that she calls as Critical Indigenous Theory ("Introduction" xi). As stated earlier, this theoretical framework exists in the prevalence of paracolonialism as stated by Gerald Vizenor, the major theorist of the term, survivance, a literary trope in indigenous critical theory. Therefore, the research titled "Kashmiri Rhetorics of Survivance" has been conducted in this framework with assumptions that Indian cultural dominance or occupation is paracolonialism, and Kashmiri culture is akin to American Indian indigenous culture. As the trope of survivance has passed through poststructural and postmodern phases during its evolution, this research explores its use in both cultural phases to situate it in the indigenous cultural settings to explain intended meanings of the practices it demonstrates. Along this, a quick reference to the condition of paracolonialism is an integral part of situating the term. Due to its reference to the American Indian culture under American paracolonialism, survivance practice, be it cultural, social, political or legal, is widely accepted as an indigenous practice of resistance against paracolonialism. Therefore, its entire review has been conducted through the lens of indigenous critical theory to draw specific features, types or aspects of survivance with deliberate objectives to interlink it with Kashmiri culture and deduce Kashmiri survivance practices which form the bedrock of Kashmiri rhetorics. The selected texts of Basharat Peer and Rahul Pandita have been comparatively analyzed through this framework following an in-depth critique of the specific features of Kashmiri survivance practices after the appropriation of the trope.

1.5 Research Methodology

This research involves a research plan to study the theoretical lens, the relevant trope, explanation of the trope, its phased evolution, its narrativization and rhetorication. It also includes meanings, definitions, theorization, narrativization or its narrative practices, and its cultural, social, political and legal aspects up to its rhetorication. Explanation, synthesis and interpretation of this trope through the review of the relevant literature has been done in a thematic organization. This review of the relevant literature highlights its meanings during different theoretical regimes, including poststructural, to show its use for the construction of the social reality of that time. The research also considers appearance of this trope in postmodern reality and re-entry and emergence into

indigenous critical theory. It further involves synthesis of the researched theorization to view rhetorication of different narratives for intended audiences and the use of rhetorical strategies to underline survivance practices. Different research methods such as collection of relevant material (data), critiques, contextualization, interpretation, comparison and contrast, appropriation and analysis have been used for reviewing literature, while analysis of the indigenous texts has been conducted to deduce survivance practices from Kashmiri narrativized rhetorics and highlight their impacts on the cultural conflict between the indigenous culture and the paracolonial culture. Further, after finding Vizenorian aesthetic efforts about and around this term, its rhetorication is investigated through Malea Powel and Stromberg's views about the Indian rhetorics.

Subsequently, a comparative approach is applied to comprehend survivance in the Kashmiri context, using Kashmiri narrativized history and culture to find out survivance practices in oral or narrative forms and their rhetorication. Autobiographical narratives of Basharat Peer and Rahul Pandita have been used for linking the conceptualization of this term to Kashmiri narratives.

The first stage involves elaboration of the term survivance, second its theorization and conceptualization, third its historical evolution, fourth its aestheticization and rhetorication and final its appropriation for the Kashmiri narrativized rhetorics to find out gaps in the research. The last phase involves textual analysis of the Kashmiri autobiographical narratives of Basharat Peer and Rahul Pandita and their comparative analysis in the light of the developed framework for validating the argument of the Kashmiri rhetorics, its survivance practices and their multifaceted impacts to fill the existing gaps in the research in this field.

1.6 Delimitation of The Study

This analytical-cum-comparative study of the indigenous Kashmiri autobiographical narratives through the lens of indigenous critical theoretical framework and its attendant trope of survivance theorized by Gerald Vizenor does not include prairie practices, armed resistance, militancy and subsequent ramifications of violence. It analyzes cultural survivance practices, its different shapes, its social manifestations, political impacts and explicit or implicit legal impacts when rhetoricated for specific audiences. Limitations include the available Kashmiri autobiographical narratives of Basharat Peer and Rahul Pandita and their rhetorication.

1.7 Organization of The Study

CHAPTER-1 INTRODUCTION:

Introduction presents an overview of the beginning of the indigenous studies, indigenous critical theory, situating survivance trope in the Kashmiri cultural narratives and rhetorication. Hypothesizing the existence and presence of survivance in the indigenous Kashmiri narrativized autobiographies of Basharat Peer's *Curfewed Night* and Rahul Pandita's *Our Moon has Blood Clots*, theoretical framework of indigenous critical theory is applied to situate and critique it accordingly. The plan involves critical reading of the theoretical base, location of the survivance term applying different qualitative research methods. However, the study is delimited to the interpretation of common cultural practices as survivance practices, staying within the boundaries of cultural and social practices with likely interpretation of political and legal objectives. Resistance, militarism and paracolonial practices are kept out of the focus of this study. The study aims to highlight the resilience, robustness and strength of the Kashmiri oratorical and narrativized or fictionalized cultural practices used to keep alive the rule of precedence for making a legal claim for political aims later. It also includes its rational, significance and chapterization to show organizational plan of the research.

CHAPTER-2 REIVEW OF RELEVANT LITERATURE:

Locating the term survivance in the indigenous critical theory, this chapter traces its origin, etymology and different nuances. It also shows its connotations and use in Vizenorian sense of cultural practices. The chapter also traces its use by different theorists including Diane Glancy, Kristine L. Squint, Derrida and Linda Hutcheon etc. with rhetorication of Stormberg and Malea Powell. The circular reasoning is then applied at this point to show that its cultural practices burgeon social, political and then legal connotations and revert to the cultural practices through oratorical as well as narrativized practices. A part of this chapter shows that its aestheticization continues to enter into the field of rhetoric, emitting implicit and explicit nuances used to transform this cultural survivance practices into a legal case for political identity and indigenous sovereignty against paracolonialism. It further states that Kashmir's literary history, too, demonstrates the cultural power of creating oratorical tales and weave them into fictionalized and narrativized shapes. Both Peer and Pandita demonstrate these traits of Kashmiri rhetorics of survivance. Following appropriation of this theoretical lens, an effort is made to

understand the Kashmiri culture through *Kashmiriyat* and a short review of Peer and Pandita's autobiographies to point out research gaps that exist on account of shortcomings in critiques of the Kashmiri culture survivance practices and their rhetorication.

CHAPTER-3 THE CASE OF SURVIVANCE IN *CURFEWED NIGHT* BY BASHARAT PEER:

This chapter is reserved to fill research gaps in *Curfewed Night*'s critiques, showing the presence of cultural, social and political survivance practices in the Kashmiri culture through Peer's personal narrative. The chapter starts with the introduction about the use of English language for writing this memoir and the objective of writing it in English. Following a brief note on *Curfewed Night* as a cultural narrative, this chapter also presents the analysis of Kashmiri survivance practice followed by a section on its cultural aspects. This section succeeds another section about its political and legal aspects. This section of *Curfewed Night* shows the presence of Kashmir's political history, exploring and interpreting it as a rhetoric having survivance practices and concluding on the note that Kashmir rhetoric, indeed, demonstrates strong use of survivance practices in different shades for specific objectives, which include its legal aspects for claiming indigenous sovereignty.

CHAPTER-4 CASE OF SURVIVANCE IN *OUR MOON HAS BLOOD CLOTS* BY RAHUL PANDITA:

This chapter reviews Rahul Pandita's autobiography *Our Moon has Blood Clots* through the lens of indigenous trope of survivance, not used earlier for its interpretation and critique. The introductory section discusses its narrative shape, Pandita's aim of writing his memoir in English and implicit target audiences. The next section presents a brief about the memoir as a cultural document, leading to pointing out cultural survivance practices prevalent among the Pandit families in Kashmir. It also links these practices to his implicit and explicit political and legal claims for his assertion that the Pandit community is part of the composite culture of Kashmir, having political survivance for political identity and resultant legal claim as heirs to the Kashmiri estate. This chapter ends on his rhetorication of this political survivance for reinforcing his implicit legal claim to the estate. The conclusion wraps up the circular reasoning of starting from the cultural survivance to social, political and legal to claim indigenous sovereignty and back to the cultural survivance.

CHAPTER-5 KASHMIRI RHETORICS OF SURVIVANCE: COMPARISON AND CONTRAST BETWEEN AUTOBIOGRAPHIRES OF BASHARAT PEER AND RAHUL PANDITA:

This chapter compares and contrasts both autobiographies from the respective community's perspective. Introductory points highlight the comparison, contrast and the link of both communal cultures to the signifier of *Kashmiriyat* with stress upon the composite culture. The comparison section also highlights the common rhetorical practices of survivance that both Peer and Pandita use in their narrativized memoirs. The objective of this comparison is to point out specific Kashmiri survivance practices common between both communities along with the prominence of survivance practices that put both communities against each other in cultural and not militaristic sense. This chapter also sheds light on the use of different rhetorical strategies that set both communities apart; Peer's assertive yet meek, and Pandita's pathetic yet vociferous stance in their relevant cultural, political and legal survivance practices. The conclusion wraps up the argument of comparison and contrast and slight difference in the collective survivance practices as well as their objectives and ways of using these practices in different cultural settings under paracolonialism.

CHAPTER-6 CONCLUSION:

This chapter concludes the argument of the Kashmiri survivance and its rhetorication in Basharat Peer and Rahul Pandita's autobiographies, proving that Kashmiri survivance is more robust in cultural practices presented in stories than that of the American Indian survivance; even more vigorous, more resilient and more prone to politicization, for Kashmiri rhetorics is pacifist as well as flexible. This chapter also puts the argument briefly that survivance practices of the two communities, Muslim and Pandit, lead to Kashmiri composite culture as well as *Kashmiriyat* used interchangeably with the former. Shedding light on its legal aspects and likely claims on the return to the estate, this chapter briefly presents the significance of this research for future prospectus, ending it with a question of discursive trickster practices of the Kashmiri narratives or rhetorication in critical indigenous perspective.

1.8 Significance and Rationale of The Study

This research intends to help students of English literary and cultural studies understand Kashmiri survivance practices observed when appropriating the trope borrowed from the American Indian critiques of the indigenous narratives, their aestheticization and rhetorication and subsequent analysis of two autobiographical narratives from two major communities living in Kashmir; the Muslims and the Pandits. It may also assist students and researchers for using it as a springboard for further research into geographic and prairie related cultural survivance practices and their impacts on lives of Kashmiri people living under violently protracted paracolonialism, and then use these practices of adaptation to changing circumstances to preserve their culture for claiming right to their estate. The research may also assist researchers to write automated cultural survivance practices and their uniqueness in the ongoing Kashmiri cultural and political struggle, which, in turn, may help the indigenous populace for cultural preservation and establishment of indigenous sovereignty.

NOTES

1. India, Indian rule and Indian Hindus have been used in literary sense and not in political sense. They have rarely been used for politicization – most of the time in paracolonial sense – an assumption for critiquing survivance in Kashmiri narratives. Also, the Pandit community has been differentiated from Hindi community which Rahul Pandita, too, has referred to as such in his autobiography at various places. See *Our Moon has Blood Clots* (13)
2. Professor Jodi Ann Byrd (1944-2008) is an American Indian or mixed blood academic now teaching in the University of Illinois as Associate Professor of English and Indigenous Studies. She is popular for applying critical theory to indigenous studies and have theorized various Indian cultural tropes in the new American Indian writings. As a Chickasaw Nation member, she holds a unique position for her epistemic production about the American Indians. Her views about indigenous critical theory has been explained in the book *Transit of Empire: Indigenous Critiques of Colonialism*, which also won Best First Book of the Year Award in 2011.
3. Besides, she also has written on indigenous economics, indigenous dispossession and indigenous disturbed relations. Here her role is significant as she has pointed out the link of survivance practice with Indigenous Critical Theory instead of postcolonial studies.
4. Professor Aileen Moreton-Robinson (1950-) is an Australian theorist, educationist and critic of the indigenous studies. She herself belongs to the Aboriginal community about whose rights she has written extensively. As an indigenous feminist, she has lectured on the position of Aboriginal women in the

Australian universities. She has explained her argument of the indigenous critical theory in her book, *The White Possessive: Property, Power and Indigenous Sovereignty,* published from Minneapolis, the United States. Besides this, she also has written extensively about Australian feminism, white possession and white race besides indigenous sovereignty and indigenous subjects. She has been aligned here with Professor Byrd's proposition of indigenous critical theory and indigenous sovereignty.

5. Indigenous critical theory is a literary or cultural theory explained by Professor Jodi Byrd as Indigenous Critical Theory regarding the cultural practices and rise of the indigenous Indian culture in America. She has explained it further in her book *The Transit of Empire*. On the other hand, Aileen Moreton-Robinson has termed it Critical Indigenous Theory in in the same meanings in her book *The White Possessive.* It is important to point out this theoretical perspective with reference to survivance practice.
6. Gerald Vizenor (1934-) is an Anishinaabe writer, critic, fiction writer, poet as well as an academic. He is now working as Professor Emeritus at Berkeley and as a full Professor of American Studies at the University of New Mexico. He has written extensively about the American Indians, coining various neologisms including, survivance, the focus of this research. He has penned down more than two dozen books, edited various anthologies and composed 13 poetic collections. Besides this, he has won various prizes including American Book Award and PEN Excellence Award for his writing on Indians.
7. Malea Powell is currently working as a Professor of Rhetorics and Writing on American Culture in Michigan State University where she teaches Indian and Indigenous Studies as a full professor. She has extensively written about Indians and their rhetorics including four five books and various articles. She also is an artist and has worked on eccentric native women artists and poets.
8. Rhetorication is noun of rhetoricate which is commonly used to show the use of rhetorical strategies of ethos, logos, pathos and kairos See also, *A Rhetoric of Motives* (1945) by Kenneth Burke
9. A Pakistani academic, Ali Usman Saleem, has completed his PhD on Paracolonialism: A case of Post-1988 Anglophone Pakistani Fiction, from the University of Bedfordshire, the United Kingdom, in 2015.
10. Muhammad Basharat Peer (1977) is a Kashmir journalist, writer, author and political writer, who has shot to fame with his first book *Curfewed Night,* a personalized memoir and an autobiography of a conflict-ridden boy as well as Kashmir, his native land. Hailing from Anantnag, Indian administered Kashmir, Peer completed his education from Aligarh Muslim University, University of Delhi and Columbia University.
11. Rahul Pandita (n. d) is a Pandit journalist, scholar and writer hailing from Srinagar. He has written extensively about the Pandit exodus from Kashmir and Pandit genocide and massacre during the militancy years (1990- 1999). His autobiography *Our Moon has Blood Clots: The Exodus of the Kashmiri Pandits* documents his own story as well as the stories of the Pandit families killed by the militants. He is often misquoted as a Hindu scholar and Hindu writer hailing from Kashmiri minority, while he himself asserts unique position of the Pandita family in Kashmir valley separate from Hindus.
12. This book as stated by Professor Jodi Byrd in its introduction is an attempt to resurrect indigenous presences in the United States through cultural, literary and political writings. The introduction of the book presents her thesis about Indigenous Critical Theory with the title of "Indigenous Critical Theory and the Diminishing Returns of Civilization" in which she has explained the title of her book, its

interpretations and significance for the indigenous community, the rise of indigenous culture and writings and their impacts on political and legal circles.

13. This book by Professor Aileen Moreton-Robinson is about indigenous struggle for justice, the spread of the white imperialism and the indigenous sovereignty. She has divided the book into three sections, each stipulating her research about the property and its possession by the white settlers. She has propounded her thesis of indigenous sovereignty and indigenous literature in its introduction titled as “White Possession and Indigenous Sovereignty Matters” which sheds light on the political indigenousness that leads to Critical Indigenous Theory she refers to in her introduction of the journal Cultural Studies Review (vol. 15, no2). However, most of the explanation of the theoretical perspective revolves around indigenous sovereignty in the introduction.

CHAPTER-2

REVIEW OF RELEVANT LITERATURE

"Native survivance is a continuance of stories." (Vizenor "Aesthetics of Survivance" 1)

2.1 Introduction

Following a criterion of the thematic order (Kuckartz 65) for dialectical synthesis of survivance concept, this literature review sets to analyze both texts trough structuralist approach with assumption that "people across the world are basically same" (McKee 9) to interpret survivance from communal perspectives of two communities; the Muslim community and the Pundit community, for both cultures are different and both see the reality from different perspectives. Both of these perspectives have been, then, put to comparative analysis in "terms of shared meanings" (Carley 87) to point out commonalities and differences.

Initially, however, it situates the term in indigenous critical theory following explanation of its background subsequent to its emergence under paracolonial conditions. Then it covers the background of the coinage of this term, its etymology, its meanings, usages, historical evolution and subsequent theorization by Gerald Vizenor. Covering cultural meanings of the term as explained by Gerald Vizenor in American Indian literary perspectives, this review also unearths its politico-legal connotations, implicit and explicit uses of these connotations in poststructural and postmodern phases during its evolution and its aestheticization by Gerald Vizenor with reference to American Indian poetry and fiction. It also explores its rhetorication by Malea Powell with reference to American Indian novels. In the final parts, it appropriates survivance to Kashmiri cultural and political rhetorics to explain the signifier of *Kashmiriyat*, leading to the coinage of term, the Kashmiri survivance. The review also analyzes its application to South Asian Kashmiri rhetorics, linking it the Kashmiri culture, using textual references and their interpretations from Basharat Peer and Rahul Pandita's autobiographies; two indigenous Kashmiri narratives. The conclusion not only shows the objectives of rhetoric and its use, it also presents the gaps in research found during review of this literature about the use of survivance with relation to the Kashmiri culture to pave the way forward for the appropriation of this term for textual interpretation and re- interpretation to bridge this gap.

2.2 Survivance in Indigenous Critical Theory

Survivance is an important trope in indigenous critical theory which has emerged from indigenous cultural studies and indigenous epistemology in anthropological studies. Discussing her theoretical base, Processor Byrd argues that these features of indigenous nations leave the memory of power the indigenous tribes or nations lose during colonialism. These features help those colonized nations to strive to emerge from their conditions to claim sovereignty that is a "sense of native motion and an active presence" in Gerald Vizenor's words (qtd. in Byrd xvi). Using Gerald Vizenor's term "survivance," Byrd further clarifies that native stories are creases of "transmotion and sovereignty," adding that these stories "resist absence and possession" (xvi). This use of survivance points to the efforts the native nations wage to resist colonial powers through stories or narratives. Although both, Byrd as well as Vizenor, refer to this feature linked to the American Indians, an obsolete race in America, both mean survivance in terms of resistance to "absence and possession" (xvi). In other words, it means almost resistance to the foreign culture, and native's claim to their indigenous culture as well as estate, or land but through stories. Some words of Aileen Moreton-Robinson also seem to indicate her understanding of survival as a necessary feature of an indigenous race. She says that the white people ruling the United States and Australia are busy in "reaffirming and reproducing their possessiveness through a process of perpetual Indigenous dispossession" (xi). This argument is similar to Jodi Byrd's that survivance means to resist "absence and possession" (xvi). She, however, links her argument to judicial proceedings in the Australian courts about the aboriginal people, and their native sovereignty. This, in a sense, becomes part of indigenous studies, or indigenous critical theory, as Jodi Byrd theorizes. However, Moreton-Robinson explains it with reference to indigenousness, saying "Two key concepts would be epistemic drivers in developing the discipline: Indigenousness and Sovereignty. Indigenousness would encompass culture, place, and philosophy and Sovereignty would include history and law" (xiv). Notable thing is despite her claim that culture functions "discursively" (xv), she fails to relate it to survivance, the trope of the indigenous critical theory in question here. Yet it is implicit from her use of words related to sovereignty, and the native claims on it. In other words, her argument comprises implicit use of survivance the aboriginal people utilize to claim their rights on their lands. A further inquiry into the term, its origin, etymology and semantics may unravel its latent meanings, its aestheticization and rhetorication.

2.3 Survivance: Origin, Etymology and Semantics

The term survivance surfaces during 18th century sans any trace, or attribution to its originator. Matthew Michael Low, in his doctoral dissertation "Prairie Survivance: Language, Narrative and Place Making in the American Midwest[1]" (2011) attributes its coinage to Gerald Vizenor. He adds that Vizenor intends to use this term for "a way of describing the cultural and narrative resistance by the Native American individuals" (19). It shows that the appearance of survivance is in narrative forms. His research, however, fails to locate the exact initial usage of the term, though, he states that it is a "French cognate" but attributes its meanings to Vizenor (19). Further research into Vizenor reveals that the term "survivance" has been first used by Ramsay Cook[2], a Canadian writer in his essay "Quebec: The Ideology of Survival" published in his book *Watching Quebec: Selected Essays* (2005). He has borrowed this French term to use in legal and defensive sense for the natives of the Canadian province, Quebec. It has been used, he argues, as a defense or resistance against the onslaught of industrialization in Canada. Ramsay Cook also associates the Quebec nationalism with this term whose consistent goal is "defense and legitimation of the French-speaking culture in North America" (38, 79). However, he uses the original French term "la survivance" by which he means defense and legal claim of the native North Americans on their culture and estate. However, Louis Owen terms "tropes" rather than a trope when referring it to Vizenor (83). It means that he sees that survivance has metonymic relationship with several of its attendeant features. Surprisingly, Vizenor does not attribute this term to Owen; rather, he attributes it to Diane Glancy[3], an American Indian poet, whose essay he has included in his collection *Survivance: Narratives of Native Presence* (2008).

Diane Glancy in her essay "The Naked Spot: A Journey toward Survivance," rather refers to Vizenor for coining this term, saying "Writing is an act of survivance" (271). She, however, defines it as a combination of 'sur' means outside of survival and 'vivance' means the "vitality of it" which she says is "something outside survival to define it" (271). Here this term seems to have been used in the sense of survival of a complete cultural entity – a community. However, her use of "outside survival" (271) means that this type of survival goes beyond survival and crosses time and space. Obviously, its source could be none other than stories; be they written or oral. Still it fails to clarify who has coined this term first, though, this essay by Diane Glancy appears in Vizenor's book, *Survivance: Narratives of Native Presence.* This cross referencing finds the term in

Vizenor's writings. In his essay, "Aesthetics of Survivance," Vizenor refers to Anne Ruggles Gere for using this word in the title of her French essay, and Rauna Koukkanen[4] for writing on survivance in school narratives but has not pointed out whether anyone of them has any role in the coinage of this term (19). It is pertinent to mention here that Anne Ruggles Gere[5] uses this word for art when critiquing the pictorial art of a native Indian artist, Angel DeCora (649), while Rauna Koukkanen uses it for teaching story writing to the American Indian children. What makes it interesting to read is that even Koukkanen attributes its in-depth interpretations to Gerald Vizenor (698-699). And this interpretation is the same as of Vizenor given later in this research. In other words, whatever route is adopted to explore the initial use of this term, it goes to Vizenor after various twists and turns.

Etymologically, this term seems a combination of two words as Diane Glancy states in her article "The Naked Spot." It is a combination of "Sur" and "Vivance." It becomes an act of survival with vitality, but the person practicing must go "outside of survival to define it" (Glancy 271). Even the etymological research into survivance ricochets to Gerald Vizenor who tries to define it etymologically as well as semantically to reach its conclusive meanings. He, however, arrives at a controversial statement that "theories of survivance are elusive, obscure" and slippery ("Aesthetics of Survivance" 01). Interesting thing is he uses the word "theories" instead of a theory by which he means that survivance is a tactic, and in case of various tactics, critics have freedom to theorize them in various ways.

As far as its semantic definition is concerned, Vizenor uses three-tier research. The first explores the use of this term, the second its literal meanings and the third its literary meanings as Vizenor and other scholars of American Indian studies present.

Where its use is concerned, Vizenor traces it to French scholar, Jacques Derrida, a poststructuralist. It is interesting to note that Vizenorian theorization of the term, too, is poststructuralist, for it evinces varied meanings. Vizenor states that Derrida responds to an interview when asked about Marxism whether it is going to return in the shape of Communism, or if there is any hope of its revival. The answer of Derrida contains the word 'survivance,' but he responds that it will not return in the shape of a party such as the Communist party. The word is in parenthetical answer as "(the party form is no doubt disappearing from political life in general, a 'survivance' that may of course turn out to have along life" (qtd in "Aesthetics of Survivance" 21). The use of term in Derrida is

explained as some "insurrection" that is to return in any way, (Derrida 112) which points to the meanings that Derrida might have used survivance for. That is why Vizenor derives the same meanings when referring to Derrida that he seems to "use the word survivance here in the context of a relic from the past or in the sense of an afterlife" (21). It seems to point out two meanings.

The first is that it is a relic of past that continues reminding the possessor about its existence. The second is that it survives the ravages of the past and is a constant reminder that it still exists. In both cases, it is the Derridean use of term and meanings that Vizenor means in his writings. It is, however, interesting that Vizenor re-clarifies its meanings with reference to the word "hereafter" that he attributes to Derrida having used in, *Archive Fever* (1996), as he quotes his exact lines that "afterlife [survivance] no longer means death and the return of the specter, but the surviving of an excess of life which resists annihilation" (qtd in "Aesthetics of Survivance" 21). When looked into Derrida's *Archive Fever*, it shows the word 'survival' that Vizenor has cleverly replaced with 'survivance', but Derrida has used quotations in parenthesis saying it is ("the survival of the most triumphant vital elements of the past") (Derrida 41).

Up to this point, Vizenor refers to Derrida in Marxian sense to mean that this term may imply the resurrection of the insurrectionist elements of Marxism. However, by the end, Vizenor refers to another Derridean term "differance" to clarify it further. He refers to the translation of Peggy Kamuf and her book *A Derrida Redder* (1991) to pinpoint its exact sense. Referring to the suffix *ance* of this term to explain Kamuf's meanings, Vizenor argues that it is not an active, or a passive voice, and that it has eliminated the use of subject or object. He means that Kamuf's view is a condition that Derrida declares as "certain nontranstivity" (qtd. in "Aesthetics of Survivance" 21: Kamuf 61). Kamuf cites exact words of Derrida in translation, attributing the explanations to Derrida following the quotations. Explaining Kamuf's comments, Vizenor argues that this is a condition of human beings, and a voice that stays alive, and is used by the later generations as a "native stories" (qtd. "Aesthetics of Survivance" 21). This points to his aesthetics of the native stories in terms of survivance of a native culture. It, however, seems ambiguous and requires literal meanings. To unearth its literal meanings, he does a considerable research from dictionaries.

During the explanation of semantic aspects of the term, Vizenor equates survivance to survival referring to *The Robert and Collin French to English and English*

to French Dictionary which defines it as a "relic, survival" that is a custom of survival or something that has survived and stayed as a "relic from the past" to live after death (qtd. "Aesthetics of Survivance" 19). Punctuated with French, this definition points to a "relic" that comes from the past and shows a hint of "afterlife" (19). To define it further, Vizenor quotes *The New Shorter Oxford Dictionary.* It defines the term in legal sense as Vizenor quotes it as "succession to an estate" (qtd. in "Aesthetics of Survivance" 19). Discussing further, he mentions *The American Heritage Dictionary* which defines the suffix *ance* as a "state or condition" (qtd. in "Aesthetics of Survivance" 19). In all three definitions, Vizenor carefully concludes that it is a state that continues after the actual time has passed, and that there is no involvement of subject and object defined by Derrida in Kamuf's reader. A further research into dictionaries may lead to unravelling this definitional conundrum.

For example, *Oxford Online Dictionary* does not show any such term, though, it refers to survival and other associated words. *Merriam-Webster* online dictionary, however, shows that it is a noun, but refers to survival for further meanings ("Survivance"). Most of the British dictionaries have not listed this term, while *Your Dictionary*, an online source for word definitions, also lists it as a noun but with reference to Canadian culture, defining it as "survivorship" or "The survival of the Francophone culture in the face of Anglo-American hegemony" ("survivance"). This shows a reference to its legal use. Other dictionaries do not define this term further, which shows Vizenor's vision when he states that dictionaries have not provided adequate definition of this term ("Aesthetics of Survivance" 21). It also elucidates the rigors involved in this research.

Verification of meanings Vizenor derives from dictionaries clarifies that survivance is not related to the subject or the object of the action. It is the very action that shows the objectives and purposes of its occurrence. It is a condition or a state of a social convention, or tradition that continues with it. It is, however, also interesting that it needs a host of descriptive and definitional statements for its theorization as a literary trope. Vizenor's further definition and exemplification of the term may contribute to clear and understandable explication of the term.

2.4 Survivance: Cultural Trope and Theorization by Vizenor

As a cultural and literary trope, survivance has a specific place in Gerald Vizenor's writings. In his article, "Aesthetics of Survivance: Literary Theory and

Practice," he quotes his epigraph to George Steiner's *After Babel* (1975) which points out that the language Vizenor obliquely refers to through this epigraph is American Indian (01). He, then, argues in the first line that "The theories of survivance are elusive, obscure, and imprecise by definition" (01). Vizenor is very careful in using "theories" and not "theory," for almost every other word falling under its theorization has the potential to undergo further theorization a la the parent trope 'survivance.' Hence, Vizenor supports his argument for its slippage quality, saying "survivance is invariably true and just in native practice and company" (01). It also clarifies its cultural relevance. He adds that survivance is "present in native stories, natural reason, remembrance traditions and customs" including but not limited to be observable in "narrative resistance and personal attributes" which are "humanistic tease, vital irony, spirit cast of mind and moral courage" (01). He means that all of these collective and personal attributes of a culture are signs, markers and practices that reflect survivance in different ways. This survivance, however, has a character of its own in that it creates a "sense of native presence over absence, nihility, and victimry" by which Vizenor means that it keeps its presence alive instead of causing lamentation on "nihility" and "victimry" (01). This discussion in the first part of the article points out three major aspects; it is native or indigenous, it is shown through collective and individual features and cultural practices, and it gives a sense of being a native practice.

Explaining it further, Vizenor argues that as a native quality, it gives a sense of "presence" through narratives (01). He continues saying that such types of narratives are actual voices of "renunciations" against domination, hegemony and other colonial tools whose objective is to suppress the indigenous voice raised against the succession, or right to succession of land, or estate. Referring to its major traits, Vizenor enumerates fourth person, native humanist, higher civilization, natural estates, bear traces and tragic wisdom[6] as main elements of survivance of the American Indian culture (1-21). He continues arguing that the fourth person means a person who orally testifies an already concluded oral treaty such as the case of Charles Aubid, an Anishinaabe person, who testified before a district judge about an oral treaty with a federal agent to which the judge did not accept as a valid evidence. Vizenor calls it "the figurative presence of a fourth person" or "storied presence of a fourth person" (02). Vizenor concludes through this argument that "The rules of evidence and precedent are selective by culture and tradition, and sanction judicial practices over native presence and survivance" (03). He means that

the native survivance, too, has legal sanction a la the written rules of the white world. The same is the case of/with native humanist, an Indian *Ishi*, whose story he narrates when that *Ishi* stays in the museum and conceals his name but not his humor and humanity which is a natural tease through which, Vizenor says, "we create new stories of native irony, survivance, and liberty" (05). Linking this case of fourth person and native humanist to the higher civilization, or the attempt of the native newspapers to learn higher civilization, he argues that such writings try to create a "sense of presence, survivance and native liberty through situational stories, editorial comments, reservation reportage and resistance" to governmental bans (10). All these efforts are for the preservation of the native estates, which he argues, are the sources of "active presence" that comes not only through "natural reason" but also through "the turn of seasons", "sudden storms", "migration of cranes," and "unruly mosquitoes." (11). It means that the human narratives incorporate the entire native animal world to create a sense of survivance for a claim on the natural estates. He reinforces this argument, adding the "bear traces" are actually "the presence of animals, birds and other creatures in native literature" which is "the trace of natural reason;" a "heartfelt practice of survivance" (12). These sources are employed in resistance against the foreign domination which Vizenor calls as tragic wisdom employed to "secure the chance of a decisive presence in national literature" which is "an undeniable trace of presence over absence, nihility, and victimry" (12). It is also that Vizenor has already termed survivance as an elusive concept when he states that "Space, time, consciousness, and irony are elusive references" presented through the elements he enumerates in his article "Aesthetics of Survivance" (18). The concise argument of this entire article, if viewed through the lens of its holistic elements, seems to be the aesthetics of survivance in the native narrativized fictions which demonstrate the presence of native liberty and sovereignty. It may not be in the political sense, but, at least, it shows the survival in the native narratives. Therefore, it needs to be looked from the literature of dominance, or of paracolonial prism in which this term may reflect a host of different semantic nuances.

Placing it in postmodernism, Gerald Vizenor reviews this term further through the phrase of "shadow survivance" in his article "The Ruins of Representation: Shadow Survivance and the Literature of Dominance." In fact, the question of the representation looms large in the backdrop of the explication of mere survivance.

Reviewing through the lens of postmodernism to respond to the question of representation, Vizenor carefully selects Linda Hutcheon to explain that as survivance is related to history and culture, its representation is actually "the history of representation" dealt by theorists in "epistemological terms" (qtd. in Vizenor 07). Vizenor calls this representation in the literature of dominance shadows, which he argues, give rise to "simulations and manifest manners, that the vernaculars of racialism and continuous elaborations on the rights, responsibilities, and the dubious duties of dominance" leave aside the indigenous issue of survival (08). It is because the knowledge has become an academic production, he says, where the undocumented native stories become obsolete in the face of the consumerist culture where only documented histories, testimonies, and archived materials have evidential significance (08). To emphasize his argument, Vizenor again refers to Derrida's *differance* to explain that both "shadows and *differance* in other texts threaten the representation of presence and the run on simulations" (10). He means that literature of dominance is merely a simulation of the tribal culture for epistemic production intending to overpower the natives. Therefore, this cannot fully represent the natives, as such representations are merely shadows and not presences, while survivance is related to the presence of the indigenous culture through native stories, whereas translation of such stories do not represent the real presence. It is because, he continues, translations often miss the actual "tribal imagination" even if done by missionaries and anthropologists (12). In other words, he rejects the view that the literature of dominance does the work of representation of the natives through honest translations. It merely represents shadows and not presence of the indigenous culture. The question of the language, however, stays unanswered, for Vizenor himself is an Indian but writing in English, the colonial language, seems inscrutable in his case.

Leaving aside the androcentric[7] and gynocentric[8] representations, which will narrow down this research to the question of representation of gender rather than survivance, Vizenor states that as English has been the "linear tongue of colonial discoveries, rich cruelties, invented names, simulated tribal cultures and the unheard literature of dominance," it cannot truly represent the native survivance but, at least, it can present some doctrines (27), as he generalizes the concept of Ghost Dance and its representation in English, terming it "the coercive language" (27). He continues saying that English still carries "some of the best stories of endurance, the shadow of tribal survivance" but as the number of critics and writers increases, he believes, it, then,

becomes “the shadow literature of liberation that enlivens tribal survivance” (28). In other words, he wants to state that though postmodernism and post-structuralism have clouded the meanings of survivance, transforming it into a slippery slope, its representation has become very difficult. Specifically, the representation in English language and the translation of the native literature in English has failed to grasp the tribal/native survivance – the hallmark of the indigenous stories. It, however, does not mean that its representation is truly a failure; in fact, it means that the more native writers write in English, the more they can “enliven tribal survivance” (28). The question of narratives of survivance, however, begs further inquiry.

The answer to the question of narratives that present and represent survivance are stories, Vizenor argues in his article “Survivance Narratives” given in his book, *Native Liberty: Natural Reason and Cultural Survivance* (2009), of the Civil War in the United States during the year of 1865 which destroyed the Native American Indians and “abated the original native sense of presence, cultural sovereignty, and continental liberty” (“Survivance Narratives” 57). He adds that the government, then, formed after that dealt with the natives with force and ended orally negotiated treaties. As it usurped the independence of the Indians, it caused emergence of “a native sense of survivance” and the people dealing with this saw the future as a new ground to fight with “spirited narratives” (58). In other words, he says, though, the Indians accepted the constitutional democracy, they narrativized the savagery meted out to them to curb their independence. This sense has been presented in narratives of survivance. He cites examples of various Indians who served in the U. S. military during or after the Civil War with a sense to “ensure their survivance” though it is “ironic” (61).

Reviewing various other Indian fictional story writers, he continues saying that “Their narratives of survivance have inspired many generations” (83). It means that the survivance is not only the sense of independence, but also the sense to put this sense of independence into words and subsequently narrativize it. To understand it better, a review of the book in its introduction titled “Literary Aesthetics and Survivance” is a meaningful reading.

It starts with the same strain of the native stories, theories of survivance and the sense of the resistance (“Introduction: Literary Aesthetics and Survivance” 01). It is because this is the sum total of the review of the narratives that American Indians have written to represent their survivance. After reviewing some of the narratives, Vizenor

argues that even family histories "live in active stories" which is a cultural tease "that undermines the simulations of absence and cultural dominance" (5). He includes all the native animals, their sounds, their movements for getting food, their presence and absence and even expression of sentiments in "natural reason" depicted in the native stories (05) before he beautifully sums it up saying;

> The authors are animals. The readers are animals. The animals are humans, native relatives, and that promotes a native literary aesthetics. The hunters, authors, and readers are tropes, the animals of their own narratives (14).

Vizenor here equates animals to human beings. By this, he means that the nativism resides in the entire ecology of a culture, including its flora and fauna. That is why he declares all of them a substitute of or one another for having built a surviving cultural cycle. Hence, he argues that "The actual moment of an aesthetic conversion in stories is figurative, an imagic tease of literary mortality" (14) that is akin to survivance of a whole culture.

Up to this point, Gerald Vizenor defines and interprets survivance as a cultural trope that has entered the fictionalized world of the American Indians to give voice to their sense of survival. This also is a type of resistance and endurance despite having expressed and demonstrated in English language, the language of colonialism. Some of the significant aspects of survivance regarding the American Indian perspectives have been reviewed to better grapple with the survivance of the Kashmiri culture.

2.5 Different Aspects of Survivance: Cultural and Politico-Legal Connotations

The first aspect of survivance is cultural Gerald Vizenor explicates in various articles with reference to native American Indian culture as reviewed earlier. His interpretation seems adequate, for he not only discusses the term embedding it in his native culture now almost extinct in the United States, but also explicates and further clarifies it through references to American Indian fiction writers, poets, historical figures and government documents in his different articles.

For example, in "Literary Aesthetics," he says that it is "an active sense over historical presence" that considers "natural reason, customary words, perceptive tropes, observant irony and imagic scenes" important (01). He continues saying that it is a

"singular human practice of the cultural tease" that is often found in "situational commerce, the concerned caricatures of strangers, mockery of dogged academics and the transformation of animals in stories" (02). This explanation shows that the dominance of colonialism in the shape of paracolonialism tries to suppress the native culture, which in turn, strives to emerge through these cultural acts. These cultural acts or practices are natural and indigenous. It means that the local or indigenous cultures, through individual acts, try to assert native sovereignty. Vizenor further highlights that none of these cultural acts demonstrate a sense of victimization. Even Derridean sense (Derrida 112) is supported by him to clarify that such acts are relics of the past to keep the history in the cultural consciousness. However, in Vizenorian sense, it is a holistic and comprehensive cultural term that includes social, political, legal as well as natural aspects of a culture, which demonstrate its survival and resistance. Hence, it is mainly about the representation of the native culture in all acts, practices and shapes including but not limited to myths, legends, folk tales, jokes, tales of trickestry, humorous and funny dialogues and conversations. As they are practices for cultural survival, they leave legal, latent or manifest, implications. Another critic of Vizenor, Matthew Michael Low explicates the term survivance with reference to prairies in his PhD dissertation titled as "Prairie Survivance: Language, Narrative, and Place Making in the American Midwest." Quoting very powerful sentences of Vizenor and John Berger[9], setting them as epigraphs of his dissertation, about the acts of survivance (08), Low explains that he uses the term "prairie survivance" in cultural sense that exists in the real world of "language and narrative" (18). Michael Low's argument is that everything that evinces survivance, or shows an act of survivance of the natives, exists in the culture, and hence is related to that culture. He continues that it is a sort of "cultural and narrative resistance" the Native American individuals and communities demonstrate toward the "Euro-American contact" (19). Although he separately defines natural reason and survivance, natural reason in itself is a cultural act and falls under the wide ambit of survivance (22). Michael Low's argument, however, dithers away into ecocriticism due to prairie perspective and does not fall in the category of rhetoric – the major feature of this research, as explained later.

As Michael Low's argument centralizes on prairie, it is connected to the native culture where survivance becomes a catchword. Tiffany J. Frost beautifully presents the animals that Vizenor, too, mentions in his article when theorizing survivance with terms such as "bear traces" calling these "other creatures in nature literature … a trace of natural

reason," thereby, providing a proof of the "practice of survivance" ("Aesthetics of Survivance" 12). Tiffany Frost argues that Vizenor terms these animals enacting survivance as "manifest manners" (qtd. in Vizenor 4), adding they also serve as machinations of the dominating culture. The reason is that the dominating cultures use "ethnic metaphors, colloquialisms, insults and stereotypes" for domination, she argues. She further adds that Vizenor's uses of survivance is resistance against all these hegemonic strategies through cultural entities (06). Further adding, she states that this survivance of animals is a way to speak for non-human things in "ethically responsible manner," (07) which means that this survivance is a practice for the assertation of ethical rights of the native culture when it mentions local animals. She borrows heavily from Vizenor, who writes in more detail in *Fugitive Poses* (2000 142), another book on Indian literature. Vizenor mentions it in "Introduction: Literary Aesthetics and Survivance" (06) as well. Referring to Vizenor about the term and animal representation, she argues that this is the survivance of a holistic culture through different minor elements (21-24). In fact, it is a problem of representation that Vizenor also refers to in his book, *Fugitive Poses* (15). Terming it a way of communication, Miss Frost argues that "writers who engage the questions of the animal in the manner of survivance liberate animals fictionally and unbind readers and themselves from anthropocentrism" (Frost 29). Her main objective is to show that even representation of animals and their uses in the native stories, where one culture is striving for survivance, is another cultural aspect of the same survivance. Reviewing Vizenor's novel, *Chancers,* Kristine L. Squint[10] argues that survivance occurs through such stories, for it exists in representation as well as the existence of the story (118). However, she beautifully comments at the end that such stories also highlight "physical and psychological violence" that the indigenous people suffer (119). Her argument rests upon the sense of survivance employed by the indigenous Indians in the face of past colonialism and existing paracolonialism. Although survivance is a significant theory, it is deeply associated with trickstery that seems part of it rather than a separate concept or idea. Alexandra Ganser[11] comments relating it to Vizenor's attempt to define survivance through postmodern perspective, adding Vizenor has opened its door to "transnational intellectual exchanges" in his attempt to highlight the issues concerning Native Americans such as "social identity, cultural practice and aesthetics" (20). The stress on cultural practice of survivance is prominent. She then discusses Indian simulations and comments that Vizenor's intention is to "represent strategies of active

empowerment, countering vortex of victimhood" which goes beyond survivance, or crosses the very culture of resistance and endurance (28). Concluding her article about trickster hermeneutics, she argues that trickster stories, too, evince survivance through "linguistic and aesthetic games of significance" due to lack of representational sources (29). All she wants to say is that it represents a cultural aspect of the American Indians through their literary narratives as well as political discourses. In cultural terms, it is connected to social consciousness as Kimberly M. Blaeser[12] argues in her book *Gerald Vizenor: Writing in Oral Tradition*. She adds that such consciousness is "destined to liberate and heal" (107) the natives. Commenting on Vizenor in the article "The Wordmaker: Subverting 'Strategies of Containment,'" she states that it is misrepresentation of the Indians in English that has forced Vizenor to revive his past and subsequently revive survivance. Reviewing his different works, specifically his article "Ruins of Representation," she concludes that Vizenor has resorted to the subversion of the common strategies of modern and postmodern American world to reflect the Indian culture through its literature (75). She terms it a reason that his autobiographical writings are only "metaphorical stories, silence, and intellectual dialogue," (106) which are not common strategies. They often become a "mode of tribal survivance," she says, intended to "assert and create a new identity" (106). Therefore, this cultural representation of almost extinct culture is only possible through such survivance practices.

Commenting further on the cultural aspects of this term, Debora L. Madsen[13] highlights the contemporary Indian discourses. She discusses survivance regarding Indian culture in the introduction titled as "Contemporary Discourses on 'Indianness,'" of her book, *Native Authenticity: Translational Perspectives on Native American Literary Studies* (2010). She argues that American Indian narratives embody interpretation of survivance Vizenor has coined to demonstrate resistance with survival. It is incessantly acted and enacted in their stories to perform meanings (12); she says, adding this Vizenor's survival is likely "through the refusal of tragedy" to victimry and simulations of the Indian culture represented through dominant American culture, or better to say it is a refusal to American acculturation (13). She constantly refers to Vizenor in her explanation of the cultural term of survivance to state that Vizenorian repeated use of shadow intends to fill it with meanings that reside "outside the culture of dominance" (13-14). Thus, it is, in a way, a cultural resistance to cultural domination or refusal to acculturation, or better to say resistance to assimilationist strategies of hegemonic culture.

In cultural sense, Madsen opines that these narratives of survivance demonstrate resistance to culture and strive for survival with natural reasons. It is interesting that the term has also elicited the same cultural connotations in Canada where Carole LeClair discusses it with reference to the Metis community, specifically women, and quotes Vizenor when explicating it in cultural sense. She argues, "We have learned to turn away from strategic victimry, toward strategies of survivance" though other supporters only pay heed to problems and economic solutions, refusing to accept it a cultural conundrum (66). She cleverly states that though their strategies and acts are termed cultural, they are "strategies of survivance" (66) employed very consciously. However, Carole LeClair[14] discusses it with reference to indigenous feminism and not indigenous culture. Making it brief, it is a cultural aspect of a society, or a tribe that has undergone colonialism and faced extinction or is facing extinction under protracted paracolonialism. The main aim is political act for survival and resistance. It also involves association of legality and legitimacy within the given cultural connotations of the acts of survivance.

It is common sense that legality or legitimacy comes through a long practice. As Vizenor terms survivance a "cultural tease" ("Introduction: Literary Aesthetics and Survivance" 01), it means that not only is he fully aware of its legal implications, but also he is using it deliberately in legal sense in his treatises and articles. Hence, it is correct to argue that Vizenor himself gives it legal meanings. In fact, his reference to Charles Aubid under "Fourth Man" heading in his article "Aesthetics of Survivance" is a hint to its legal implications, or legal usage. Charles Aubid's retort to the federal judge over his refusal to accept Aubid's oral testimony is interestingly an assertion of legality. He tells the judge that he rejects the traditions of books written by dead persons if the judge rejects his testimony based on the oral evidence of a dead Indian, John Squirrel (03). That is the reason, Vizenor says, the "rules of evidence and precedent" are different in different cultures (03). He argues that "sources of evidence and survivance" are native stories, and they are mostly oral (03). Written records and archives are arranged later when the world progresses. The same has happened in the United States with legal records. Therefore, he has to assert that "Survivance is the heritable right of succession or reversion of an estate, and in the course of international declarations of human rights, is a narrative estate of native survivance" (02). This statement has a sense of legality. It is a claim of the natives or indigenous people to their estate. It demonstrates the memory of this right to get back the inherited estate. In other words, the tales of survivance, or narratives of survivance

keep this legal right intact in the shape of cultural teases (“Introduction” 05), as Vizenor argues earlier.

Further research about the use of survivance in legal terminology or treatises lead to David Carlson[15]. In his book, *Imagining Sovereignty: Self-Determination in American Indian Law and Literature*[16] (2016), Carlson refers to Vizenor to discuss its legal shades. Vizenor, too, implies legal meanings when he says that it is “the right to succession or reversion of an estate” (*Manifest Manners*, vii). Quoting Vizenor, Carlson argues that legal dictionaries do not have such a term. He mentions a new term, “survivorship” that he says is used to claim ownership of the inherited property (146). In this sense, it means that the use of survivance is merely for inherited property, and that the Vizenorian sense is about the reversion of the Indian prairies and reservations from where the Indians were expelled forcibly. That is why he advises the “lateral reading” of this term which means to locate the term in “experience of the western tribes” and its necessity in the historical journey (146). He means that it is connected to Indians, their land and their sense of ownership to their land. Quoting Vizenor, Carlson concludes that it is an “act of being recognized” which is a political act, standing at the heart of the sovereignty itself – the act of asserting autonomy and having autonomy acknowledged by others” (146). In the debate of constitutional praxis of Gerald Vizenor that he has documented regarding the White Earth Reservation, the term survivance is central to “native cultural sovereignty” as Carlson quotes (152). Further reading of this constitutional praxis clarifies that this term has been molded into varied interpretations, encompassing cultural, political as well as legal connotations. Carlson almost echoes the same feelings in another article “Trickster Hermeneutics and the Postindian Reader.” In this article, he debates the issue of its legality and assertion of political rights further, saying this word “defies straightforward definition” (“Trickster Hermeneutics” 16). He argues that the relationship between legal discourse and survivance is “metonymic” (16). In other words, he means that this act is of recognition of the people using it. He terms it a political act (qtd. in Carlson 17) and adds in the footnote John Weaver’s contribution in its explanation (39). Carlson further argues that the exact meanings could only be drawn from contextualization of the term, which, though, Vizenor explains in detail, yet it is the community that “becomes the final arbiter of meaning” (18). In this connection, it becomes a legal term as he explains below;

> The essence of survivance for Vizenor, then, is the act of nurturing “postindian” creation of counternarratives and the employment of reading practices that clear

> away colonial simulations to create a space for the recreation of the real, the sovereign right of indigenous people to determine how or how much, they are seen by others. (24-25).

Although the initial words echo the cultural affinity of the Indians with this word, it also means that such readings or narrative practices in colonial texts are merely simulations. In other words, the survivance stories, or narratives, in this connection, are counternarratives that clear these colonial simulations. Therefore, they are a political act, and hence become a legal means for asserting sovereignty as well as the right to inheritance, or an estate. It also means that that survivance is an act of getting or winning recognition in the face of domination and that it reaches its climax when the people or the community has a sense or "vision of sovereignty" (25). Although David Carlson discusses Vizenor's constitutional praxis in details in the article and also relates it to survivance, it is irrelevant to the existing study of survivance and its rhetorication. Therefore, it is fair to argue that it is a cultural term having politico-legal connotations. For example, Deborah L. Madsen argues referring to Vizenor in the introduction titled "Contemporary Discourses on 'Indianness'" to her book *Authenticity: Transnational Perspectives on Native American Literary,* that it is a "deconstructive hermeneutic discourse of survivance" that provides a strong strategy to Vizenor to "subvert monologic U. S. colonial structures of oppression" (14). Here it is used in political sense and shows resistance. Therefore, its political meanings are always couched in legal meanings, as David L. Moore[17] in his article "Cycles of Selfhood, Cycles of Nationhood: Authenticity, Identity, Community, Sovereignty" echoes the same thing in the same book that "The patterns of resilience and 'survivance' documented in Native literary studies, that remains far from political leverage, but they are part of the cultural resurgence" that continues the "recent political and legal discourse" (490). Therefore, it clarifies the point that repetition of the strategies about this term has both political as well as legal connotations.

Despite its legal connotations, survivance is purely a cultural term, while other legal and political derivations are the requirements of the evolutionary social fabric. David Carlson argues that the term survivance has political and social meanings, too, when it is discussed as a cultural term. Referring to Vizenor, he says that it is "the act of being recognized" that seems "the political act… [of] standing at the heart of sovereignty" (146). Carlson reviews Vizenor's position of trickster's hermeneutics through constitutional perspective, saying it is actually a legal term that demonstrates

dispossession of the real heir of the reservations in the United States, and relates it to the Indian sovereignty and the Indians' right to their lands (41-42). In other words, legal as well as constitutional nuances are lurking in it when explained with reference to culture. Referring to Vizenor again, he is of the view that Vizenor uses this term in consonance with the American Constitution, impregnating it with legal nuances which means that the "right of succession and reversion of an estate" is in a sense "the estate of native survivance" (qtd. in Carlson 16). Referring to Vizenor and Stromberg, Sundy Watanabe[18] explains that the stories become influential when they are "exemplified through survivance" (154). She means to use the stories in legal sense. Therefore, a cultural act first becomes a political act and then legal one through long traditional use of it exactly like the British constitutional praxis. David Carlson's objective is to explain the constitutional praxis of Vizenor and emphasize the term survivance. With these impacts and nuances, it is easy to hypothesize the rhetoric of survivance that involves impacts of poststructuralism and postmodernism on Vizenor and his words that he conceives the absence as a presence, wresting it from the postmodern simulation through Eurocentric colonial worldview.

2.6 Aestheticization and Rhetorication of Survivance

The question of aestheticization and rhetorication looms large in this background of this survivance polemic. Another question is why it is plural rhetorics and not rhetoric.

The answer to the first question has been given by Earnest Stromberg, a Professor of English in California University, in his book, *American Indian Rhetorics of Survivance* (2006). He gives the raison d'etre of the use of rhetorics. Starting the introduction of the book with the same question posed above, he explains survivance with reference to Vizenor later but touches upon the rhetorics and its reference to the Indians first. He argues exactly as expected, being a professor of rhetoric, that "rhetoric is epistemic" and if we claim it to be so, that means "creating knowledge." (01). He goes on to explore its significance from the times of Plato to the present age, and its actual usage (01-02). In his epigraphic citation, Stromberg also gives a hint to the use of rhetoric in his title, stating Plato's Gorgias that it is "the ability to persuade with speeches" specifically when used in the legal institutions such as courts (01). Leaving this classical argument of the use of rhetoric aside, he comes to the popular U.S. rhetorician, Kenneth Burke[19] to suggest that "rhetoric [is] a distinctly human practice;"

be it "the art of persuasion, or the art of eloquence" (02) with the use of rhetorical devices such as logos, ethos and pathos (81). Tying it with the American Indian writings, he suggests definitional perspective given by Burke to assert that it is actually about identification between "self and others" (03). It means that it is an effort for political recognition through words. To support his argument further, he quotes William Covino and David Jolliffe[20] and states that rhetoric has now developed into an art for epistemic production (03). In the next few pages, he associates the American rhetoric with the classical period to come to his point that this is the act of persuasion, referring to Wayne Clayson Booth[21]'s book, *The Rhetoric of Fiction* (07) published in 1983. It highlights the same thing in that authors do not have other choices except the option to select a genre in literature to use rhetoric (149). Putting his argument briefly, Stromberg is of the view that the rhetorical practice used by the Indians is an effort to stay alive and assert identity. Malea Powell better explains it in her article "Rhetorics of Survivance: How American Indians Use Writing" in which she terms all the Indian stories as an effort in rhetorication after reviewing two Indian novelists. A la Stromberg, Malea Powel, too, links rhetoric to the classical Greek period and then linking with England and Scotland, she concludes that Vizenor has been wise enough to use survivance and point to the aesthetics of survivance in the American Indian narratives (400). However, the way to rhetoricate survivance has been done by other American Indians to whom Vizenor has referred to (401). In fact, this process of rhetorication started side by side the imperial discourse (404) she argues, adding "Imperialism is a strategy; survivance, a tactic" (405). As this tactic has been applied in oratorical cultural practices later narrativized, this means that the task of rhetorication espouses political and legal goals.

On the other hand, aestheticizing the Indian-ness through his theorization of survivance, Gerald Vizenor postulates the beauty of the artistic skills of the Indian writers and the prominence of survivance they refer to in their narrativized oratorical cultural stories. It does not mean that he misses the rhetorics of those narratives. He rather records every trace of survivance, including animal sounds and whistles. Aestheticizing his term, he says that such stories of survivance are "renunciation of dominance, detractions, obtrusions and unbearable sentiments of tragedy" ("Aesthetics of Survivance" 01). In the very next sentence, he declares that this is a tactic for "reversion of an estate," that, if analyzed rhetorically, points to the claim for the estate the forefathers or elders have made in the past (01). It also means that the Indians are

subjects, and this subjectivity forces them to show resistance through survivance. Debora L. Madsen comments on this subjectivity with reference to survivance of Vizenor (04) but she turns to trauma instead of its politico-legal implications and consequential interpretations.

This short review of the introduction of the book of Stromberg, the article of Malea Powell and a reference to rhetorical use of survivance by Vizenor, shows that the rhetorics of survivance intend to keep some cultural and politico-legal practices alive that ensure the presence of the political as well as legal identity of a community in the widely dominating cultural onslaught in paracolonial circumstances. The case of the American Indians as presented through Vizenorian theorization of survivance is thus a rhetoric, though, he aestheticizes it and that too in English, the language of imperialism. His true intention seems to create an interest of his target audience to reach into their hearts to force them to appreciate the beauty of the Indian literary narratives which implicitly and imperceptibly evince the practice of survivance of the Indian culture.

2.7 Appropriation to Kashmiri Context and Gaps in Research

2.7.1 Kashmiri Narratives and Their Rhetorication

Although it is unnecessary to go into the minute details of Kashmiri literary, or otherwise history, it is worthwhile to state that Kashmir harbors one of the oldest philosophies, religions and civilizations spread across the entire Indian subcontinent. It is unthinkable that such a rich culture is left un-narrativized and specifically un-referenced with narrativized survivance practices Vizenor and others highlight in their critiques. For example, Rev. J. Hinton Knowles[22] has written *Folk-Tales of Kashmir* (1885) with epigraph from Shakespeare “Every tongue brings in a several tales” to emphasize narrativization of the Kashmiri culture (i). He appreciates the Kashmiri folk tale weaving skills in its “Preface,” adding the Kashmiris have used “purely colloquial language” (i). Knowles achieves his objectives of ascertaining “something of the thoughts and ways of the people” (i-iii) through these stories. Although Hinton Knowles expresses his ideas that these tales are derivations of Greco-European traditions, it seems a far-fetched idea in the wake of the recorded Kashmiri history of literature and evidences of the fertility of the Kashmiri mind for weaving tales since unknown times. The important point here is the oratorical foundations of the Kashmiri tales and references of proverbs and sayings Hinton Knowles has collected in his other book, *Sayings and Proverbs of Kashmir*

(1893). He argues in its preface that he has conducted this study to discover the "genius, wit and spirit of a nation" which embodies its pragmatism, or practical way of surviving (iii). Although he does not mention the word survival, the collection of these oratorical pearls of wisdom and tales explains that the Kashmiri culture has its survival ethos at its core. This could be understood from the fact that he collects these sayings from common sources such as barbers, cobblers, temples and mosques (iv). This also points to this fact how the Kashmiri culture has narrativization as its primary source: be they tales, folk tales, sayings or poetry. Krishan Lal Kalla[23]'s book, *The Literary Heritage of Kashmir* (1985) sheds light not only on the Kashmiri culture of writing but also on the Kashmiri scholarship throughout the history to the present day. The oratorical culture has been part of the Kashmir narrativization, the reason that various classical writers and poets have been mentioned in the heritage (vii-viii). However, this is only relevant to the custom of narrativization until specific paracolonial conditions pervades a society to create a sense of deracination among the natives. Although historical accounts show that the Kashmiri natives have gone through various occupations throughout history until 1895 when Walter Lawrence[24] wrote *The Valley of Kashmir* (1895) and gave account of the Kashmiri people's social, political, religious, cultural and historical lives, it is pertinent to mention his observation to reach the Indian paracolonial in Kashmir to understand the Kashmiri sense of survivance. He says that they possess a distinct "nationality, character, language, dress, and body of customs" and that the "beautiful valley has been for many years a pleasure resort for Europeans" (01). Lawrence's observation of the oratorical nature of the Kashmiri culture is not different from the observation of Professor Krishan Lal Kalla. Observations of both combined with the pastor Hinton's strengthen this argument that Kashmiri land is rich for oratorical narrativization including anecdotal compositions. Another interesting observation of 'othering' of the Kashmiris in no uncertain terms is found when Lawrence records his observation that "The Kashmiris bear an evil reputation in the Punjab" and that they are proverbially poisonous a la snakes in their "morals and to a fowl in [their] manners" (273). This, indeed, is a very biased and prejudicial 'othering.' Perhaps, the earlier comments by Lawrence have been made to let others not enter Kashmir with intention that it might stay a permanent land for the British. It is, however, a foregone conclusion, but it is certain that the Kashmiris are still 'others' for India as their literary-cum-political narratives in English demonstrate. Therefore, as Malea Powell argues that stories are rhetorics based on

Vizenorian notion seems correct in terms of Kashmiri oratorical fictive narratives whatever form or communal color they may adopt. In terms of rhetorication, it is fair to review the term *Kashmiriyat* with reference to the Kashmiri culture and political landscape to have a sense of its nuanced relationship with rhetoricated survivance.

2.7.2 Kashmiri Survivance with Reference to *Kashmiriyat*

Although *Kashmiriyat* emerges in, or around 70s, the sense of being a person from Kashmir, having lived or living in the composite culture of Kashmir among various communities, is as old as the valley itself. Toru Tak, an anthropologist now based in Japan, has reviewed the term *Kashmiriyat* in his article "The Term *Kashmiriyat*: Kashmiri Nationalism of the 1970s" to claim that this term "signifies the sociocultural Kashmiri identity" (28). This obviously becomes relevant to the society and culture of Kashmir. Exactly like Vizenor, he places it in different historical periods to conclude that its meanings have emerged in the post-1947 period following Pakistan's establishment. He is of the view that it encompasses Nehruvian socialist ideal rather "than the glorification of the particular Kashmiri identity," (29) and argues that *The Srinagar Times* first published an editorial to refer to the term *Kashmiriyat* where it signifies "Kashmir-ness," though, the "air of Kashmiri nationalism/regionalism is palpable" (30). He continues adding that the term receives fluctuating responses sometimes as a representation of the Muslim identity and sometimes of a composite culture, concluding that both the major communities Pandits (Hindus) and Muslims understand it in different terms (30). That is the reason that Neil Aggarwal[25] of the Yale University argues that this term is an empty signifier and has received responses and meanings from different communities in different ways (222-223). Aggarwal wisely divides the term in different political perspectives and after analyzing these perspectives through Indian, Pakistani and indigenous lenses, concludes that it "signifies its origin or affiliation to Kashmir," or that it literally refers to the Kashmiri ethos (227). He also explains that it refers to the uniqueness of the Kashmiri culture instead of being manipulated by actors outside of Kashmir. Therefore, it has been used for different political agendas (229) leading to be "manipulated to impose language and order on the social world of Jammu and Kashmir." (230). These comments related to *Kashmiriyat* demonstrate that *Kashmiriyat* is a coinage of an indigenous journalist, but other political entities occasionally hijack it for ulterior motives, mainly by paracolonialism for keeping indigenous people under the illusion of the transformative semantics of this signifier. Though the final words of Neil Aggarwal

are highly pointed when he says that this term "vary in time, place and circumstances" and that it points to the existence of a nation, emphasizing that it draws attention of the readers and audiences to the "absence of the people of Jammu and Laddakh" (231) yet he claims that "*Kashmiriyat* treats Kashmiri Hindu and Muslim communities monolithically and elides intra-religious differences" (231) and adds later that it leads to "contested conceptions of nationalism" (233). This interpretation of this empty signifier points to the Kashmiri identity, claim to sovereignty despite its absence and its contested meanings different actors deduce in different times, places and spaces. This also means an act of survivance. Colonel Tej Kumar Tikoo[26], a Kashmiri Pandit scholar, has reserved a full chapter in his book *Kashmir and its Aborigines and Their Exodus* (2013). He is of the view that this is a political discourse and defines Kashmiri identity in ethnic as well as cultural and social sense. It also means co- existence between the Muslim and the Hindu (Pandit) communities having a shared sense of "good and evil" over which, he argues, both communities felt pride for centuries (133). The impacts of the ancient Hindu culture, he adds, made the Muslims adopt the local culture and amalgamate it with their Muslim identity taking *Pir Parasti*[27] (133) and *Rishi-Sufi*[28] nexus as common grounds of *Kashmiriyat* (134). Although *Kashmiriyat* is still considered a common heritage, radicals exploited this term to cause exodus of the Hindu Pandits from the valley (136). He explains it after reviewing different Kashmiri academics to support his argument of the Kashmiri identity and culture and concludes his article with the note that it is up to the historians to decide how and in what sense to use this term (142). Therefore, it is an open-ended discussion that can provide an opportunity to use this term in either way though both Basharat Peer and Rahul Pandita surprisingly leave this term for the political commentators and researchers to use, while they used implicit peaceful coexistence of the Kashmiri culture for respective cultural narration.

2.7.3 *Curfewed Night* and *Our Moon has Blood Clots:* Representative Kashmiri Narratives

Basharat Peer's *Curfewed Night*, though a memoir, is an autobiographical *tour de force* for representing Kashmir through individual narratives. Comprising fifteen chapters in non-linear narration, Peer catches the soul of the Kashmiri culture from the very start, mentioning its flora and fauna with occasional reveries of celebrations, seasons and cultural signposts such as "samovars" and "kahwa[29]" (Peer 2). Depicting indigeneity, Peer narrates various tales of Kashmiri trickstery, commercial transactions, legends such

as of Habba Khatoon, literary relation with the former colonial power as well as the existing paracolonialism. He occasionally comments on culinary tastes, hopes and aspirations with some introspection on history and Muslim cultural domination, start of militarism and exodus of the Pandit community. Stating estrangement between two communities, he goes on to narrate his school and life in school, impacts of the freedom fighters and aspirations of winning self-determination on school children, Peer's upbringing and his grandfather's words to him to stay away from the armed conflict, different anecdotes of the Kashmiri culture, narratives of the freedom fighters and ultimate witness the suppression of paracolonial tools and indigenous elements on conflicting relationships. He claims that Kashmir is now "the text and the subtext of my professional life," vowing that he could take "the stories of Kashmir to the world" (71, 81).

Through individual stories, background to his different journeys to collect tales of deracination and survivance, it seems that Peer depicts the whole Kashmiri culture yet it has not invited the same literary attention he might have imagined. A few reviewers such as William Dalrymple argues this autobiography has filled the gap in the Kashmiri narrative (Dalrymple 2010), Kamila Shamsie, a Pakistani novelist, has termed it an attempt to reach out to the west (Shamsie 2010), while Tripathi has termed it an attempt at narrativization of culture (Tripathi 2010). Two other researchers Mudasir Ahmad Meer and Vinita Mohindra have commented it as a narrative of resistance (21-22) but have failed to evaluate from the indigenous critical point of view to see the rhetorics of survivance in it in Vizenorian sense. Even Nina Rao (2011) has not seen this side of Peer's story and failed to mention even its aesthetic aspect, let alone its rhetorication of survivance. All she has done is to declare it a resistance tale of a teenager who got influenced by the resistance movement, concluding her review with the declaration of next election and political settlement (87-81) without seeing the survivance side of the storied presence of the Kashmiri culture. Farooq Sheikh, though, seems to make an attempt to show rhetorication but in very implicit terms, demonstrating rather literariness of the Kashmiri culture with Peer's characterization of Kashmir itself (290-291) but does not show this cultural aspect despite the fact that Sheikh is aware of the use of "memory", "experience" and politico-legal aspects of memories (291). Gazi Tariq Muzamil and Nuzhat Hassan, two indigenous scholars, comment on the book in their research study about the Kashmiri culture, its resistant nature and impacts of

paracolonialism (213). They, too, fail to highlight this aspect of the storied presence of the Kashmiri culture. The same is the case of *Our Moon has Blood Clots,* which has won accolades from great writers but has not invited any literary critique about this aspect of these stories of memories.

In fact, Pandita's *Our Moon has Blood Clots* is as much autobiographical as it is a communal document, divided into five distinct parts, having a short introduction, then Pandita's memories, stories of the massacred Pandits and stories of his relatives couched in Kashmiri language and cultural markers of cuisine, dressing and pluralism. The recurrent thematic strands of narrative show Pandit's migration or exodus, their memories of home in Srinagar, their relationships with the locals as well as their peaceful coexistence. Dwelling upon the full history of Kashmir, different colonial pasts, love stories, legends and folk tales, Pandita again comes to their exodus, comparing Indian culture with the Kashmiri culture and feeling nostalgic saying "'Kashmir was like a deer's neck in a wolf's grip" (52). Narrating the fear and troubled living of the Pandit community in Kashmir, he sheds light on different incidents, occasionally citing verses and excerpts from some other literary pieces, to show their collective ordeal. Although the memoir is a personal narrative, it represents the Kashmiri culture as well as the Pandit community and their contribution to this composite culture. Pandita's memoir, like that of Peer's, has also invited critiques, but they are mostly an expression of intentions of maligning the other community such as Sunanda Vashisht, who has written it with relation to the political existence and likely return of the Pandit community, little commenting upon their survivance practices akin to other community's practices (2013). Dilip Simeon has also commented on this memoir, denying its historical value, adding that it is about nationalism and exodus of the Hindu community (2013), though Pandita makes a distinction between the Pandit and the Hindu community in the very start of this book. Other than these, there is an interview of Pandita by Aayush Soni, where he has discussed the reasons of their exodus but Soni has not mentioned Pandita's Pandit proclivities, terming the Pandit tragedy as a Hindu massacre and exodus (2013). Other than these reviews, there is no available literary critique to evaluate its indigenous value and Pandit specific cultural survivance practices.

2.8 Conclusion

Following detailed review of the trope of survivance after locating it in indigenous critical theory, tracing its origin, meanings and evolution through different

phases, its Vizenorian theorization and aestheticization and its Powellian rhetorication, it becomes clear that a survivance practice is not just a cultural practice; it is a social, political as well as a legal practice. The review of the Kashmiri literary history shows Kashmiri cultural oratorical stories, their narrativization and fictionalization and attempts to link Kashmiri narrative and rhetorics to political signifier, *Kashmiriyat*. When this perspective is employed to understand the Kashmiri narratives and their rhetorication, there seems a severe gap of critiques, studies and researches regarding narratives or rhetorics of Kashmiri cultural survivance practices.

In this wide chasm of indigenous literary critiques and criticism, if *Curfewed Night* and *Out Moon has Blood Clots* are looked from this perspective, it appears they are Kashmiri narratives with clear rhetorical strategies at work. These narratives comprise various Kashmiris stories, showing an attempt at rhetorication of the Kashmiri cultural survivability. What reviewers and researchers have failed to see is that survivability is a cultural practice, specifically Kashmiri, with Kashmiri traits akin to American Indian survivance practices.

Hence, this research is an attempt to bridge this gap in the literary research about Kashmiri narratives and rhetorics or narrativized rhetorics in that fairly a huge number of reviewers and literary scholars and academics have failed to see that under paracolonialism, the Kashmiri culture and its oratorical stories have demonstrated their robustness and vibrance of staying present through survivance practices despite heavy odds of deracination. This attempt also pinpoints the gaps that exist to show that indigenous narratives of Basharat Peet and Rahul Pandita respectively use almost the same circular reasoning; an organized argument drawn from the review of literature to show that cultural survivance practices are a conscious, subconscious as well as unconscious attempts toward social and political survivance with the objective to win political identity. It has been further rhetoricated into legal survivance with the objective of showing, at least, a desire to lay claim on indigenous sovereignty. The analysis, therefore, is meant to address the query of analyzing these indigenous Kashmiri narratives from indigenous critical theoretical perspective to explicate cultural survivance practices, elaborating their presence in these narratives in the shapes and references of oratorical narratives, folk tales, folk legends, trickster tales, bear traces, natural teases, geographical features and then link them to social, political and legal practices for Kashmiri claim to *Kashmiriyat* as well as Kashmir, as an estate.

NOTES

1. Matthew Michal Low is the author of this PhD dissertation submitted in the University of Iowa in 2011.
2. George Ramsay Cook is a visiting History Professor at the University of Toronto and Harvard University where he taught Canadian studies. This book is a compilation of selected essays about the province of Quebec and survival of the indigenous population in political and legal spectrum.
3. Diane Glancy is a famous native American poet, who has written prolifically on American Indians, their culture and art. She has also served as Artist-in-Residence for the Oklahoma State Arts Council and has taught at Macalester College in Minnesota. Gerald Vizenor has referred to her for explaining "survivance," while she has referred to Gerald Vizenor in the same essay that Vizenor has included in his book, *Survivance: Narratives of Native Presence.*
4. Rauna Kuokkanen is a working professor of Arctic Indigenous Studies at the University of Lapland, Finland and teaches governance, politics and feminism with reference to Indigenous Cultural Studies. She has also taught at the University of Toronto during 2008-2018 at Department of Political Science and has written about "survivance" with reference to American Indian novels.
5. Gertrude Buck Collegiate Professor of Literature and Language, Anne Ruggles Gere teaches at the University of Michigan, the United States. She has written extensively about the American Indian people, culture and art.
6. All these traits are cultural practices of survivance or survivance practices that have helped me elaborate Kashmiri survivance practices, having these elements common in them.
7. It means representation of only men.
8. It means representation or concerned with only women. Both terms have different meanings as pointed out because the research does not relate to patriarchy or feminism. It relates to only cultural survivance practices leading to political and legal survivance and thereof to the claim for the estate.
9. This line occurs in John Berger's book, *And Our Faces, My Heart, Brief as Photos,* in which he writes about himself, his relations, his migration and art, society and even music. These lines occur when he writes about his storytelling penchant where he also tells about Tony Goodwin, another writer, saying "We are both storytellers. Lying on our backs, we look up at the night sky" (14). Vizenor is all praise for Berger, and Michael Low, too.
10. Kristin L. Squint teaches English at High Point University and is an academic writer. She is working as an assistant professor. A confusion about her name as Kristine L. Squint has occurred due to its citation at some other places but it has not been cleared despite repeated efforts to reach out to her through emails. Therefore, it is assumed that her real name is Kristin L. Squint and not Kristine.
11. Dr Alexander Ganser-Blumenau is working as a professor at Campus der Universitat Wien, Austria. She has written on Gerald Vizenor to theorize trickster tales. She has explained trickestry with reference to Vizenor's novels.

12. Kimberly M. Blaeser is a Native American from Chippewa tribe having written about the American Indian and Anishinaabe extensively. She has also been a Poet Laureate at Wisconsin in 2015-2016. She is discussed Gerald Vizenor on account of his writings about Montana and White Earth Reservations.

13. A native Australian, Professor Deborah L Madsen, is now working as a Professeure Ordinaire in the University of Geneva where she teaches English and English Literature. She has written extensively on Gerald Vizenor and his poetics of survivance.

14. Carol LeClair is a university professor at Wilfrid Laurier University Brantford, Canada. She writes on Canadian women issues in local journals.

15. David J. Carlson is working as a Professor of English at California State University, San Bernardino. His reference is necessary to find out the source of this trope in other than cultural sense.

16. Although the book is not directly related to this study, it relates to the legality of survivance practices as mentioned here.

17. Teaching English at the University of Montana, David L. Moore, is the author of many books about nationhood and identity. He has written about North America and its contemporary literature.

18. Sundy Watanabe is currently teaching at the University of Utah as an Associate Instructor for Rhetorical Studies. She has mentioned survivance as clearly implying legal rights through stories.

19. Kenneth Duva Burke (1897-1993) is a well-known literary personality who has contributed much to expand the field of rhetorics and its analysis for the dissemination of knowledge. He is appreciated for his book, *A Rhetoric of Motives*.

20. Both are working professors at the University of Illinois and expert in Rhetoric. They have also penned down a book*, Rhetoric: Concepts, Definitions, Boundaries*.

21. A renowned George M. Pullman Distinguished Service Professor of Literature at the University of Chicago Professor Wayne C. Booth (1921-2005) is mostly known for his book *The Rhetoric of Fiction*.

22. Rev. J. Hinton Knowles is likely to have visited Kashmir in or around 1880 as “Preface” of the book shows that he has written it in 1887. Not much is known about him from historical research except that he has been expert in Kashmir affairs and Kashmiri culture.

23. A very respected and reputed educationist, Shri Krishan Lal Kalla has served as a full professor of English inA.S. College, Srinagar in the Kashmir valley. He has written extensively about Kashmir, its literature and its culture. This is one of his best books on Kashmiri literature in English.

24. Known as a Sir, Walter Lawrence (1857-1940) was called Walter Roper Lawrence with his full name. He was also the 1st Baronet, was a member of the British Council as well as an acclaimed English author. He also served in the Indian Civil Service during the British Raj and stayed posted in Kashmir for a long time. He wrote *The Valley of Kashmir* in 1895 which is still considered the best book about Kashmiri culture.

25. Neil Krishan Aggarwal is a psychiatrist by profession and has worked in Harvard, Columbia and New

Haven Hospital. American by birth, Aggarwal keeps deep links with his parental motherland India and often writes on subjects not related to his profession.

26. Kashmiri by birth, Tej Kumar Tikoo has served in the Indian army and retired as a colonel. He has written extensively about the Pandit community in Kashmir, their exodus and their role in the cultural development.

27. Here *Peer Parasti* does not mean worship of the saints. It rather means to pay homage to saints or mystics in Islam. In the same way, *Rishi* too are given the same respect in Hindu. Therefore, this has been a convergent point between Pandit and Muslim community in the Kashmiri culture.

28. Same as explained above.

29. It is an Urdu word for tea without milk, while *samovar* is a purely Kashmiri utensil. There is a similar utensil in Indian sub-continent that is called kettle.

CHAPTER-3

THE CASE OF SURVIVANCE IN *CURFEWED NIGHT* BY BASHARAT PEER

"Thus ends the story of a garden's glory."
(Sir Francis Edward Younghusband 50)

3.1 Introduction

This chapter explains the use of survivance in the rhetorics of the Kashmiri culture in *Curfewed Night*, Basharat Peer's memoir-cum-autobiography. Explaining the reason of writing of this memoir, this chapter also presents the objective of using English as the medium, its target audience, the presence of Kashmiri survivance, cultural aspects of the Kashmiri survivance and its political and legal manifestations following a brief review of *Curfewed Night* as a culturally narrativized rhetoric. Highlighting the interlink between cultural markers of the Kashmiri survivance and their politico-legal connotations, this chapter also pinpoints the presence of survivance practices in the Kashmiri cultural tales, incidents, natural reasons and teases, folk tales, legends, narratives and evolution of those practices into political and legal demonstrations – a long journey from aestheticization to their rhetorication. The final part highlights Kashmiri rhetoric in this personal-cum-cultural narrative, major objectives of reaching out to the western audience through English language to make them realize the unique independent nature of the Kashmiri culture, its landscape, its survivance and their implicit and explicit, political and legal purposes and ramifications.

3.2 Survivance in *Curfewed Night*

Curfewed Night comprises deep flashbacks and reminiscences, making it a specific case of survivance. It is not only a cultural, but also a social, political as well as a legal document, comprising Vizenorian survivance if Indian occupation is assumed as a shape of protracted paracolonialism. Before analyzing survivance in the text, it is pertinent to mention that *Curfewed Night* is written in English language which is not Peer's mother tongue and native language of Kashmir; rather, it is a colonial language. Secondly, it is not translated but directly written in English, and thirdly its major audiences are not Kashmiris. Whereas English is concerned, it is clear that its use is intentional, which is to raise the shadow of Kashmiri survivance, for according to

Vizenor, English language has "some of the best stories of endurance, the shadow of tribal survivance" ("The Ruins of Representation" 28). However, as far as translation is concerned, it is not translated and needs no retranslation into any other language to present Kashmiri culture, for it will lose the necessary survivance practices, as translation of the native literature fails to grasp the native survivance (28). In terms of audience, the purpose of Peer in *Curfewed Night* is not to show it to his compatriots; rather, he intends to reach the western audience to show them how his native cultural survivance has emerged despite the world's worst paracolonialism in the "most densely militarized zone" of the world (Roy 57). As survivance has different aspects, types, and shapes, they almost all appear in one or the other way. Even the very first line enunciates Peer's claim to Kashmir where both, he and Kashmir, are intertwined, for he has the right to revisit Kashmir as a geographical entity as well as an estate, as he is born there (Peer 8). This survivance practice continues until the end when he sees off a bus going across the LoC (245), whereas in-between he refers to different acts, different incidents, trickster tales, folk legends and various other practices that demonstrate specific Kashmiri survivance practices including their cultural, social, political and legal aspects.

3.3 Cultural Aspects of Kashmiri Survivance in *Curfewed Night*

As far as survivance in cultural terms is concerned, its first trace is the name of the land, Kashmir, that falls in the very first line, "I was born in Kashmir" (Peer 8) even before he announces the name of the village, vegetation, meadows and other natural markers. This word resonates throughout the book more than two hundred times with different prefixes and suffixes and finally with hyphenated compound word "Pakistani-controlled Kashmir" (245). This geographic reference is interspersed with historical incidents and narratives of Kashmir and its people throughout the memoir which, on the one hand, points to survivance of geographical entity a la of Indian prairie (Low 19), while on the other hand, it refers to history and its representation through cultural narrativization (qtd. in "The Ruins of Representation" 07). It also presents a hint of the epigraph of the book "People are trapped in history and history is trapped in them" taken from James Baldwin, *Stranger in the Village*. Although James Baldwin talks about the niggers in pejorative terms and racial segregation meted out to them, he recalls James Joyce that he is right that history is a "nightmare-but it may be the nightmare from which no one can awaken" (02). This epigraph is prophetic, for Basharat is neither

African American, nor an Indian, yet his citation of this epigraph in the beginning of his autobiography demonstrates his ability to invoke similarities of suppression as well as deracination; two integral features responsible for the emergence of the indigenous survivance strategies and practices. However, there is no issue of representation that Hutcheon has raised, though, English has beautifully represented his sense of survivance where there is a sense of non-lamentation of Vizenorian "nihility" and "victimry," and it is a sense of presence that becomes obvious and evident ("Aesthetics of Survivance" 01). The celebration of prairie type of survivance is prominent at various other places with the citation of the geographical features such as;

> On Radio Kashmir, they played songs in Kashmiri celebrating the flowers in the meadows and the nightingale on willow branches. My favorite song ended with the refrain: 'And the nightingale sings to the flowers: Our land is a garden.' (Peer 02).

Four major types of cultural survivance practices of the Kashmiri culture have been referred to by Basharat Peer here. The first is the Kashmiri language, second geographical features and landscape, third animal world and fourth Kashmiri songs or folk songs.

Where language is concerned, there is a reference to the native language as George Steiner has pointed out in his book *After Babel: Aspects of Language and Translation* that "Language is the highest and everywhere the foremost of those accents which we human beings can never articulate solely out of our own means" (i). This reference to Steiner is to strengthen the role of the indigenous language as Peer refers to time and again. He further mentions that even English comics, he used to read, adds to his existing "collection of Persian and Kashmiri legends," (04) pointing to his use of indigenous languages. This reference comes haunting to him when he stays with a Pandit lady in New Delhi speaking in his own language "Kashmiri – my mother tongue" (88). Still another reference to Kashmiri language comes when he meets Syed Abdul Rahman Geelani, a Kashmir teacher, being tried in New Delhi for Parliament Attack (2001) and his call recorded on cellphone in Kashmiri language that has sent him to gallows for wrong translation by an Indian (94). He has covered that case as a journalist, pointing out the suppressing practices of the paracolonialism in jurisprudence and its dominating Hindu cultural impacts which cause the emergence of the linguistic proclivity in Peer despite his efforts to write it in English, a colonial

language. As pointed out earlier that this is for the European and international audiences, but he gives another reference to linguistic survivance practice in the Kashmiri culture that is the classic Kashmir music he happens to listen during a wedding ceremony of his friend Ashraf (108). Both of these references are akin to cultural survivance practices of Kashmir through its living traditions and vibrant Kashmiri language being used to create a sense of Kashmiri cultural robustness. Although this is also akin to prairie survivance through "language and narrative" (Low 18), it has its own feature of being an alive tradition through native language. Even his visit to the grave of a Kashmiri ruler, Yousuf Shah Chak, a connoisseur of poetry and music, (Peer 137) is a reference to this linguistic survivance practice of the Kashmiri culture tied to the geography of a place.

The second cultural feature Peer refers to is similar to American Indian prairie survivance that gives a sense of geography to a person about his indigenous culture (18). These types of geographical features fall under the category of landscape including its flora and fauna. In Vizenor, such types of features become "natural estates" that are also natural reasons ("Aesthetics of Survivance" 01). Peer constantly refers to seasons "winter afternoons," (01) "spring ... the season of green mountains and meadows and blushing snows" (02) and "summer [when] mustard was reaped" (03) but he leaves seasons. Despite mentioning of seasons, there is a constant refrain of "meadows" (30) disappearing and villages reverberating in the background with constant noise of the militancy that keeps the sense of Kashmiri survivance loud and clear. For example, at a point describing the scene from the bus, Peer says presents "conical haystacks standing in empty paddies, almost golden in the autumn sun" (27). The mention of specific grass and empty fields point to the sense of Kashmiri landscape and flora and fauna, which, too, have undergone suppression under paracolonialism. This points to the survivance similar to prairie survivance of Vizenor and Low (18). Recounting a journey, Peer says that "The light mustard sun half hidden behind the mountains touched tin roofs of the houses" (52) which points to his sense of geographical estate in the midst of the paracolonial tools about whom he says that they [soldiers] have always "misbehaved with women during crackdowns," (52). This is a sign of resistance against the paracolonialism as well as presence of the natives over their indigenous landscape. Even indigenous flora and fauna and their unconscious referrals become a sense of resistance when facing paracolonial tools such as soldiers which is a practice of

survivance. When Peer is taken for interrogation, along with other boys of his village, he looks "at the pine trees standing in the bright morning light" (54) which becomes a source of consolation as well as courage for him to face the paracolonial suppression and oppression. This is a survivability against deracination. Leaving the valley for Indian capital of Delhi makes him look at the landscape "An orange sun was setting over barren plains" (62) which reminds him his own estate and his sense of lost sovereignty shown through the explicit use of adjective "barren" (62) about the Jammu mountains. He then recounts his visits to different places, Pari Mahal where military has established its camp (115), to Sri Pratap Singh Museum (116) Akhund Mullah Mosque (119) and other memorable places in the capital Srinagar, but all are fraught with old memories, tales, folk tales and Kashmiri legends. His description of the main city, too, is fraught with the sense of being colonized by the militarized culture of paracolonialism as he says that "Srinagar is a medieval city dying in a modern war [with]…empty streets, locked shops, angry soldiers and boys with stones" (119). It is his nostalgia about its ancient civilized culture of legends and folk tales. The very mention of the militaristic terms points to the capture of his native estate and evokes a sense of survivance about which Vizenor has argued that such type of survivance "is the heritable right of succession or reversion of an estate" ("Introduction: Literary Aesthetics" 02). The most poignant sense of this loss of sovereignty occurs when Bashar Peer states that Srinagar is a "city of bunkers [and]…it has lost its nights to a decade and a half of curfews, and de facto curfews" along with the sense and places of entertainment (Peer 131). However, these tales of estate and flora and fauna merge into Kashmir to remind Peer that it is the estate whose sovereignty is lost and that he is making a claim, as he says, "Kashmir was the text and subtext of my professional, personal and social worlds in Delhi" (71), the capital city of the paracolonial world. He again recalls Kashmir by the end in his "Epilogue" which gives the readers a sense of his claim to his estate as he says, "Both Kashmir and I had changed," (241) which perhaps point to his departure to New York for studies, work as a journalist, and a change in the status of Kashmir due to prevalent peace at that time when the memoir was published. In other words, it demonstrates his broader vision of the sovereignty of Kashmir through the description of landscape to the memories of the past, the city and then the whole estate – Kashmir. This is obviously akin to prairie survivance (Low 180) that is a sense of estate in Vizenor's words of the geographical features, and a sense of the indigenous sovereignty. However, this geographical sense gives clue to Vizenorian bear traces or

better to say animals used for survival and becomes a sign of cultural survivance.

This third cultural feature that Basharat Peer has unconsciously used in his memoir is the use of the animal world coupled with fauna or vegetation. Although the extract quoted earlier refers to nightingales, which are wild birds, Kashmiris have their own flora and fauna that are at the heart of the Kashmiri narrativization and integral parts of Kashmiri survivance practices. About pure Kashmiri culture, Peer writes that mornings are full of activities as Kashmiris wake up and hear utensils banging and chickens running around with their cattle making different sounds (Peer 15). This mention of birds and animals is spread all over Kashmir with "chinar and mulberry trees" where "parrots, sparrow and eagles flew in and out of trees" (114) while somewhere "[h]ordes of pigeons flew in and out of the holes in the roof" (119). The mention of birds with trees reinforces the vision that Peer has highlighted with meadows and Kashmiri landscape to voice his sense of survivance through these sprawling cultural markers or better to say "bear traces" of Vizenor (12). They ensure the presence of wild or domesticated animals and birds that the locals use for their survival in one or the other way. This sense of survivance makes sense when he relates an incident of a cross-border shelling where he states that "The villager rushed into a cowshed. We sat on cow dung for the next hour" (86), where cow has become a source of survival in the midst of a cultural war. The sense of alienation and deracination makes people flee military torture and killing. "Not even a cow would eat the food they threw at us" in the detention camps, he hears an interviewee who has undergone a military torture in a camp in Srinagar (147). The reference to "cow" here is a sign of the Kashmiri survivance to show that animals are now fearful of the prolonged machinations of the dominant paracolonialism. These cultural Vizenorian bear traces are signs of the indigenous Kashmiri survivance that Peer highlights when narrativizing his individual story. However, it is couched in the music; whether of nature or of man.

Therefore, the fourth cultural marker that Peer specifically points to is music, singing acts and songs. In other words, it is the use of language for folk tales, songs, stories, myths, legends and everything that reflects indigenous culture in any form in indigenous language. However, it is interesting to note that Peer adopts the English medium for narrativizing Kashmiri indigenousness. As far as Kashmiri local language is concerned, Peer uses the language for the first time when he goes to Delhi and talks to an old landlady as he says, "I answered in Kashmiri and told her that I was a

journalist" (87). The second time he mentions Kashmiri language when the case of Abdul Rahman Geelani appears in the press. Peer observes keenly how Kashmiri language is misinterpreted to hang Geelani for being a Kashmiri – a person from another culture (94). The third time he mentions Kashmiri language with reference to songs he hears on the marriage of Ashraf, his cousin, whose marriage he attends in his village (108). Besides these living examples, he also mentions Kashmiri folklore of Hubba Khatoon (138) who happened to live during the time of Yusuf Shah Chak in 16th century when Kashmir made great progress in art and literature. Peer then goes on to mention other indigenous Kashmiri cultural markers where language has taken lead such as Farooq Nazaki who has written about local Kashmiri landscape and people (160). Although in-between the memoir, Peer mentions Urdu poet, Iqbal, who happened to be of Kashmiri origin, Urdu songs and Urdu language, it is Kashmiri language on which he emphasizes the most after Urdu – another link to his indigenous culture. In fact, Kashmiri language becomes highly significant in the incident of Geelani where he states;

> The question asked in Kashmiri language was not meant to be a question; it was more of a greeting. It was a question a Kashmiri asks another Kashmiri in any situation, in any corner of the world the moment he realizes the other person is from Kashmir. (99-100).

The mention of indigenous/native Kashmiri language in English memoir is not an uncommon thing. However, the way Peer refers to Kashmiri language points to the deracination paracolonialism wreaks with the indigenous culture from which he intends to protect his language which has the ability to state the tales of "renunciation of dominance, detractions, obtrusions and unbearable sentiments of tragedy" ("Aesthetics of Survivance" Vizenor 01). Although he writes in the language of imperialism, and it is impossible to represent the indigenous survivance in the colonial language, or even in translation, it has at least "enliven[ed] tribal survivance" of Kashmiri people (28). It seems too interesting to ignore this aspect of *Curfewed Night* with reference to Kashmiri survivance, but unlike Vizenor, Peer intends to reach his western audience instead of just highlighting Kashmiri survivance. The double mission of Peer becomes more important in the domineering paracolonialism and physical resistance where "Young men in Kashmir did not wish to become writers" (Peer 101) which is a tragic phenomenon of leaving one's mother tongue and with it one's narratives which means

the entire culture. Even more interesting is the use of this language in different ways that are tricky tease, natural reason, situational commerce and in some cases, making fun of the academics (“Literary Aesthetics” Vizenor 01). The first such trick tease happens when he is left at school and his grandfather tells him how his crying becomes a joke (Peer 28). It then turns out a piece of tragic wisdom (“Literary Aesthetics” Vizenor 01) when his grandfather tells him that they cannot tolerate his death as an armed resistant worker saying, “You don’t live long in a war” (Peer 29). This type of survivance not only surpasses language but also surpasses the tricky tease and tragic wisdom (Vizenor 01).

Another manifestation of such a technique is shown when Peer starts learning English at the behest of his father who advises him to read the Bible, the Quranic commentary in English as well as other English books, (Peer 30) which is an implicit reference to survival and presence of a culture. The historical example of freedom movements and long struggles cited by his father, too, intends to make Peer realize that their immediate survival is individual and not cultural and national and that the language of imperialism, English, is the best “survivance” trick for them (Powell 404). This could be equated to a tricky tease (“Aesthetics of Survivance” Vizenor 01). Some other such teases appear in his memoir such as of Basher uncle who forgets the old name of Anantnag that the soldiers frown upon, and he immediately reverts to this name when he is asked by the soldier on a checkpoint when taking their pregnant relative woman to a hospital as “The soldier’s baton stung his left arm and memory returned” with the name of “Anantnag, sir!” (Peer 50). The second tease happens on the same page when the boys play a joke with the same Basher uncle, directing soldiers to get batteries from his shop, though, he never sells batteries and is always afraid of the soldiers. He then shouts at the boys abusing them “You swine! You joke with me” and weeps (50). Such jokes appear at other times which show the instinctual tricky tease that Vizenor has termed as a tactic of survivance (50). It is, however, interesting that this cultural survivance is not only tied to politico-legal aspects, but also becomes a source of legitimacy of the claim on estate that has given birth to that culture whose survivance is being depicted through different cultural practices.

3.4 Politico-Legal Aspects of Kashmiri Survivance in *Curfewed Night*

The writing of the memoir of Peer in English language entails implicit political and legal aspects of survivance in that he wants to persuade his audiences about the uniqueness of the Kashmiri culture as an indigenous culture and different from Para colonial culture. It also entails assertion of the lost sovereignty and right to the estate (*Manifest Manners*, Vizenor vii), their constitutional rights, (Carlson 146) identity, (Powell 400) and counter narratives ("Trickster Hermeneutics" Carlson 18). Almost all these politico-legal aspects of survivance in *Curfewed Night* are spread over in the narrative from the very start to its "Epilogue" where Peer seems to harbor the sense of freedom and liberation – the end of the paracolonialism.

As far as the sense of indigenous sovereignty (Vizenor vii) is concerned, Peer has mentioned his homeland in the very first line of *Curfewed Night* after which it resonates on almost every page. Following a careful review of his environment and ecology, he immediately comes to the political and legal aspects of survivance in the very first chapter saying, "Despite the rather sleepy existence of our village and my ignorance about the political history of Kashmir I had a sense of alienation and resentment most Kashmiris felt and had against the Indian rule" (11). Two most important points about the political aspects of survivance are obvious; the first is that Kashmiris are aware of the land of Kashmir in which they live and have an identity as being Kashmiris. The second is that they are also aware that the land is occupied by India, the reason that they feel "alienation and resentment" (11). Both of these political conditions lead to their right to make a claim on the land. Narrating the historical background of Kashmir, its accession to India and war between Pakistan and India, Peer argues that they know their homeland and the way to win political freedom but "I fail to remember the beginnings" of the militancy which is a political resistance (14). This is akin to Carlson's "vision of sovereignty" (25) that the people harbor in their minds against Para colonial powers which in this case is India. However, the militancy including activities of militants and pro-independence campaigns involving military raids and counter attacks of the mobs as well as armed young men do not fall under survivance trope. Therefore, its implicit political and legal resonances are obvious when Peer states, "I felt a part of something much bigger, unknowingly making a journey from I to We" (17) where his sense of inclusion in the Kashmiri culture and Kashmiri identity is clear.

This sense becomes acute and severe with the passage of time. Soon the students in the school where Peer studies start "drawing maps of Kashmir in … school notebooks and painted slogans like 'War till Victory' and 'Self-determination is our Birthright" (20). Even the school principal from some other Indian state resigns as the students become more resistant and start joining armed resistance and sloganeering mobs. Both of these references show anger over the lost rights and the right to indigenous sovereignty (Carlson 146). At one point, Peer himself wishes to join the armed resistance but this armed resistance and its open mention crosses the boundaries of survivance whether it is its cultural aspect or politico-legal aspects, for armed resistance point to the cultural resistance even through military means, while survivance does not depict "absence, nihility, and victimry" ("Aesthetics of Survivance" Vizenor, 12); rather, it demonstrates its presence of "native stories, natural reason, remembrance traditions and customs" that Peer demonstrates amply (12). However, when it comes to the right to the estate (*Manifest Manners*, Vizenor vii), constitutional rights (Carlson 146) identity (Powell 400) which are not only political but also legal aspects and tactics of survivance, Peer fills pages about the history of Kashmir such as he writes;

> Kashmir was the largest of the approximately five hundred princely states under the British sovereignty as of 1947. It was predominantly Muslim but ruled by a Hindu maharaja, Hari Singh; the popular leader Sheikh Mohammed Abdullah, preferred India to Pakistan and an Independent Kashmir to both. (Peer 12-13).

He recounts the whole history of Kashmir, its politics and its accession to India, the grounds of its accession and subsequent UN mandated plebiscite along with the Line of Control (LoC) and its ramifications for the Kashmiri youths. He refers to three major politico-legal tactics of survivance that Vizenor, Carlson and Malea Powel (viii; 146; 400) have mentioned. For example, he points out the British sovereignty that ended in 1947, and Indian sovereignty started. This is an implicit response to the lost sovereignty of the Kashmiri people. Second, the state is predominantly Muslim, which points not only to a dominant culture that is the Kashmiri culture but also to Kashmiri Muslim identity. The third is the preference to independence from both the independent dominions of Pakistan and India. Recounting the history further, he postulates that the initial autonomy or internal autonomy granted by India to Kashmiris was usurped in 1952 when Kashmiri leader Sheikh Abdullah was imprisoned (12). The anger continued simmering until, he argues, the 90s era of open rebellion arrived. Then the politico-legal

survivance converted into armed resistance that does not fall under the classification of survivance as propounded by Vizenor and cohorts, for survivance is a reminder to absence, while the Kashmiri armed resistance is a reminder to presence. However, connotatively Peer's political survivance has various nuances.

The evidence of the political struggle coupled with the narration of the armed resistance has connotations of Peer's expression of his leanings to the cause of the indigenous fighters. During marches his comments that "I felt a part of something much bigger" (Peer 17) points to this direction of his sense of being the part of the culture. He further clarifies with the phrases that have negative connotations such as "frisking, crackdown, bunker, search, identity card, arrest and torture" (19). Resistance movies and books further reinforce this negativity of the paracolonialism (19). However, it becomes interesting that Peer shuns the armed resistance at the behest of his family and sees the killing of the Pandits of the valley as deaths and their exodus as a sad part of Kashmiri history as he recalls that "Five of our Kashmiri classmates were not there" with a sense of tragedy (20). Other than this, he has glamorized the resistance in his seemingly objective narrative as he states;

> Someone would have seen a militant and he would tell us how the militant styled his hair, what clothes and shoes he wore, and how many days he said it would take for freedom. The best story was about the magical Kalashnikov (20-21).

Although there is a clear case of resistance and vivance (Glancy 271) that Dian Glancy and Vizenor both explain, it does not fit the explanation of the coined term survivance, for survivance has the sense of "outside survival" (271), while glamorization and brandishing of weapons for armed insurgency is the very survival – overpowering of the other culture, but not "outside survival" (271). Simultaneously, drawing of maps, raising slogans and mimicking armed resisters are cultural traits and stay within the limits of survival to be termed survivance, while the very act of resistance and attacks crosses this boundary. In a way, almost all the cultural markers mentioned earlier reinforce the cultural stronghold on the geographical features strengthening each other to lead the indigenous community to show political identity and win political recognition, which finally moves to the legitimacy through rules of precedence or otherwise – whatever legal recourse the community find appropriated to its situation to achieve indigenous sovereignty. Therefore, the connotations of such acts are politico-legal and

stays fluid within this boundary unless they cross and move to the necropolitics. However, as such narratives require to rhetoricate the survivance to persuade the target audience and readers. The question then surfaces whether these indigenous Kashmiri narratives are rhetorics of the Kashmiri culture.

3.5 Kashmiri Rhetoric of Survivance in *Curfewed Night*

The answer to the query of the Kashmiri rhetorics becomes very easy to answer following this analysis. First, cultural sense of survivance makes it easy for Basharat Peer to reach his audience to make them realize that the Kashmiri culture is an entity that has its own unique underlying power to survive and resist the onslaught of pervasive paracolonial culture. For example, the use of four-tier survivance markers from geographical mention of Kashmiri landscape to its flora and fauna, its language and animals (Peer 02) makes it easy to assume that it is a holistic cultural survivance.

Secondly, this holistic cultural survivance aestheticizes the Kashmiri survivance through different folklores, myths and legends such as the tale of Habba Khatoon (137), the love story of Thorpe, an Englishman and Amiran, a daughter of local landlord, (129), the story of Yousuf Shah Chak (137), the tale of Zain Shah (175), the history of Bud Shah (199), the romantic story of Heemal and Nagiri (230) and its similarity with the Punjabi romantic tale of Heer-Ranjha (229). These are some of the folk tales, historical incidents and legends intertwined with the cultural markers of the Kashmiri culture. All of these markers given in the cultural aspect of survivance intertwine with the political and historical study from the very first chapter to the end. For example, the first chapter starts with the commonplace humdrum and domestic chores of the Kashmiri culture, its major features as shown in his family house, adjacent areas, people, utensils, animals and public conversation, its poetics, its teases, natural reason, and linguistic marker. Then it suddenly turns to resistance, liberation movement as Peer declares “I had a sense of the alienation and resentment most Kashmiri Muslims felt and had against Indian rule” (Peer 11). This political survivance is too manifest and too inclined to Kashmiri sovereignty to segregate it from the domination of Indian rule. Both major points that Moreton-Robinson states, attributing to indigenousness comprising “culture, place and philosophy” and sovereignty comprising “history and law” (xv) are obvious in the first chapter where Peer starts with his biographical sketch in Kashmiri land, Kashmiri culture and landscape and goes into the details of the philosophy behind it. Then he touches upon the political issue between India and Pakistan and status of Kashmir and goes

directly to armed resistance that surpasses survivance. However, contrary to the first chapter, the second chapter starts with the exodus of the Pandit community that highlights the composite Kashmiri culture and the rise of indigenousness in the shape of refusal to sing the anthem of the paracolonial culture (Peer 23). This type of resistance is political as well as legal. This is a struggle to win legitimacy as well as resistance against deracination. However, Peer becomes aware through his father about the role of language and discursive practice to exercise survivance practices and rhetoricate it instead of joining the rebellion. This rhetorication of the Kashmiri survivance is at the heart of this journalistic memoir. His father's words reverberate in this background, "From what I have read I can tell you that any movement that seeks separate country takes a very long time" (30). Although his father uses examples and advises Peer to become linguistically capable by learning English (29), this practice is also a survivance practice, for it views western world its major audience. This is a direct persuasion in the language of the masters by posing himself, his nation, the Kashmiris, and his landscape as the ultimate victim, clearly identifying his individual persona in a culture as well as his audience (Burke 03). The efforts of Peer to write his biography in non-linear narrative, mixing himself with the people, landscape, culture and history and then linking all this holistic Kashmiri culture to its historical background and political and legal struggle is a tactic in narrative (Powell 405) that aims at rhetorication for persuading (Stromberg 02) his western audience. However, here Indian paracolonial could be termed a strategy instead of imperialism (Powell 405), for British left India in 1947 after dividing it into two separate states.

Therefore, Kashmiri rhetorics of survivance seem to have crossed the survivance limitations in case of Peer's narrative. It is not only discursive tactic and practice against the paracolonial strategy (Powell 405), it is also a cultural, political and legal practice against deracination, domination and victimry. Basharat Peer, however, has wisely left the signifier of *Kashmiriyat* as explained by Toru Tak (29), Neil Aggarwal (222-223) and Tej K. Tikoo (136) and has rather invoked Kashmiri language, Kashmiri landscape, Kashmiri flora and fauna, Kashmiri history, legends, folk talks, trickster tales, teases, natural reasons and above all political and legal struggle. As an informed journalist, it could be assumed that he must have been aware of the fluidity of the signifier of *Kashmiriyat* and its use by all parties involved for vested interests. Therefore, the effort to rhetoricate Kashmiri survivance through Kashmiri rhetoric seems a right step as this

analysis of Peer's autobiography evinces.

A cursory look at the reviews of the book and commentary on it from the western audiences highlight some clues that Basharat Peer might have in mind as elucidated by this research regarding Kashmiri rhetorics and its survivance. William Dalrymple in *The Guardian* writes a typical review, calling, *Curfewed Night*, a memoir of a journalist written to fill the gap about Kashmiri narrative of the Indian part (2010). However, he does not touch upon the real objective of the author, except terming it an excellent attempt. His tongue- tied review seems to be a fear of declined market of his readers. Kamila Shamsie, a Pakistani English writer, however, senses Peer's objective of reaching out to his western audience to leave a narrative about his land, his people and his homeland (2010) but she also does not hint that she suspects it a tale of survival or resistance. Salil Tripathi's response, too, is of the same type, though, he makes it limited to "fascinating personal journey," accusing foreign hands in the turmoil Peer refers to in his narrative (2010) – a typical Indian response to Kashmiri narrativization of their culture and political voice. Some researchers point out its resistance value such as Mudasir Ahmad Mir and Vinita Mohindra (2015, 21-22) but they have failed to grasp the Kashmir rhetoric that Basharat Peer unleashes in his deceptively innocent depiction of Kashmiri survivance. However, in typical Grecian rhetorical sense, his narrative becomes a classic piece, which fluctuates between its ethos, pathos, logos (Burke 80) and kairos (Helsley 371). It means that Peer has rhetoricated his personal Kashmiri narrative on the Grecian style.

Elucidating this rhetorication further, it seems his strategies are solid and logical. For example, ethos involves standing/status of the author that Peer has made as an American educated journalist and has inserted pathos by mentioning that thousands of Kashmiris have died in their struggle. He also mentions specific incidents of torture, barbarism and severe beatings of Kashmiris and even sometimes outright killings instead of knockings at the doors and then frisking of the inmates (Peer 39). However, in terms of ethos, Peer occasionally turns to history to state that Kashmir has always been under subjugation, and that its population has always rendered sacrifices to win freedom. Freedom reverberates throughout the memoir, but the major point of logos is the interlink of Habba Khatoon's tale of love with Yusuf Shah Chak (137) and the massacre of Habbakadal (137). The interlink of old tale of lady love with the new tale of the love of freedom leads to this rhetoric of survivance that is specifically Kashmiri in nature to

survive beyond or outside of survival (Glancy 271). This synthesis of ethos and logos is reinforced with the insertion of pathos through the tales of torture, brutal rape and outright massacre. For example, his mention of the fear and chaos in the entire valley and the killing of the youths and new graveyards of martyrs elicit emotional responses from the readers. “Fathers wish they have daughters instead of sons. Sons were killed everyday” he argues adding “Graveyards began to spring up everywhere” (31). The tale of Zainab whose husband becomes the fodder of this war of resistance left with no male members to take care of the female members of the family (31) is a classic point of ethos. These tales are coupled with the stories of rape survivors of the incident of May 1990 where a bride was raped by the paracolonial tools, the Indian soldiers (154). Another incident that Peer verifies through his journalistic investigation is of Khunan Poshpora where more than twenty women were raped in 1990 (160). Stories of massacres further reinforces his use of pathos in the Kashmiri rhetoric when he visits Nadimarg to verify the killings of Kashmiri Pandits (226) and then of Gawkadal Bridge in Srinagar where more than a hundred people were fired upon, killed and then dumped in hospitals to die (16). The stories of torture in Papa-1 and Papa-2 interrogation centers and the narratives of the survivors are not only hair raising but also chilling (141). Therefore, Peer is very subtle not only in using these rhetorical strategies to persuade his readers but also in making his narrative highly effective in terms of demonstrating Kashmiri survivance. However, it becomes more vibrant and effective when *kairos* is employed.

As far as *kairos* is concerned, it highlights the ubiquity of political survivance through the political narratives that Peer often resorts to leaving aside his personal cultural awareness and mention of those cultural and social practices. Strategy of *kairos* means “right timing and proper measure” (Helsley 371) which is linked “closely to the situational context” (371). The situation when *Curfewed Night* got published was ripe for such a renewed narrative couched in personalized cultural familiarity. Peer amply demonstrates *kairos* by stating the entire political history of Kashmir and linking it to the present condition when the book was being written. The very first chapter concludes with the resistance activities (18-19) which continues in the second chapter and then it relates them to the current political mayhem. The link of *kairos* and English language, too, is very strong as the scenario when the book was being written tilted in the favor of oppressed nations among which Kashmiris were at the top.

However, this rhetoric of Peer seems one-sided; it presents mostly the Muslim community and pays less attention to the Pandit community – a formidable cultural community of the Kashmiri culture, though, not entirely hostile to the Muslim community. He, however, supposes that the Pandit community is always with India as he concludes from the cricket matches that this community always supports India (201). He seems to be sympathetic to this community and supports their right to be Kashmiris. He mentions some personal relationships with the Pandit individuals living in their area, narrates their plight during the resistance movement, and their exodus from Kashmir (202). Peer highlights the plight of these migrants in Jammu where they live in refugee camps and goes to see his Pandit teachers with nostalgia of the past (203). However, absence of the Pandit community and their side of the rhetoric is missing in Peer's rhetoric of survivance practices of the Kashmiri culture. Therefore, a separate section of this research is reserved to analyze the rhetoric of this community for understanding Kashmiri survivance and its rhetorication better.

3.6 Conclusion

Wrapping up the rhetoric of Kashmir survivance in *Curfewed Night* by Peer, it is fair to argue that Basharat Peer not only presents his memoir through his journalistic lens, he also tries to emulate the autobiographical writers by presenting the entire culture, landscape and the very sense of the survivance through a rhetoricated narrative. He also implicitly puts his main objective of reaching the western audience to make them know the rhetoric of Kashmiri survivance or at least the Muslim rhetoric of this rich culture. Narrating the cultural aspects of his narrative through its landscape, its flora and fauna, its indigenous language, its myths and legends, its folk tales and songs, its natural reason and cultural teases and above all its history and legal accession to India, Peer implicitly links cultural practices with the political and legal connotations in his effort to rhetoricate this Kashmiri survivance. In this effort, he seems reasonably successful in reviving a sense of indigenous sovereignty in the readers. However, a la Vizenor, he also aestheticizes the Kashmir survivance first and rhetoricates it later to persuade his audience about the preservation and independence of the Kashmiri culture. The success of his personal-cum-tribal rhetoric is in the use of classical rhetorical strategies of ethos, logos, pathos and *kairos* which ensure that this narrative reaches its intended audience and leaves intended impacts. The other side of this rhetoric, however, seems to be in the narratives of the Pandit, an integral but separate unit of the Kashmiri entity. Therefore,

Pandita's *Our Moon has Blood Clots* has been analyzed in the light of this theorization and subsequent aestheticization and rhetorication of the Kashmiri survivance practice in the next chapter.

CHAPTER-4

CASE OF SURVIVANCE IN *OUR MOON HAS BLOOD CLOTS* BY RAHUL PANDITA

"It speaks volumes of their survival skills." (Tikoo 112)

4.1 Introduction

Another rhetorical narrative included in this research to analyze Kashmiri rhetorics in terms of survivance practices is *Our Moon has Blood Clots: An Exodus of the Kashmiri Pandits* by a Kashmiri Pandit and English journalist, Rahul Pandita. Rahul Pandita gives voice to the second perspective in terms of rhetoric which is of the Pandit community of Kashmir – a community regrettably ignored not only in the world but also in India, let alone in Kashmir. The case of his autobiography is another tale of cultural, social, political as well as legal survivance practice which shows true Vizenorian colors in all of their manifestations, including "an undeniable trace of presence over absence, nihility and victimry" ("Aesthetics of Survivance: Literary Theory and Practice" 12). It shows this presence in three major ways; the unmistakable identity of the Pandit community separate from the Indian Hindu community, memory of loss of home or estate and sense of presence against the absence. Similar to *Curfewed Night,* Pandita, too, has two major objectives in writing his memoir in English instead of Sanskrit, or any other regional language to reach the local audience. The first is to use the language of the master, English, to reach the western audience to make them realize their specific Kashmiri survivance. The second is to realize the decision-making elite class of Indian paracolonialism about the impacts of the onslaught of its domineering culture against the ever-present Kashmiri culture.

4.2 Case of Survivance in *Our Moon has Blood Clots*

If analyzed from the theoretical perspective of survivance, *Our Moon has Blood Clots* has almost all the features of survivance that enable it to be termed a Kashmiri cultural document. As its writer is from the Pandit community, his cultural representation mostly shows the Pandit cultural side with an assertion on the composite culture where the Muslim and the Pandit cultures demonstrate a confluence of stability and peaceful coexistence. Therefore, the case of survivance in *Our Moon has Blood Clots* is not only tricky, slippery and dodging but also abstruse and somewhat perplexing. It is because of the ethnic

relationship of the author, Rahul Pandita, and his status as a refugee in the country where majority of the population belongs to Hinduism. Two major differences between the Kashmiri Pandit and local Indian Hindu community exist, though. Kashmiri Pandit is a distinct ethnic community, having different cultural practices regarding education, social life and amused hatred for others (Pandita 27). The second difference is that they are distinctly Kashmiris (5-6). These two major differences bring this Kashmiri ethnic clan into direct contrast with the much larger Hindu community of India where they feel at odds. Hence, the memory of living in Kashmir always haunts the individuals of this community. The case of survivance of the culture and existence of this ethnic entity, therefore, rests with the Kashmiri Muslim community.

Whereas the overall case of this journalistic autobiography is concerned, Pandita gives epigraphic references from Pablo Neruda and Anton Donchev. Pablo Neruda's reference from "Oh, My Lost City" reminds the old home they left and makes him and readers nostalgic about homelands (29). The second reference is to Anton Donchez's *Time of Parting*[1]. It seems a veiled reference to the radicalized Islamic onslaught on the Pandit and other religious communities in Kashmir. Whereas Neruda reminds of the bloodshed when expelled from his own city (1), reference to Donchev reminds the memories (186) which are the best practices of survivance. In both cases, survivance practice is of prime importance, for it is connected with the past, memory and deracination. It is connected with the past because it always reminds something about the past as a relic ("Aesthetics of Survivance" 12), while it is connected with memory as it constantly reminds the right to get back to the estate ("Introduction" Vizenor 05). Similarly, it is associated with deracination as it removes a person from his estate or land. The same goes with Pandita and his community. Survivance practice, therefore, becomes significant on account of the citations of these two relevant epigraphs from Neruda and Donchev. The second epigraph, however, has a veiled reference to Muslim invasion which could be killings of the Pandit in Kashmir during partition and subsequent uprising of 90s. Despite these differences, it is a specifically Kashmiri cultural document evincing survivance practices of the Kashmiri culture.

4.3 Cultural Aspects of Kashmiri Survivance in *Our Moon has Blood Clots*

Whereas Kashmiri survivance practice is concerned, Rahul Pandita's memoir, *Our Moon has Blood Clots: The Exodus of the Kashmiri Pandits,* is an example of the indigenous

narrative of survivance. He narrates and fictionalizes survivance of the Kashmir Pandits who left the valley following outbreak of the militant struggle against the Indian paracolonialism. In its five parts, Pandita successfully proves that the Pandit culture is actually the Kashmiri culture and that it is not different from that the of Kashmiri Muslim culture. The resistance against dominant sovereignty is evident in his tale of the Pandit generation when he says in the very beginning, "We had been forced to leave the land where our ancestors had lived for thousands of years" (06). He echoes the same feelings as Basharat Peer expresses of living for years in the same geographical location. This claim of having lived at a place "for thousands of years" (06) is the storied survivance that entails memory as well as the enunciation of tragic wisdom (Vizenor "Introduction" 05). Saying this in the opening prologue of his memoir titled as "Jammu, 1990", Pandita opens his heart saying;

> Ours was a family of Kashmiri Pandits, and we had fled from Srinagar, in the Kashmir Valley, earlier that year. We had been forced to leave the land where our ancestors had lived for thousands of years. Most of us now sought refuge in the plains of Jammu, because of its proximity to home. (Pandita 06)

Pandita enumerates three significant elements of the Kashmiri cultural survivance practice. The first is the claim to the land where the specific community has stayed long enough to become its indigenous inhabitants. Not only does Pandita claim but also proves this claim through his historiographic narrative of Kashmir. He starts this narrative from the creation of a lake in Srinagar where Jalodbhava used to live, and killed by their gods. Defining the emerging tribe of *Brahmans* "who are conscious" (13), Pandita describes his community, philosophy of his community, ways of living, difference between this and that of the Hindu community and asserts that "We held that the world is real, as opposed to the other Hindu philosophy of the world being *maya,* an illusion" (13). This way of demonstrating this difference from the main community involved in prolonging its paracolonialism of the region is actually to claim the land where the paracolonialism is suppressing the indigenous culture. His is the Brahman culture, or in other words, indigenous Pandit culture, vastly different from the paracolonial culture of Hinduism. Pandita uses excessive ethos of the cultural superiority, referring to different Pandit scholars such as Kalhana, Abhinavagupta, Kshemendra and Smoadeva (13) to assert that they developed specifically Kashmiri Shaivism that is different from the Hindu religion and culture. What he means to assert forcefully is that theirs is the indigenous culture and its

difference lies in the fact that they are treated discriminatingly within India as he remembers the invectives poured on them in Jammu that they have "*kangri*" in hands" and "chickpeas" in mouth and that they are "Kashmiri flaccid penises" (83). The use of these pejoratives by the Hindu community of Jammu accompanies cultural markers of Kashmir such as utensils, eatables and Kashmiri adjectives. His assertion that they are different from Hindus, similar to the other Kashmiri community and the indigenous Kashmiri community has credibility in that their memory, their assertion and tragic wisdom have the Kashmiri survivance practices at work.

Secondly, as a cultural trope, survivance practice peeps through the land as well as the memories of the ancestors. Here Vizenorian concepts of the fourth person, native humanist, higher civilization, natural estates, tragic wisdom and bear traces could be observed in his narrative of "renunciation" ("Aesthetics of Survivance" (1-21) as its social aspects. In fact, Pandita is not only a fourth person but also a native humanist. He acts like a person of the lost tribe exiled from his own land where his ancestors have lived for "thousands of years" (Pandita 06). This is his reference to be the witness of Brahmin philosophy and literature produced in the valley of Kashmir. It is also that he does not show it anywhere in his narrative that he or his community has ever shunned or hated the Muslim community. His school friend Tariq always remains in his mind despite being a competitor in his native land, and he knows "then Tariq will know that I'm a Pandit and he will overpower me" (24). This is the constant reminder of the humanistic spirit of the Pandit community of Kashmir as he states that "Tariq and I were inseparable" (24). Another of their neighbors, Latif Lone used to set their television antenna right to see Pakistani plays. He later joined the liberation movement (37) but saved his Ma one day as he "held her arm and guided her through the fields" (61) to reach home safely during skirmishes between the army and the fighters. Another aspect of his being a native humanist is of enjoying music whether it is sung by a Muslim or a Hindu; Mukesh, Rafi (21) and Nusrat (99) are favorites of the Pandit as well as the Muslim community. Similarly, they used to enjoy Muslim foods during the Muslim festival of "*Eid-ul-Zuha*" when he "would slip out" to enjoy a piece of lamb with his neighbor (27) or Muslims used to enjoy their cuisines with relish. This humanist spirit of co-existence points to his Vizenorian humanist spirit of Anishinaabe tribe ("Aesthetics of Survivance" 02) of Charles Aubid who is not only a fourth person but also a humanist spirit (02).

It is also that this survivance of the Pandit community shows itself through the mention of "higher civilization" ("Aesthetics of Survivance" 10). It is apparent from the mention of his cultural superiority, philosophical grounding of Brahmin culture and Kashmiri Shaivism as well as different Kashmiri cultural and historical documents he mentions (13) and contrasts them with the modern Hindu religion he witnesses in Jammu and Delhi (83, 10) where he knew "I was in permanent exile" (10). This sense of loss, in fact, points to his despair and enunciation of renunciation in the face of deracination that his community experiences in the valley. However, the sense of higher civilization continues to haunt him during his entire back and forth journey. The element of this cultural survivance of "natural estates" ("Aesthetics of Survivance" 11), which Vizenor means native stories, comprises natural reason and tragic wisdom. Pandita's points that they have lived in Kashmir for thousands of years and that they have a cultural heritage in the shape of philosophical foundation of their Shaivism shows Vizenorian argument of providing foundations for survivance practices. On the other hand, it is tragic wisdom that they are not allowed to live in Kashmir. This tragic wisdom comes to light with his comments "I could own a house in in this city, or any other part of the world, but not in the Kashmir Valley where my family came from" (10). These words of Pandita sums up his tragic wisdom – a hallmark of the Kashmiri cultural survivance practice.

Thirdly, Pandita is deeply conscious about the permanence of their exile, another sense of tragic wisdom. The reason is his ancestors have already faced this exile during the Partition of the Sub-continent in 1947. This sense of the pastness of the past is very much present his narrative in the shape of Ravi and it continues with him. In fact, tragic wisdom and higher civilization are interrelated cultural nuances. That is why his claim of living for years in this land not only point to this implicit consciousness of being an heir of the higher civilization but also makes readers feel underlying tragic wisdom. Vizenor's concept that this "tragic wisdom" is actually the chance to make a cultural presence felt referring to "an undeniably trace of presence over absence, nihility and victimry" (Aesthetics of Survivance" 12) proves true in Pandita's case. He implicitly refers to the permanence of his exile at various points which is a tragic wisdom of the Pandit culture deracinated from the valley. This wisdom lies at the heart of his argument when he pleads that he could have a house in any other part of the world but not in Kashmir from where the jihadists have uprooted them. Another point of reference is his mother's constant incantation that they used to have a home having twenty-two rooms (Pandita 12). It also shows the loss of a

home that is a tragedy. Therefore, its constant reference within the narrative is to ensure the presence of tragic wisdom as "it had become a part of her self" (11). If the statement of Vizenor about the claim that it is a trace of presence despite not living at a place, facing elimination at that place and becoming victim of suppression is applied to the case of Pandita, it becomes clear that Pandita's both statements – his claims and his mother's rendition of the single liner – show that it is a tragic wisdom. It is because almost both of these points ensure the cultural presence as well as representation of the Pandit community to which he refers as "entrenched like a precious stone in the mosaic of her identity" with regard to her mother's recall of her home "*'Our home in Kashmir had twenty-two rooms'*" (12). Another thing occurring with Pandita is that at heart he lives with the paracolonial power, India, on account of its Hindu identity, but, on superficial level, he is mercilessly treated as a Kashmiri over there (83) and different from Hindus. Pandita also sheds light on the role of Kashmiri leaders who have maltreated not only this indigenous community but also insulted this community by asking them to leave. The case of Sheikh Abdullah to have chanted to live one life with Jawaharlal Nehru had, then, asked the Pandit community afterward to leave Kashmir in his chaste Kashmiri, which is an example that Pandita refers to in order to demonstrate his tragic wisdom (17). His is the case of the acute and poignant tragic wisdom that he needs to emphasize, the reason that not only he remembers the story of his ancestors who were butchered, murdered, and raped but also remembers his own story of exile and subsequent insulting treatment of his community in the paracolonial land. The interesting part is that Pandita consciously fictionalizes the narrative in stories, knowing that stories will make their presence felt on account of having their cultural underpinnings to remind their presence in absence. These cultural underpinnings also include "bear traces" ("Aesthetics of Survivance" 12).

These are cultural markers that Vizenor calls the presence of birds, animals and other creatures as "trace of natural reason" and their literary prefiguration as "the heartfelt practice of survivance" ("Aesthetics of Survivance" 12). It is interesting that the bird, crane, is common in American Indian and Kashmiri narratives, for both cultures faced deracination, though, the Kashmiri culture survived but American Indian culture succumbed to the paracolonial onslaught and subsequent assimilation. Vizenor's crane is alone and lamenting, (12) while Pandita's crane becomes a victim of hunting (Pandita 122). The comparison surprises the readers that used as a metaphor, it is still a point of natural reason, for it shows two different interpretations. Also, Vizenor's use is in metaphorical sense

similar to Pandita. However, in Pandita's case, it has eastern interpretations associated with it as he states that his father used to enjoy its delectable meat (124). It could also be interpreted that though Pandita's ancestors used to enjoy the bird's meat, it was for them a means of survival. Two more references to the cultural association of the birds in the Kashmiri culture Pandita mentions that they also have been used for life and death situations. The one is about the goddess assuming the shape of a bird to drop pebbles on Jalodbhava, (13) and the other reference is about the fleeing birds when the tribal raiders attacked Baramulla in Ravi's narrative (116). Some other animals mentioned by Pandita to demonstrate Kashmiri survivance practice involving animals are cows, which is sacred to them a la Hindus. However, its mention is with reference to saving life, such as of Vinod, whose entire family got eliminated in a village, but he saved himself behind the "cow dung cakes" (151). At two other places, the mention of cow carries the same symbol of survival, for it provides divine solace as well as milk for food (7, 20). In other words, it is metaphor as well as a living animal. When they leave a cow behind them fleeing the invaders, it means they are leaving their religion and their whole body behind them to recall it later – the recalling of their culture which is an element of survivance. It also means that animals and birds are an indirect way of narrating survivance practice of the Kashmiri culture. For example, Pandita refers to pigeons as their peaceful domestic animals, (60) while at another place they have been referred as escaping the stifling atmosphere in Srinagar (63). Dogs have been referred in metaphorical sense animals either snatching something, or going rabid, (23) or guarding paracolonialism as sniffers (38). This use of animals in metaphorical sense is actually the use of Kashmiri cultural survivance practice that shows the Pandit community's relation with the animals and their enunciative value in their cultural milieu. Bear traces also means the use of natural reason that is an attendant feature of natural estates of Vizenor ("Aesthetics of Survivance" 11). However, they are not restricted to mere depiction of animals and birds in the cultural setting. They include other things and objects used in everyday life, including geographical markers which also fall under the category of natural estates; either devoid of tragic wisdom or with tragic wisdom.

Among the everyday cultural markers, three important household things include "*pheran*" which men and women alike wear in Kashmir even if it is hot weather or cold. However, it is generally worn in the cold weather to keep the body warm (Pandita 06), though, at one place it has been used as a cover to hide weapons (28), and at another place as a feminine sign of clothing (35), a symbol of the Kashmiri culture (51) that plays an

important role in day to day clothing worn to ward off weather or opponents. The second cultural marker is "*kangri*" used to keep by the body warm as well as to hurl it at the opponents (28). Both *pheran* and *kangri* are extensively used in the Kashmiri culture against cold weather and frost. Whereas a *pheran* is a long woolen robe worn every day on other clothes, a *kangri* is a small utensil made of either wood or clay to keep fire in it. It is usually kept under *pheran* and mostly two of them are used simultaneously. However, hurling a *kangri* has been considered a major crime in the valley (28). Therefore, *kangri* has always been used in conjunction with *pheran* (36). Though these are two cultural signs, two dishes also specific to the Kashmiri culture namely *samovar* and "*kahwa*" (37) are survivance practices, though, Pandita does not mention *samovar* anywhere, which means that it is only connected to the Kashmiri Muslims, but he praises spicy, (37) hot, (122) and fragrant (122) *kahwa*. Interesting thing is that the Pandit community uses these markers in storied anecdotes though they have left the valley and lived in the hot and sweating climate of Jammu and Delhi. These cultural symbols and their presence remind the presence of the representation of the absence of the native community which is an act of survivance in oral culture. Given in the indigenous narrative of Pandita, the case of these clothing items and cuisines show specific survivance practices along with mention of meadows, vegetation and trees. The presence of "an apple tree in ours and an apricot tree in theirs" point to the presence of vegetation in the Kashmiri culture (18). Both of these trees have been quite common which Pandita mentions as having been planted at homes and considered means of survival. Some other cultural signs such as the use of local language, geographical features and folk tales, myths and legends, too, contribute to the holistic sense of cultural survivance practice.

As far as local language is concerned, the Kashmiri language is rich as it embraces both Hindi as well as Urdu. Pandita finds it easy to merge in Jammu or Delhi when he comes to study after his exile from the valley. Despite Vizenorian principle of using English language, the language of imperialism, Pandita is implicitly aware of its significance as well as the significance of his mother tongue or indigenous language. It seems amusing to note that Kashmir valley has been a seat of learning for ages and that Brahmins or Pandits have been in the forefront in learning different languages and writing (15). Pandita argues that even when Muslims attacked Kashmir and converted Pandits to Muslims by force, this community did not lose its heritage of learning and using language. A pandit could be anything but "he cannot be mediocre" (98), Pandita claims adding that different words in

the Kashmiri language means to them different nuances. Even the word "*shahar*" or city means multiple things simultaneously to them which is akin to sincerity – a mannerism that makes them superior to "the trickery and the treachery of the big cities like Delhi" (33). Pandita postulates that in this way they feel using their own language for "contentment and undefinable happiness" (33). For him, "speaking of one's own language meant so much" (33) but it becomes highly difficult and cause anguish when the indigenous people face linguistic derision as he says it happens when "our language, our pronunciation became an object of ridicule" (83). However, one of the beautiful aspects of the Kashmiri language is that it facilitates the Kashmiri Pandit in exile to converse with each other about their memories, nostalgia, homeland and their common heritage. In other words, this common heritage makes them realize to have a sense of linguistic survivance that is specifically Kashmiri in nature. It, though, is surprising that despite preferring to pose Pandit cultural survivance in the use of Kashmiri language, Pandita uses English as a vehicle of expression for his personal narrative to present Kashmiri cultural survivance. Its reason has been presented earlier that he, like Peer, intends to reach the western audience and present the case of Pandit cultural aspect of Kashmir. Therefore, he does not seem oblivious to the use of geography and music both of which are manifestations of the Kashmiri culture.

As far as geographical feature is concerned, Pandita takes it in its totality, for he is from the city and he prefers urban life and its features. Hence, this geographical feature of survivance is mentioned through the entire valley of Kashmir as given in the quotation in the beginning and then through Srinagar, the main city, and its different areas. The Pandit community used to call a city as "*shahar*" (27) and it was always "meant to refer to Srinagar," he argues, adding it has been a generational habit. It is because their survival is associated with the urban life, for Pandits always think it difficult to survive in the conflictual relationship of Kashmiris and the paracolonial state, finding themselves "at the receiving end of the wrath of this bitterness" between the indigenous culture and the paracolonial tools (27). Another feature of this geographical element of Kashmiri survivance is that the Pandits used to find "friendship, bonding, compassion, and what the elders called '*lihaaz*'[2], (27) easy in the urban setting, he says. In other words, exactly like Indian prairie, Kashmir, its cities, and other geographical feature are associate with the communal survival as it is connected with "a way of describing the cultural and narrative resistance" (Low 19). Pandita seems to be aware that mention of geographical elements means ultimate claim that may facilitate them later to connect it easily to the legal claims.

That is why he mentions other geographical features such as orchards (Pandita 50), almond and walnut orchards (89) and different regions of the city of Srinagar to remind himself as well as his readers his deep attachment that emanates from the latent sense of survival. Hence, he has put all these geographical features in his narrativized memoir, associating them with occasional refrains of music.

Music entails mention of myths and legends with other cultural specifics. Despite penetrating impacts of Urdu and Hindi Music (21) and mention of cinema where they used to watch movies, Pandita is also very particular about the traditional Kashmiri cultural music which serves two purposes; it tracks his Kashmiri identity, and it demonstrates the existence of composite culture. Mentioning marriage festivals, Pandita elaborates this aspect, saying "At our marriages, Muslim women celebrated with us by linking their arms and singing traditional songs to welcome the groom and his family and friends." (31). First it shows they used to have a common identity with the Muslims and second that they used to live side by side with the Muslims, celebrating their cultural events together. He used to celebrate such events with his friends, sing songs and recall memories of those events. The main thrust of his argument, however, is on the peaceful coexistence or composite Kashmiri culture as he mentions "Rafi" (37) "Mukesh" (21) and Nusrat[3] (99) along with anonymous songs of a "Kashmiri poet" (129). The reason of writing his memoir in English immediately comes to mind at this point that most of the singers popular in Kashmir are either of Hindi or Urdu language. He hardly mentions any indigenous singer except some anonymous poets. In other words, Pandita implicitly evinces that the survival of the Pandit community lies in its ingenuity and mastery of learning masters' language; be it English or Hindi. However, it does not mean that he is oblivious to the indigenous culture, or that he sides the paracolonial culture. In fact, he narrates some trickster tales or anecdotes with his comments of sympathy with the victims which demonstrate his tragic wisdom couched in cultural resistance presented through narrativized tales of trickestry.

Trickestry, or trickster tales, or anecdotes show "linguistic and aesthetic games of significance" (Kristine 29) of the indigenous culture which means another device used for resisting the onslaught of the paracolonial culture. Pandita narrates an anecdote associated with paracolonialism;

> In this village the men were made to assemble in a school ground. They sat on their haunches while soldiers, wearing bulletproof jackets and helmets, kept a watch on them. A man had the urge to shit, and it made him restless. He looked at the soldier

> hovering over him, held his chin (that is how Kashmiris ask for a favour) and muttered: *Sahab, gussa aa raha hai*.[4] (Pandita 34).

This becomes a good tale of trickestry in that a native Kashmiri wants to respond to the call of nature, but he wants to speak to the soldier in his language to make the soldier able to understand his requirement. However, suitability of wording hampers his communication. What he tells the paracolonial tool actually evinces fury form that tool, and when the second native speaker elaborates, he means cow dung, which not only becomes an anecdote but also an attempt at trickestry. It obviously is a linguistic feature, demonstrating an attempt of survival of a native, an indigenous cultural practice. It becomes an anecdote or trickestry as well as tragic wisdom coming through natural reason, a Vizenorian conceptual thread of survivance ("Aesthetics of Survivance" 10-19). The tragic wisdom is apparent when Pandita and his friends laugh at such trickster tales but feel sad that "They had to live through this everyday" (34), whereby "they" he means the Kashmiri people and not specifically the Kashmiri Muslims. There are various other such incidents of trickestry such as Ravi and his play upon the word "geography," (36) and conversation between the milkman and Pandita in a lighter mood over Pakistan-Indian cricket rivalry, which points to the same representation of trickestry (39). His entire memoir is replete with various cultural elements of specific Kashmiri survivance practice that it almost seems at some point a politico-legal treatise couched in culturally soft language.

4.4 Politico-Legal Aspects of Kashmiri Survivance in *Our Moon has Blood Clots*

The case of the politico-legal aspects of Kashmiri survivance in the autobiography of Pandita, *Our Moon has Blood Clots*, is not only different form Peer's case but also is slightly different from the Muslim Kashmiri cultural aspects. He seems to have two objectives; the first is to present the case of the Pandit community's exile to India and second show the link of the community with the indigenous culture. Therefore, he includes the claims of the lost sovereignty of the Kashmiri culture and their right to the estate (*Manifest Manners*, Vizenor vii), which is their constitutional right (Carlson 146), after forming a political identity (Powell 400) and presenting counternarratives ("Trickster Hermeneutics" Carlson 18). For example, he states that they were Pandits from Kashmir adding;

> Ours was a family of Kashmiri Pandits, and we had fled from Srinagar, in the Kashmir Valley, earlier that year. We had been forced to leave the land where our

ancestors had lived for thousands of years (Pandita 06).

Taken from the prologue of the memoir titled as "Jammu, 1990", these words from Pandita highlight two important aspects of the political assertion. The first is they belong to Kashmir and second is their community is Pandit. The Pandit community is the indigenous community of Kashmir. The use of words "fled" and "lived" suggests wherein lies the claim to the political sovereignty that is "native cultural sovereignty" (Carlson 152) transformed into political sovereignty by the claim of the right to the land. Pandita is distinctively clear that they have left the city of Srinagar when they were forced to do so and that their ancestors have lived in that land for "thousands of years" (Pandita 06). This *mantra* he repeats at several places in the autobiography with misgivings that he does not know the origin of his ancestors but he is certain they have lived in Kashmir for "roughly three thousand years ago" (12) where they built a legend around their settlements about the demon and his death (13). His final declaration about it is akin to terming it their paradise of which "the gods are jealous" (13). The quick claim supplied with an uncertainty of the origin and certainty of the Kashmiri estate reinforces his political claim, lending credible legitimacy to his enunciation. How implicitly Pandita transforms his cultural assertions to political discursive weapon seems almost a sharp wedge placed in the heart of a discursive practice in cultural survivance in that it demonstrates the use of a well-executed cultural tease ("Introduction: Literary Aesthetics and Survivance" 01"). Although Pandita is not living in the previous century, and India is not a colonial power as such, he relates the philosophical tomes of the Kashmiri culture to the documented treatises of the modern era as if he is obliquely presenting his case a la the case of Vizenorian fourth man by presenting the "rules of evidence and precedent," (03) which are integral for making a legal case. Reinforcing his case by going through different English histories of Kashmir such as *The Valley of Kashmir* by Walter Lawrence, Pandita, however, seems hellbent on making the case more of a tragic wisdom than of a cultural tease, and that, too, as if gods have destined it so for the Pandit community (Pandita 15-16). It does not seem that Pandita is making a forceful case with a forceful voice having power to make arguments for the reversion of the estates they have had in Kashmir. In fact, it seems that he and his community have resigned to have no choice for a tangible resistance (95). They have mostly come to linguistic and cultural resistance to put their case through discursive Kashmiri survivance practice which still is their "right to succession or reversion of an estate" (*Manifest Manners*, vii). Constant repetition of how his mother used to recall her home

having twenty-two rooms and his father's constant resistance to merge in the Indian culture seem a hard struggle for Pandita to articulate his idea as "an act of being recognized" (Carlson 146) in the alien land when "No land is [their] land now" (Pandita 103), as Pandita puts it in his words.

Living in a supposedly alien land and recalling home and homeland is actually a cultural survivance practice involving the use of presence over absence and deracination. However, it becomes a counternarrative when claim is reinforced with ethical logics and strong arguments of having a right to revert to the estate. This lends legitimacy to this political act of survivance as if the person wants a clear identity and recognition through his indigenous narrative and not through "colonial simulations," (Carlson 24-25), the stories written by the paracolonial powers. Through the clarification of these simulations and the ways the indigenous people create their stories and narratives regarding their sovereign rights (25), a political survivance practice is activated to make the indigenous cultural presence felt to the paracolonial tools. The case of Pandita to present a counternarrative seems a case of having an ambiguity. The ambiguity is that, on the one hand, he has to present the culture of his community, the Kashmiri Pandit, and on the other hand, he is to make a case of the composite culture. It is the second one that he wants to assert, for their only survival as Ravi's father, his uncle, asserts, "we must get ourselves government jobs, all of us," (Pandita 127) is a way to likely survival, having political connotations. In other words, Ravi's father is right that he thinks it is "key to our survival now" (127) to align with the strong political entity; be it a paracolonial entity or the indigenous dominating community. Memory, in this connection, plays an important role, which Pandita admits, too, for it is memory that makes people relate themselves to their past, their present and predict their future even if it is a political act. He quotes Milan Kundera to prove his point that "The struggle of man against power," even if it is paracolonial, is actually the struggle of the indigenous culture against forgetting its cultural claims (147). If these claims, which are counternarrative (Carlson 18) against "colonial simulations" (24-25), are lost, the onslaught of the paracolonialism for the elimination of indigenous culture for keeping it absent prevails. To prove this point, Pandita cites historical background of the Pandit community, its contribution to the Kashmiri history, and culture.

Given the assertation of Pandita that they have lived thousands of years in Kashmir (06), he presents a narrativized historical evidence of survivance practice intended to legitimize his claim of being the original indigenous individual. Hence, being a Kashmiri,

Pandita has a legal right to assert his indigenous sovereignty to live in the land he was born. Then he unravels it when he traces the history of his ancestors uncertain of where they came from, but certain that they settled in "the lap of Himalayas, roughly three thousand years ago" (13), a claim that seems more legitimate and legal. Pandita's claim of the survivance, however, does not manifest resistance but endurance. For example, he mentions magnum opus of the early Kashmiri literature *Tantraloka* by a Pandit scholar Abhinavagupta and *Brhatkathamanjari* by Kshemendra, also another Pandit. Both works composed during the tenth and the eleventh century comprises Kashmiri Shaivism, a Pandit-specific knowledge and stories of its dissemination (12-13). Although this is not a cultural tease, it is a manifestation of a long practice in Kashmir valley that Pandita refers to prove his point almost similar to Charles Aubid of Vizenor ("Aesthetics of Survivance" 3). These scholarly works are actually sources to present evidences that, though politically suppressed, the Pandit community is the indigenous community and that these sources are evidences to demonstrate their "native cultural sovereignty" (Carlson 152) which leads them to create "political and legal discourse" (More 490). In other words, Pandita's case of making the community prominent with cultural survivance to assert political survivance for legitimizing his claim through indigenous narratives is not only logical but also valid. It is, however, interesting that such cultural narratives have all the elements of rhetoric that it is easy to categorize it as an example of Kashmiri rhetorics and thus subject it to analysis likewise.

4.5 Kashmiri Rhetoric of Survivance in *Our Moon has Blood Clots*

This exhaustive analysis of the Kashmir survivance practices through the study of its cultural, geographical, political and legal aspects help understand Pandita's version through his presentation of the Kashmiri cultural landscape. The narrative in parts, the cultural presentation through his narrative and narratives of his father, Ravi and mother, the presentation of the documentation of the Pandits' assassinations, major incidents of Pandit massacre, their anecdotes and philosophical and religious heritage; all point to the rhetoric rather than an aesthetic aspect of this Kashmiri survivance. The reason is that Kashmiri culture is very much ubiquitous and able to survive through its folk tales, music, legends and cultural markers in the shape of love story of Habba Khatoon (Pandita 19), the historical narratives of the Mughal rulers and their treatment toward Kashmir (16), the arrival of Sikh, Muslim and Afghan rules in Kashmir (16), the survival of the Pandit culture during partition (17) and the final migration toward Jammu and Delhi. All these cultural markers point to the ubiquity of a cultural entity that Pandita intends to pinpoint with his

Kashmiri origin and Kashmiri nostalgia. The declarative statement "We had been forced to leave the land where our ancestors had lived for thousands of years" is not merely a manifestation of "victimry and nihility" ("Aesthetics of Survivance" 01). It is a mark of political survivance and a claim for recognition of identity and absent sovereignty of a political entity that is voicing this claim to the estate called Kashmir. Therefore, when writing the memoir, Pandita is aware that he is making a political claim that must have a support of evidences. The reason of these references of cultural markers emerge as having a political objective of writing the politically storied narrative of the Pandit families to create a political space for them in their indigenous land. Therefore, the phrase "thousands of years" (06) lends credence to his claim and transforms his memoir into a political rhetoric having almost all the rhetorical devices to support his argument. The narrative of the foundations of Kashmiri Shaivism, Kashmiri Pandit cultural underpinnings, entwined with the Kashmiri history by Pandita has clear dimensions of Moreton-Robinson's claim of indigenousness comprising "culture, place and philosophy" with "history and law" (xi). These elements of indigenousness of Kashmir culture manifest true Kashmiri cultural survivance practice couched in the politically narrativized autobiography. As this is a discursive practice entailing linguist and cultural features, it means Pandita is engaged in rhetoricating this survivance practice specifically Kashmiri in tone and form, for in this narrative, if Pandits suffered at the hands of the Muslim rulers, the Muslims also "were forced to work as unpaid laborers" (Pandita 17) by other rulers. This discursive practice continues, though, at some places, it seems that Pandita is stressing upon segregation of the Pandit culture where he mentions cricket rivalry in which Pandit community often sides India and faces the Muslim community's derision (27) but it is for the survival of the community as his father advises him to side with the government (127). It is not the full support of the paracolonial culture. Such type of survivance, too, is typically political, having legal intentions.

These intentions clarify themselves as Pandita is writing in English for the western audience, presenting his community as a victim knowing the reaction and empathy of the audience (Burke 03). This narrative tactic of narrativizing (Powell 405) personal tales couched in the linguistic, cultural, political and implicitly legal survivance actually aims to rhetoricate a communal narrative of survivance for persuading (Stromberg 02) the audience. However, it is interesting that Pandita does not resort to the use of the signifier of *Kashmiriyat* invoked by Kashmiri scholars often in political and legal treatises (Tak 29;

Aggarwal 222 & Tikoo 136). He, instead, formally uses rhetorical considerations, though most of the critics and reviewers (Vashisht 2010; Simeon 2010), cite his memoir as a cultural resistance for ulterior motives of maligning the Kashmiri rhetoric of survivance. Pandita himself debunks those critical appreciations saying, "The tragedy of the Kashmiri Pandit narrative has always been this overall bracketing with right-wing discourse" (Soni 2010). This aspect of his rhetoric is in line with his rhetorical argument of survivance that their culture is markedly different in its philosophical underpinnings (Pandita 13) from the overall paracolonial culture despite the support they get from some right-wing Hindus (Soni 2010). In Grecian rhetorical evaluation, his narrative evinces strong rhetorication on account of the use of Grecian rhetorical strategies of pathos, ethos, logos (Burke 80) and *kairos* (Helsley 371).

Evaluation on rhetorical level clarifies his use of ethos, for he is a good journalist, having a credible work history with different newspapers and can refer to sources when required. As ethos refers to authority of the writer, Pandita demonstrates two major features of his ethos.

The first feature is his expertise as a journalist and an educated person writing in English language. Second feature is the use of references that he cites in his book. Whereas his career is concerned, it is beyond a question that he is a good journalist, has the knack of writing in an organized way as his personal narrative demonstrates, and has mastery of language. In the second feature, he demonstrates his skill by referring to the past of the Pandit philosophical, religious and cultural foundations spanning over three thousand years. He gives references from past Pandit, English and Muslim scholars to reinforce his case of being an indigenous cultural individual. The list of the scholars starts from Kalhana, Abhinavagupta, Kashmendra, (Pandita 13) Vunavarma and their books besides English scholars Arthur McDonnel (16) and various other Buddhist monks, scholars and writers who have lived in Kashmir during its entire history. It means he has used ethos, showing his knowledge of the history of the Pandit community to support his claim of having indigeneity in Kashmiri rhetoric. Secondly, he also narrates the Kashmiri history from the ancient Brahmin period to Muslim period including references such as Sultan Shah's reign, the period of Zain-ul-Abidin, the spread of Islam, the case of Shri Bhatt (17) the reference to the Mughal emperor Akbar, Kashmiri ruler, Yousuf Chak, and another reference to Walter Lawrence for writing *The Valley of Kashmir* and its cultural dissemination (16). Although in one sense, he is going beyond survival (Glancy 271),

while in another sense, he is trying to establish his unbiased ethos or rhetorical objectivity in the study of history. Although this double-edged ethos establishes his credentials, it is pathos and logos that make his narrative a true Kashmiri rhetoric.

In terms of pathos and logos (Burke 80), the narrative of Pandita shows that it is a complete Kashmiri rhetoric of the Pandit community. It is because he has narrated almost all the events involving cruelty, torture, outright killing, genocide and even pitiable conditions and cruel treatments that evoke passions and emotions of his readers. Sometimes it is naturel for an individual from a suppressed community to employ pathos effectively rather than logos such as in the case of Pandita who chooses the epigraphs from Pablo Neruda and Anton Donchev to highlight the situation of his community. The epilogue of the novel titled as "Jammu, 1990" starts with the dead body of an old man. Pandita then narrates the story of the Pandit community forced to "leave the land" where they have lived for "thousands of years" (Pandita 06). The readers immediately sense that it is a pathetic story of the community forced to leave Kashmir where now it cannot return or own a house (10). Even at some places he narrates historical incidents where Pandits were treated worse than animals (16), highlighting that English historians, too, have supported his narrative such as Walter Lawrence gives a hint in his book, *The Valley of Kashmir* (16) about this Pandit genocide. However, it is interesting to note that Pandita does not spare the Sikhs for their cruelty against the Muslims when the latter were "forced to work as unpaid labourers" (17). Two most poignant incidents among all others are the story of Ravi's murder and the story of Vinod, whose entire family perished in the militancy or resistance, though, he saves himself by hiding behind a pile of dung cakes (151). Even the end of Pandita's narrative is emotionally evocative when he wants to write some message to Ravi's former friend but could not because he knows that in such a situation that old friend would shun Pandita. On the other hand, logos (Burke 80), too, is strong. It has three major points; the first is the writing of this narrative in English, the second is the mastery of the Pandit community over English language and third is the sense that survival of this community (127) is necessary in "government jobs" (127) and gaining knowledge (98). Such a strong sense reinforced with proper references from the history and philosophy of the Pandit community (16) makes this Kashmiri rhetoric a strong case of a survivance practice but the most important point Pandita follows like his colleague, Peer, is the use of *kairos* (Helsley 371).

Persuasive rhetoric needs *kairos* (Helsley 371) to target its audience effectively. Not only does Pandita exploit the timing but also the medium to reach his audience and then

persuade them about the Pandit side of the story – unfair and forced exodus of the Pandit community, their cultural survival and their share in the composite culture. *Kairos*, in fact, means "right timing and proper measure" (Helsley 371) fitting "closely to the situational context" (371). Three significant points for the suitability of *kairos* in Pandita's case are the timing of the book, the medium in which it is presented and the narrative mode. In terms of timing, Pandita publishes it in 2013 in India, the time ripe for reaching out to the Indians as well as the international elite to inform them of the tragedy within tragedy and its links with the composite Kashmiri culture. The second point is the medium of English in which Pandita reaches out to his audience – the elite of India and the elite of the global order where English is the medium of communication. That is why they speak English at home (Pandita 10, 166). Thirdly, Pandita adopts a new narrative mode of first narrativizing his family exodus merged with Pandit philosophy and Kashmiri history (16), presenting the conversation with his mother and father about Kashmir (12), and then narrating the stories and incidents of Pandit killings, rape and plunder, encapsulating the entire autobiography into five parts. This timing or better to say, *kairo,* is also suitable in that whereas Kashmir is gradually finding recognition as an entity, Pandita's case for the Kashmiri cultural survivance becomes credible. That is why Pandita always differentiates Pandit culture from that of the Hindu culture and keeps his culture, his familial norms and his survivance tales aligned to the Muslim cultural existence of Kashmir. Therefore, his Kashmiri rhetoric seems almost in sync with Peer's Kashmir rhetoric given in *Curfewed Night.* A comparative and contrastive analysis of both may help understand holistic Kashmiri rhetorics of the Kashmiri culture and its survivance practices.

4.6 Conclusion

While concluding this analysis of Pandita's memoir through the rhetoric of survivance of the Pandit community in Kashmir, it emerges that Kashmiri rhetoric of survivance in his journalistic memoir is obvious as well latent, explicit as well as implicit, obtrusive as well as projective and aggressive as well as prudent. In fact, belonging to the minority community coupled with the sense of living in the combined and hybrid culture looms large in his presentation of the Kashmiri cultural survivance and representation of the political identity of his community. Because of these acute realizations, Pandita, at times, becomes Kashmiri and loses his sense of being from the Pandit community, while at other times, feels pangs of belonging to the minority community which is left out of the dominant cultural ambit. However, he continues evincing the major Kashmiri cultural markers that

demonstrate the specific Kashmiri survivance practice in the shape of cultural, social, linguistic, geographical, living and nonliving markers. He also touches upon the history, historical narratives, philosophical underpinnings of his cultural background and the onslaught of the paracolonial culture, difference with the paracolonial culture and common grounds with the majority culture. In fact, a la Vizenor, his aestheticization of the cultural survivance is sound, yet the implicit but intentional politicization and legalization of the purely cultural survivance practices have made it a rhetorical piece with obvious use of rhetorical strategies of ethos, pathos, logos, *kairos,* repetitions and rhetorical questions. Therefore, analysis of both memories / autobiographies reveals that Kashmiri rhetorics of survivance do not miss the target due to scarcity of cultural markers, is present everywhere in the shape of storied presence and is mature and developed for presentation through the English language. However, an exhaustively brief comparison of both the autobiographies may present some other features of these rhetorics of Kashmiri cultural survivance practices.

NOTES

1. Pablo Neruda and Anton Donchev have been referred to by Pandita to point out Pandita to symbolize Pandit massacre and exodus from the Kashmir valley. It seems nostalgic which shows the use of memory, a specific trait of cultural survivance practice.

2. *Lihaz*: It is a purely Urdu word that has been used for different meanings. In this sense, it means the respect and consideration for the old people, neighbors and people of the same street, area and region disregard ofthe religious, creed, race, family and even color.

3. These three are universally recognized singers in Indian sub-continent.

4. English translation: Sir, I am feeling angry at you.

CHAPTER-5

KASHMIRI RHETORICS OF SURVIVANCE: COMPARISON AND CONTRAST BETWEEN AUTOBIOGRAPHIRES OF BASHARAT PEER AND RAHUL PANDITA

"Kashmir evolved a composite culture … The fusion and assimilation of varied faiths." (Tikoo 133)

5. 1 Introduction

This chapter comprises comparative and contrastive analysis of the Kashmiri rhetorics of the autobiographical narratives of Basharat Peer and Rahul Pandita. The analysis of both the autobiographical narratives demonstrate comparison between the cultural and social survivance practices of both the communities. There are some commonalities which highlight the Kashmiri cultural, social and geographical survivance practices and their subsequent implicit and explicit political and legal manifestations, showing the point of convergence between the rhetorics of both communities; the Kashmiri Muslims and the Kashmiri Pandits. The contrastive analysis, on the other hand, points out the differences between rhetorics of survivance of both the communities in terms of tolerance, peaceful coexistence and compatibility; specific Kashmiri traits that further reinforce the idea of the Kashmiri survivance practices. The contrast also makes the differences prominent where fissures intervene but sheds light only on the rhetorics that evince the attempt of cultural survivance and its resultant political and legal manifestations, leaving aside other differences. The conclusion sums up the points of convergence and divergence and the significance of the Kashmiri cultural survivance as pointed out in these two specific indigenous narratives.

5.2 Comparison of Kashmiri Rhetorics of Cultural and Politico-Legal Survivance between Peer and Pandita

Whereas the comparative analysis of both autobiographies of Peer and Pandita is concerned, it demonstrates various practices of Kashmiri cultural survivance in the rhetorics of both communities. Although Peer's long and ruminative narrative demonstrates that his is the purpose of writing the story of Kashmir to see (Peer 81)

Kashmir in narrativized form, the implicit purpose is to show that not only the Kashmiri culture has the power of indigeneity to make its presence felt in the absence through different traits of survivance found in the specific communal rhetoric, but also it has the capacity and capability to be storied and culturally practiced. Both are conscious of the specifics of the Kashmiri culture, ways to rhetoricate its survival strategies and are also aware of the paracolonial ubiquity.

In case of Peer's consciousness, the rhetoric has obvious leanings to cultural survivance, ranging from geographical survivance to almost all the cultural practices couched in other political narratives with obvious legal ramifications. For example, when Peer opens his autobiography, its very title and image evinces a specific Kashmiri feature of peering outside of the home through the concrete opening in a wall. The title, *Curfewed Night*, gives a hint of the domination of the outside culture – a sign of paracolonialism. The curfew is a tool of paracolonialism, while the night demonstrates its darkening onslaught on the dominated culture. The further hint is given in Baldwin's epigraph that both people are "trapped in history and history is trapped in them." (02). Here both means the paracolonial culture as well as the dominated culture which points to the entities of Kashmir and India as separate political entities, having different cultures, different theological and cultural underpinnings and different geographical and linguistic features. Therefore, the struggle for Peer here is to make Kashmiri storied presence felt in the absence created by the forced curfew, which is not only an attempt of the fourth person ("Aesthetics of Survivance" 02) in written format but also an effort to show a natural humanist – a way of cultural teasing (02) and Kashmiri rhetorication of it cultural features to realize the paracolonial culture of indigenous cultural resistance against its apparent intention of deracination (01). However, the underpinnings of theological thoughts peep through his cultural-cum-political narrative in the shapes of the names of cities such as "Islamabad" (Peer 34) which has reappeared as a trickestry when his neighbor Bashir Lala uses it, and seeing frown of a paracolonial tool – a soldier – reverts immediately to the old name, Anantnag (49). However, the murderous atmosphere created by "pan-Islamic militant group, indoctrinated with the idea of jihad" (82) is abhorred at, as Peer feels sympathy for the exodus of the Pandit community for their flight from Habbakadal and expresses it again when meeting a Pandit lady in Delhi (132). This is an indirect way of merging minority within a majority community, taking it as an elemental part of the same cultural entity. In other words, he is clear that Pandit

community is the indigenous community with the same culturally convergent survival practices couched in the Kashmiri culture. This is the main reason he revisits the past. When he revisits the past through archeological sites of Srinagar (133), he recalls the Pandit community (133), mentions Asian *Sufis*, who have written poems sans any leaning toward Islam, or Shaivism, or Hinduism (196) and berates the Pandit massacre in "the village of Nadimarg," (226) though in implicit terms, he seems to state that such incidents create fissures and estrangements between the two communities. However, Peer does not hint that it was an attack on the other cultural community and not the Muslims, which is a tactical admission of the Pandit community's inclusion into Kashmiri culture or dominated culture. He clarifies it further that militants targeted everybody siding India (126). Indigenous cultural individuals leaving the dominated culture invite the wrath of the indigenous culture for siding paracolonialism. This implicit and indirect assertion is given side by side the militant and resistant movement which means the deracination of the paracolonial culture is incomplete and is in the process on account of indigenous cultural resistance from the indigenous population. In this connection, the practices of cultural, social and geographical survivance seem an attempt of Peer for the "recognition of identity" (Carlson 25) that is a "vision of sovereignty" (25) which is a political aspect of the rhetoric of Peer. Its objective is the dissemination of the sense of legal rights. In other words, by cultural and geographical survivance practices propagated through specific Kashmiri rhetoric, Peer means to convey this message to his readers that they have the right to revert to their estate in Vizenorian sense (*Manifest Manners*, vii). In-between the lines, however, there is a sense of composite culture – the Pandit community's inclusion and tacit approval of its political existence within the indigenous culture and a sense of having equal rights to the estate with the other community. It also shows the sense of being a Kashmiri, or in another word, the poetics of *Kashmiriyat,* though, it is a fluid signifier. Almost the same is the case with Pandita.

The rhetoric of Pandita, though, aligns with that of Peer on several aspects, has yet its own distinctive features. It is Kashmir's indigenous cultural presentation as well as representation despite its very suggestive title, *Our Moon has Blood Clots,* with sub-title signifying exodus of Kashmiri Pandit community. This exodus is, in a sense, an act of deracination, while this autobiography is a storied presence in absence. Rest of the meanings become clear from two epigraphs; one from Neruda's poem and other from Donchev's novel (Pandita 05). Both show the importance of memory that makes the

presence of some culture and its elements felt when paracolonial culture is about to deracinate it.

Peer goes back to his ancestral village, starts collecting Kashmiri stories, recalls Kashmiri cultural signs, geographical markers, narrates anecdotes, folk tales and legends exactly like Pandita does. Pandita, too, uses memory of his mother, of Ravi's father, of his father and his own to make the storied presence of the Kashmiri culture felt in the absence created by the paracolonial presence. In this sense, both are presenting common Kashmiri rhetorics of survivance. Even in the legal aspects, Pandita's sense matches with that of Peer in that Kashmiri sovereignty belongs to the Kashmiri culture or Kashmiri indigenous community, which includes both the communities. That is why the end of the Line of Control is stated by Peer as a line that "ran through the fingers of editors writing newspaper and magazine editorials" (Peer 245) to show the storied presence of the absence ("Aesthetics of Survivance" 02) of the Kashmiri culture, for the final bus is going from India to Pakistan and not from Kashmir to Kashmir. The same is the sense of Pandita when he and his community roam around in Jammu and New Delhi. They carry the memories of home and the valley with them (Pandita 11). Then after implying the same survivance practices through his narrativized rhetoric, Pandita demonstrates by the end that "There is a freedom deficit which all of us are experiencing daily" (164) when they are away from the valley and from their homes, segregated from their indigenous culture.

In this sense, both are conscious that they belong to the same culture, state the same holistic cultural survivance practices, narrate almost the same tales, the same legends, the same anecdotes, the same natural teases and natural reasons, the same cultural trickster stories, the same language and flora, fauna, culinary taste, prairie sense etc. Both narrativize these survivance practices in their rhetorics, taking stand of survival and resistance from cultural level to social, from oratorical to written and from political to legal. Interesting thing, however, appears that where the Muslim cultural entity of the Kashmiri culture stands away from the paracolonial culture in every respect, the Pandit cultural entity keeps its cards close to its heart, showing ambivalence despite narrativizing the sense of deracination and intention of reversion to the original estate through it claims of belonging to the same indigenous culture.

5.3 Contrast of Kashmiri Rhetorics of Cultural and Politico-Legal Survivance between Peer and Pandita

Kashmiri rhetorics, though, have various common cultural, social, political and consequential legal survivance practices mainly derived from cultural elements pointed by Vizenor such as fourth person, native humanist, tragic wisdom, natural tease and bear traces ("Aesthetics of Survivance" 1-19), yet two communities, living in the same geographical space, show some differences when subjected to contrast.

Where Basharat Peer is concerned, like Pandita, he claims to be the son of Kashmir, mentions that he wants to write a story of Kashmir (Peer 81), shows his resolution to do it and demonstrates it through his narratives that individual stories combined together make up the larger canvas of his specific Kashmiri story rhetoricated through Kashmir's politico- legal history. Pandita, too, treads the same path, narrates the same personal and individual Pandit specific Kashmiri stories and weaves them into the same larger canvas of the Kashmiri rhetoric with the conclusion that "May be our story will not come to an end in the next few decades" (Pandita 166). However, within this similarity lies the huge difference that is another hallmark of Kashmir rhetorics. It is a hallmark because Kashmiri rhetorics display the usual composite culture or *Kashmiriyat*, yet there is a contrast between both rhetorics; narrative rhetorics of Peer and of Pandita. The difference lies in the recognition of cultural affinity in terms of survivance practice, storied presence against the paracolonial culture and legal aspect of survivance.

When it comes to cultural affinity, it means affinity through theological lens that makes up most of the ethos, logos and consequential pathos of the rhetoric, specifically in the South Asian context, where a partition has already taken place in the past based on the religious lines. In Peer's case, it lies with Islam, as he mentions the Islamic identity of Kashmir at various places (Peer 49) associate them with Islamic resistance and Islamic period (115, 139). It indicates theological character of his rhetoric, for his storied resistance ("Aesthetics of Survivance" 01) shows continuance as well as pertinence (01). However, this religious touch has not lost the sense of the survival of the Kashmiri composite culture which is purely native humanistic in nature (03) and not as much violently Islamic as the Islamic resistance supporters demonstrate at some places despite his claim "I had no self- consciousness about Islam," adding quickly that it was "part of our life" (179). Therefore, theological underpinnings in Peer's narrativized rhetoric

emerges distinctively, though, his sense of the presence of the minority element within the indigenous community or smaller part of the same community is not lost. In Kashmir, theological identity walks with an individual, Peer seems implying with addition that "Muslims supported the Pakistani cricket team; the Pandits were for India" (201). Peer seems to state that "Despite the ensuing bitterness both Muslims and Pandits tried to maintain personal relationship" (201) which is specifically Kashmiri in nature lying at the heart of its composite culture. However, somewhere its latent nature emerges, creeps stealthily into narratives and becomes explosive to transform into a political discourse which is rhetoric; Peer seems to be on the right side on account of his relation to the majority religious community. That is why the undertone of his rhetoric is logically pro-religious and anti-paracolonial. However, Pandita's Kashmiri rhetoric seems different from that of Peer in this respect.

Pandita's difference lies in the muffled tone of the minority – a suppressed sense of belonging to the same indigenous community over which the majority has dominance in theological and cultural terms and yet he flirts with the paracolonial tools despite his lugubrious expression at finding no ears to hear his narrative concerns in the indigenous dominant community. Pandita's rhetorication of his narrative is couched in his religious links to the ancient Kashmiri culture of Shaivism and its philosophical underpinnings. However, Peer's rhetorication of his narrative has the religious base having roots at some place other than Kashmir. It means that though Pandita has original roots in the Kashmiri culture, yet he seems representing minority survivance through his religious underpinnings where even leaders of the majority community like Sheikh Abdullah chants for them to "Be one among us, flee or be decimated" in chaste Kashmiri language (Pandita 18) as if the absence of the storied presence of the Pandit community teases him which the community proponents know very well. That is why the Pandits have specific identification marks like "sacred thread" (24), showing their religious segregation. It shows a sort of theological underpinning in his rhetorication of communal survivance.

In Pandita's rhetoricated narrative, the second point of flirtation with the paracolonial tools appears in the shape of support to the paracolonial culture and its signposts. The one major example that differentiates his rhetoric from that of Peer is the game of cricket where Pandits support Indian cricket team and becomes dampened whenever the Indian team loses matches to Pakistan (24). Peer rhetoricates this event of the victory of the neighboring country [Pakistan] akin to independence, freedom, or better

to say, a seeming sign of sovereignty and political identity for them, as he states, “we never cheered for the Indian team” (Peer 11). Although this practice of survivance is not specifically Kashmiri, for English colonial masters brought this game to the South Asian nations, yet it becomes a new Kashmiri survivance practice that both Peer and Pandita record with different undertones and varied implications. Pandita differs with his Muslim friend, Tariq, when he says, “he was Javed Miandad, the famous Pakistani batsman, while I was Kapil Dev, the great Indian fast bowler” (Pandita 24). Both of them have religious affinities which mark a stark difference in their survivance practice. However, simultaneously, Pandita implicitly sides with the indigenous culture – the roots of his own origin when commenting on the city life in Srinagar where the people “realized that there was an irreversible bitterness between Kashmir and India,” (27) alluding to the question of communal differences. He, however, alleges that despite being the “punching bags” of both sides – the indigenous culture and the paracolonial culture – the Pandits “assimilated noiselessly” with the hope “for things to normalize” (27), a hint to the adoption of various survivance practices specifically Kashmiri in nature. Interesting point in these implicit rhetorical strategies is to imply that despite being a separate political entity, they – Pandits – have no hope for a completely separate legal recourse against the dominant indigenous community’s belligerent cultural markers, for their survival lies in learning to “live that way” by lowering “heads and walk away” (18). Contrary to Pandita, though, Peer seems, at times, having the same submissive attitude to aggressive paracolonial techniques and tools like his grandfather who voices an axiomatic survivance practice saying, “You don’t live long in a war” (Peer 28), yet sometimes he is aggressive toward paracolonial culture. Even in the games, the remnants of the colonial past, the cricket is used against the paracolonial cultural onslaught with success “we supported the West Indies” against India or “we supported England” (11). Such antagonism with confidence that “the young guerrillas challenging India” were welcomed as heroes (13) which is not a survivance practice but an open yet meek admission of physical or emotional resistance against the paracolonial culture. Beyond this point, the rhetoric for survivance of Peer enters the militancy, militarism and violence which is not the scope of this research. It, however, clarifies that Pandita and Peer have used specifically Kashmiri rhetoric to stipulate their respective sense of survivance through common cultural markers despite obvious contrasts in their respective rhetorics. The points that stay common, however, seem rhetorication of the specifically Kashmiri cultural interstices left between these communities having common space to meet in the presence of paracolonial domination.

The interstice of culture between both communities is based on religion; Islam and Shaivism, a type of Hindu religion but somewhat different in its philosophy of *maya* (Pandita 13). This concept not only separates Kashmiri Shaivism from the mainstream paracolonial cultural invasion, Hinduism, but also from the fraternity of the indigenous culture of the majority. Kashmir's majority, comprising Muslims vying to end the paracolonial cultural invasion terming it illegitimate using rhetorics, has obvious survivance practices. Peer's narrativized rhetoric is rich with noticeable illusions to Islam, Islamism, cultural affinity with religion and yet an objective analysis of the minority community with his realization of their exodus during his school days triggered by militancy and militarism (Peer 23). Kashmir's Muslim majority, true to its rhetoric, supports Islam, Islamic affiliation and Islamic fraternity. Hence, the survivance practice used in this personal and political rhetoric voices the legal right to return to the estate based on the culture of the majority where the position of the Pandit community is of equal citizens but with different theological leanings. In this milieu, Pandita, too, accepts the minority status, does not accuse the majority culture or indigenous culture for exodus and alludes to the antagonism between the indigenous culture and the paracolonial culture as a reason of their being made scapegoats and subsequently butchered. Despite this ambivalence of staying in this interstice – a space between two cultures – he oscillates in his rhetoric but then sticks to Kashmir – a geographical survivance practice that Vizenor terms as a prairie feature. Pandita argues "I have made it my mission to talk about the 'other story' of Kashmir" (Pandita 145). In other words, when Peer resolves that he is going to write the story of Kashmir, or better to say, is going to narrativize the Kashmiri cultural survivance practices, taking clearly a political stand, Pandita, too, resolves to tell their side of the story, for they also have the right to revert to their estate.

However, both personal narratives are heavily couched in the Kashmir's political history and consequential claims of the respective communities through the mention of cultural, social, political, geographical and legal survivance practices. Despite this, both agree about the reversion of the Kashmiri estate to its culturally legal heirs, and no community defies the claims of the other community. In the midst of these claims, religious affinities of both communities demonstrate the desire to have a composite cultural milieu existed before the arrival of the incumbent paracolonialism. This desire for composite culture leads these rhetorics toward *Kashmiriyat*, a typical Kashmiri signifier, having elicited a host of semantic ripostes.

5.4 Kashmiri Rhetorics of Peer and Pandita with Reference to *Kashmiriyat*

Rhetorics of Peer and Pandita, despite demonstrating discursive cultural fissures in representing specifically Kashmiri survivance, have common legal markers of survivance falling under the major signifier of *Kashmiriyat.* In the ubiquity of the narrativized Kashmiri legends, folk and trickster tales, concord of indigenous cultural experience finds demonstration and representation in both rhetorics. However, none uses this term specifically, though in Peer, dominating political underpinnings fall under the theological category where paracolonialism faces stiff religious resistance in the shape of cultural and social survivance as they "feigned to be utterly apolitical if a soldier spoke" (Peer 59). But tales of political and ambivalently legal survivance practice are coupled with armed resistance and "stories from the political history of Kashmir" (183) showing the link of Carlson's argument of desire for political recognition and subsequent political identity (Carlson 24) which here is typically Kashmiri, and different from the paracolonial culture as the feigning before a soldier – a paracolonial representative – is suggestive of this implicit civilian intention. However, with the other community, there is a good interaction and interlink sans political differences.

About the other community, Peer's attitude is purely based on Kashmiri traditions and cultural norms of hating the religious clerics and applying Sufi tradition of Nooruddin Rishi whose poetry condemns both the Mullah as well as the Pandit, a Hindu religious figure, and not a political entity as referred to (198). The mention of the narratives of Sufi Bulbul Shah (198) and Zain Shah (17) is pertinent to mention that Kashmiri culture is a composite culture with two distinct communities and specific Kashmiri identity coupled with claim to sovereignty (Aggarwal 231). It is because both the Hindu and the Muslim cultures merge with each other in Kashmir through *Peer Parasti* and *Rishi-Sufi* nexus (Tikoo 133). As pointed out earlier that some discursive fissures present in the interstices of two communal entities create a cleavage at times, for "There was a consciousness of religious identities and differences in political opinions" with having separate eating habits syncing with respective faiths (Peer 182). Yet, these fissures do not transform into wider crevices of communal conflicts or clashes to split apart the Kashmir's composite culture. Pandita, too, rhetoricates almost the same cultural and social survivance practices with theological undertones. However, this religious touch, despite its being purely Kashmiri, is somewhat distinct in Peer's expression. Where Peer seems aggressive,

leaning toward utter freedom, Pandita is inclined to stay ambivalent, leaving readers to deduce desired meanings.

Although Pandita demonstrates the same Kashmiri cultural and social survivance practices, his typical social survivance practice has imperceptible proclivities to paracolonial culture but stops at executing complete alignment, fearing reprisal from the dominant community. Most of his rhetorication revolves around ultimate survival through "government jobs" (Pandita 127) or from learning English language (166). Though, it, sometimes, seems collaborating with the colonial power, it is a sincere effort of presenting their respective cultural survivance practices. After all, past colonial culture has underpinnings on both narratives as both writers target the same audience through the same linguistic tool. Where Peer seems aggressive in the absence of paracolonial presence, he is also submissively acquiescent in the paracolonial presence through its dominating tools – the soldiers. However, Pandita is entirely submissive even in his own Kashmiri cultural representation and despite clear support to/of the paracolonialism, he is ambivalent at times when it comes to political survivance and its consequential legal representation. Interesting thing common between both of them is the absent presence of *Kashmiriyat.*

In terms of *Kashmiriyat*, when Peer, as stated earlier, demonstrates peaceful co-existence with the minority community, Pandita follows his footsteps. Both have colonial educational backgrounds with colonial mindset about political and legal sovereignty and subsequent quest for identity and have conscious sense of their Kashmiri identity that could be represented through their cultural, social, political and legal survivance practices. However, Pandita's difference lies in that he is purely Kashmiri representative – a proponent of common cultural heritage of knowledge seeking community dependent on keeping low profile and making assertions in muffled tones as he compares the Pandit exodus and massacres with the Jewish Holocaust in Auschwitz, referring to famous Jewish author, Art Spiegelman's novel, *Maus* (Pandita 55). In other words, *Kashmiriyat*, a fluid signifier, points to the specific Kashmiri sovereignty and political identity Pandita narrativizes through the representation of collective Kashmiri cultural survivance practice, staying low and submissive yet reasonable. He relies on pathos more than on logos and ethos to stay relevant, while Peer's strategic shift comes only when he stays within the survivance practices with the desire to cross toward freedom and complete independence, and not when he sides with the resistance leanings.

In rhetorication of both narratives, both writers keep strategic shift or depth in complete control lest it invites wrath either of the majority community from the indigenous culture or of paracolonialism. In this respect, the technique of pathos makes rhetoric of each writer acute, lugubrious and poignant. Where Peer is assertive in lugubriousness and poignancy as "tales of massacre brought tears to every eye" (Peer 226), and that they still used to discuss "politics casually laughing, and flirting" with paracolonialism and becoming (74) apolitical when need arises (59), Pandita never asserts it except in slightly suppressed discursive practice with quiet support to the indigenous culture and claim of being an indigenous community where their survival is associated with the government jobs (Pandita 127) or adjectival use of Kashmir and Kashmiri with allusions to the Kashmiri culture and its resilient survivance practice.

Strange, howsoever, it may seem, for none uses the signifier of *Kashmiriyat* on account of its fluidity and misuse by different paracolonial tools. Instead, they excessively use Kashmir and Kashmiri adjectives with reference to different survivance practices including the rules of precedent, political associations and legal implications with the objectives to narrativize the presence of the indigenous Kashmiri culture in the absence created by the paracolonial tools. Both of them stuck to their religious underpinnings and still voice narrated legends, folk tales, humanist tales, trickster stories, natural reasons and even incidents of bear traces of the indigenous Kashmiri culture, rhetoricating their claims using English language; sometimes explicitly and sometimes implicitly. The reason is both are conscious of peaceful coexistence with each other in the ubiquity of the foreign paracolonial tools. Therefore, *Kashmiriyat* makes its presence felt through its absence which is akin to the indigenous Kashmiri rhetorics of survivance in both personal-cum-political narratives.

Besides using purely Grecian rhetorical strategies of logos, ethos, pathos and *kairos*, they also use some other linguistic features to reinforce their respective Kashmiri rhetoric. These include the use of memorized repetitions and rhetorical questions. Pandita's popular sentence used by his mother "Our home in Kashmir had twenty-two stories" (Pandita 12, 73) is repeated three times, while specific indigenous cultural points of Kashmir, Kashmir valley, Kashmiri culture and Kashmiri politics occur at every other page in both narratives. These repetitions reinforce the claim of narrativization of the indigenous culture and its heirs of having lived here for thousands of years (Pandita 06). This is coupled with rhetorical questions of their communal identity (24, 29). Using both

rhetorical strategies, Pandita's rhetoric serves the same purpose of survivance that he wants to make the presence of the Kashmiri Pandit within the framework of *Kashmiriyat* felt. Peer, too, follows the similar path for the representation of *Kashmiriyat*, however, his rhetoric is different in that he has no nostalgic phrases and sentences, and that he has not such pathetic separation from his homeland. He, on the other hand, rhetoricates the protestations of survivance into complete slogans and religious shibboleths (Peer 219) despite showing love for the geographical and its associated features at various places. In the background of the use of adjectives in this connection, the rhetoric of *Kashmiriyat* peeps through as if the indigenous Kashmiri survivance practices stay incomplete without its implicit representation.

5.5 Conclusion

Putting the argument of Kashmiri rhetorics and its survivance practice with reference to the comparative and contrastive analysis of Peer and Pandita's autobiographies, it becomes apparent that these Kashmiri rhetorics represent the composite culture of Kashmir, its survivance practices and consequential implicit claim to return to the estate. The comparative analysis demonstrates that Kashmir, having a protracted history of narratives and narrativization of the cultural underpinnings, has deep and acute impacts on both writers, the reason that both illustrate indigenous Kashmiri survivance practices through the narrativization of occasional anecdotes, claims on the geographical locations, cultural impacts of the geographical features, impacts of folk tales and legends, trickster tales of indigenous Kashmiri people, native humanism, depiction of the flora and fauna through cultural lens, linguistic and social survivance coupled with legal connotations as well as implications of all of these aspects. However, both show a little difference even in the comparison of common survivance practices. Peer shows native feature of being assertive and aggressive in the absence of the paracolonial tools, and meek, disinterested and indifferent in their presence. However, pathos dominates his ethos, logos and even *kairos* and specifically the use of repetition and rhetorical questions is apparent when pathos are at work. On the other hand, Pandita, picks up the same trickster tales, folk tales and legends, historical narratives with religious touch and cultural teases of geographical association to portray a submissive and meek picture of the Pandit community in the existing Kashmiri culture.

When both are contrasted, it seems that Peer is aggressive and assertive with likely leanings toward utter independence and resolution following removal of the

paracolonial remnants, but Pandita faces a conflict about the removal of paracolonial tools and elimination of cultural affinity forged due to theologically common philosophical backgrounds. Therefore, his rhetoric, though, implicitly supports paracolonialism, yet stays meekly sympathetic to the suppression of the indigenous culture. This in-between interstice seems to demonstrate him flirting with both sides of the cultural divide, yet his pathetic depiction overrides this seemingly innocent complicity of siding the paracolonialism. In fact, where Peer is conscious of winning removal of paracolonialism, Pandita is doubtful. Hence, his impact of survivance is durable, acute as well as poignant and clearly borders on the frustration a minority community experiences when living nowhere. Sense of survival, on the other hand, in Peer, is also acute but it is protracted with the consciousness of oscillation between defeat and victory. Therefore, it, somewhat, crosses the boundary of the rhetoric of survivance and enters into the rhetoric of resistance, yet the fluidity of *Kashmiriyat* keeps a check on its progress toward complete removal of deracination perpetrated by the paracolonialism. The last comparison and contrast of both writers' rhetorics of survivance show that despite fluidity of the signifier of *Kashmiriyat*, they have a sense of belonging to a composite culture.

In fact, these commonalities are genuine highlighters of the Kashmiri culture, political and legal markers as well as practices of its survivance, manifesting its convergence between the rhetorics of both communities; Kashmiri Muslims and Kashmiri Pandits. The contrastive analysis, too, points out the same practice but with a difference between two communities and their cultural convergence, tolerance and compatibility; specific Kashmiri traits that further reinforce the idea of the Kashmiri survivance practices. The contrast also demonstrates differences where fissures intervene but sheds light only on the rhetorics that evince the attempt of cultural survivance, leaving aside other differences. It finally sums up the points of convergence and divergence and the significance of the *Kashmiriyat* of the rhetorics in these holistically indigenous yet personalized individual narratives.

CHAPTER-6

CONCLUSION

"She seemed tired of repeating her story and getting nowhere."

(Peer 136)

Making this protracted argument of survivance practice, its interlinking with culture, society, politics and then law, short, it appears that, though, the trope of survivance emerges from the indigeneity and happens to pervade the indigenous culture, it has passed through other cultural eras of poststructuralism and postmodernism to ultimately reach at the stage where it seems to have deep, multiple and complex cultural nuances. Then these meanings do not stay limited to a single culture; they rather penetrate social and subsequently political arena through overuse and repetition, and ultimately merge into legal spheres through narrativization into written forms in which the rights to succession to the estate, or reversion to the earlier estate find easy facilitation through rhetorication of those narratives.

In this research, the evolution, theorization, Vizenorian aestheticization and then Powellian rhetorication of survivance seen through indigenous critical theoretical lens evoke a host of ripostes as well as demonstrate multiplicity of meanings. This long journey of survivance from a simple legal word with limited and literal meanings to a cultural trope, its passage through socialization and politicization processes, its use in different cultural meanings the individuals of that cultural entity imply through such practices, make it reach the legal circles to win legitimacy for that cultural entity in the wider world. The strategy for such a trope then becomes a rule of precedent; disregard of whether it is in written form or oral, as it happens in the case of American Indians where Vizenor develops a complete constitutional praxis based on such practices such as prairie, bear traces, or a fourth man. Semantically, such strategies, acts, practices and techniques defer meanings until these practices socialize and politicize themselves. Literally, where a practice or act of survivance could be a reference to natural things, a natural tease, a person orally narrating cultural history, a folk tale or a living legend, a geographical feature or an incident of tragedy or even comedy such as trickster tales, it reshapes itself into a rule of precedent to be exploited to win legitimacy. In this respect, Kashmiri culture is rich for aestheticization as well as rhetorication, though, it finds a few native

voices writing in English despite its similarity with American Indian culture.

The case of Kashmir seems akin to the American Indian case in some respects but its rhetorication in English has raised eyebrows in the global political circles, though, it is a clear case of politicization of cultural survivance practices with likely legal ramifications. Given the ancient nature of the Kashmiri culture, the trope of survivance and its rhetorication through narrativization shows its vibrance, its resilience and resistance. Although specific Kashmiri terminology used for Kashmiri cultural survival such as *Kashmiriyat* exists, such words seldom come close to survivance when it comes to dissemination of meanings. When these personal yet culturally narrativized autobiographies of Peer and Pandita are reviewed through this theoretical lens, they show such assumptions subsequently proving validated argumentative propositions with directions as well as a sense of permanence. Showing cultural pluralities and survivance hallmarks, both narratives are suggestive about Kashmir as an indigenous culture of a geographical entity having Vizenorian traits of a native humanist, trickster tales, bear traces and even fourth person tales. Indian state, in this connection, is clearly a kind of paracolonialism under which two separate yet conjoined communities demonstrate their sense of survival through survivance practices and strategies, specifically Kashmiri in nature yet humanistic in display.

Furthermore, exhaustive textual analysis of Peer and Pandita's autobiographies in the light of the theoretical underpinnings of Gerald Vizenor demonstrates that Malea Powell's rhetorication of survivance applies to these texts because; they are individualized cultural narratives, they are political and social evidences of the native stories, they are historical documents of the suppression of the indigenous culture undergoing paracolonialism, they demonstrate political and legal survivance for political identity and legitimacy of reversion to the native estate and above all they are indigenous markers, strategies and practices of survivance. Both autobiographical narratives, having been analyzed through the Vizenorian and Powellian yardsticks of the rhetorics of survivance, demonstrate Kashmiri stories of survivance are akin to Indian stories of survivance. Therefore, their rhetorication is based on the Kashmiri indigenous narrative tradition instead of the tradition of aestheticization. Hence, the adjectival use of Kashmir with rhetoric and conceptual trope of survivance confirms its suitability following the analysis of these two rhetorical narratives.

This suitability further reinforces when Peer's *Curfewed Night* shows cultural markers demonstrating indigenous practices of survivance, though, they have been viewed from a journalistic lens. The narrative strategies not only show Vizenorian claims of fourth person, native humanist, trickster tales, folk tales, legends, music, geographical markers and chanting of slogans, they also highlight its crossing over of the survivance boundaries to fall into the category of theological and militaristic underpinnings which goes beyond the scope of this research. However, Peer's sense of being a Kashmiri and writing a Kashmiri narrative brings him close to having the consciousness of the political signifier of *Kashmiriyat* – a sense that brings political and legal survivance into focus, highlighting his community's assertion for the estate and their political and legal rights to own it. Under these implicit claims lies the spirit of being recognized as a political entity to achieve recognition of the indigenous rights and hence rights for constitutional praxis. In fact, the whole narrative points to survival practices of a culture, which if narrativized, can be transformed into rhetorics and then used for political and legal ends. Such a narrative comes up to the standard of a formal rhetoric implying classical Grecian rhetorical strategies of pathos, ethos, *kairos*, repetitions and rhetorical questions. Therefore, analysis of Peer's narrative as a rhetoric and cultural narrative and its comparison with Pandita show that it has a legal end. That is the legal recognition of the Kashmir cultural entity as a political entity and claim of handing over of the political sovereignty to the heirs of this culture. Pandita, too, highlights the same sense in his narrative, though, with a slight difference.

Though Pandita belongs to the Pandit community, having close cultural affiliations with the prevalent paracolonialism, yet he sides the indigenous culture in *Our Moon has Blood Clots*, demonstrating the same survivance practices similar to Peer. Pandita seems standing aloof on account of his emphasis on specific Pandit features of keeping a low- profile when it comes to physical brawls or resistance, siding and yet flirting from a distance with the paracolonial tools and culture. The first is about their timidity – an excellent survivance practice. The second entails their preference for government jobs that is to collaborate with the paracolonial tools to rule the indigenous culture and learning of English, a colonial tool subconsciously adopted to survive paracolonialism. The third, however, is a highly tricky strategy that demonstrates their resolve to live in interstice of two cultures; simultaneously siding with none and still siding each one. This is a state of permanent flux wherein a community shifts balance

whenever one culture seems dominating the other. Pandita, despite these flirtations, stays true Kashmiri and uses almost all the classical Grecian rhetorical strategies to emphasize his point of Kashmiri survivance practice in his individual cultural narrative. The use of these Grecian strategies of ethos, logos, pathos and *kairos* is likening to Peer, though his stress, too, like Peer, is on pathos. At some points, Pandita uses more techniques of Vizenorian fourth man and a native humanist when relating tales of his father, mother and Ravi's ancestors who preferred to survive, adopting different survivance acts and practices. The interlinking of Pandit culture with the ancient Kashmiri Shaivism, the humanity of his father and mother, their peaceful coexistence side by side the majority indigenous community demonstrate some unique strategies vis-a-vis Peer's cultural survivance practices such as folk tales and legends of Habba Khatoon, Yousuf Shah Chak, the demon in Srinagar, the different massacres of majority and minority communities at the hands of the paracolonial tools, geographic features of survivance, bear traces in the shape of dogs, pigeons and other animals and birds and above all specific Kashmiri clothing and victuals. They are almost all similar to what Peer narrates, equating the American Indian survivance with that of the Kashmir cultural survivance practices. Though differences exist, yet they are very minuscule when compared to overall common rhetorical features both use extensively. Both borrow cultural survivance practices from geographical and linguistic background, couch them into circumstantial and situational perspectives, use them to narrate political events and incidents and then manipulate them explicitly and implicitly to reinforce their legal claim on the estate of Kashmir. It is, however, surprising that in terms of *Kashmiriyat* or linking the Kashmiri survivance practices to this specific signifier, both shy away, leaving it to their audiences to use their sanguine thinking to draw respective meanings.

In terms of *Kashmiriyat,* both writers stop short of directly linking their rhetorics to it lest their narratives are called documents of / about *Kashmiriyat*, or mentioning the signifier directly, for it is a specifically political term misused and abused by paracolonial actors, too. Commonalities in the features of survivance and differences in rhetorics in political aspects, however, show that both strongly desire political identity and subsequently indigenous sovereignty. Therefore, they adopt almost the same course of using rhetorical devices of pathos, logos, ethos, *kairos*, repetitions and rhetorical questions. For example, both use pathos in the shape of the narration of the events of outright mass killings, massacres, political suppression and militaristic demonstrations of

paracolonialism – a specific feature of the pacifist Kashmiri indigenous culture. Adjectival use of Kashmir and Kashmiri with its poetics, and narratives and specific features of cultural and social survivance further reinforce it. Indirectly, both seem consensual on the use of only features, and not the term itself with implicit consciousness lest they invite another bout of paracolonial wrath. Therefore, Kashmiri rhetorics demonstrate underpinnings of political and legal survivance practices.

It is pertinent to mention that where Peer's implicit consciousness of narrativizing *Kashmiriyat* is based on the recognition of the political identity and subsequent indigenous sovereignty with complete reversion to the former estate, Pandita's implicit *Kashmiriyat* only points to the peaceful coexistence and somewhat partial recognition of the right to have a political identity but stay suggestive of the fact that it should be in collusion with the majority indigenous community. Although his survivance signposts, markers, strategies and practices are mostly the same, some markers of Pandita seem suggestive of his intention of ending prolonged exile and expression of the right to return to the estate of Kashmir. This maybe the only solid and logical reason of his community's not-so-vociferous and meek opposition and resistance to their suppression, for they are aware of the commonality of the Kashmiri cultural survivance, having more convergence than divergence. It is based on the realistic assumptions of the transformations in the indigenous culture brought by militarism that is another facet of survivance practice reaching its peak. Hence, it does not matter whether the signifier of *Kashmiriyat* is used in the rhetoric directly; it is indirectly and implicitly obvious. Therefore, the significance of these indigenous Kashmiri rhetorics lies in their use of implicit survivance practices.

In-depth and comparative analysis of both of autobiographies demonstrates that cultures hardly die when the indigenous communities face invasions, onslaughts or cultural obliteration during pre-, post- or even paracolonialism. A la American Indian cultural rhetorics, Kashmiri cultural rhetorics, too, show a collective and holistic intent of returning to the former estate for achieving political identity. In fact, cultural markers always point to the next stage of political persuasion or persuasion for the sake of political ends. Analysis of both rhetorical autobiographies show that both Kashmir writers aspire to persuade certain specific audiences – the reason that both turn to pathos more than ethos and logos, for pathos wins ears more easily than other strategies. Writing in English language, therefore, means to win the western audience about the presence of the

Kashmiri cultural markers and survivance practices with the political end to achieve political identity. A simple glimpse of Kashmiri culture shows that this end has been achieved as responses to these two autobiographies from western quarters of the world are positive. The second objective is to regain indigenous sovereignty.

Whereas indigenous sovereignty is concerned, it requires more than demonstration of cultural survivance practices which include constitutional praxis with legitimization from legal perspective. Both Peer and Pandita seem to have tried to convince their readers about the legitimacy of claim of their rights to their indigenous land and culture and their position about indigenous sovereignty vis-à-vis paracolonial cultural invasion and cultural suppression. Peer and Pandita's usage of English language in their personal narrativization of cultural suppression couched in the Kashmiri rhetorics of pathos seem to achieve this objective, yet this pointer in American Indian culture is unclear, for it has suffered complete setbacks from the effete American Indian culture that failed to achieve political objectives – the reason that survivance achieved the status of a protracted literary and cultural trope in the absence of political backing and subsequently legal acceptance. However, in case of Kashmir, the analysis of these narratives shows that Kashmiri culture has the requisite strength, resilience and diversity to bounce back against the paracolonial culture. Therefore, it may or may not cross the boundaries of survivance practices depends on the time and strength of the rhetorics of Kashmiri cultural survivance in English language. However, it is certain that it has raised a host of new theoretical questions for likely future research.

Regarding future perspectives, this brief research gives various clues that the rich and fertile land of Kashmiri literary landscape has given birth to a culture, having survived against the heaviest odds during last two centuries. Now it is confronting a new internal paracolonial onslaught which is facing a stiff resistance in the shape of holistic and indigenous survivance practices. It is significant to find the answer of how far various important survivance trickster tales and anecdotal teases couched in colonial language sharpen indigenous cultural resistance, leading to crossing boundaries of survivance to holistic cultural emergence with resultant political identity and subsequent establishment of indigenous sovereignty. Do these discursive trickster practices have the power to legitimize indigenous violent tools as survivance practices may have answers in an exclusive research conducted in narrativized Kashmiri rhetorics or fictionalized narratives if critiqued from the ambit of indigenous studies / indigenous critical perspective.

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