

Cont. from Pg. 14

ilate to the Canadian model of a 'good' citizen.

"I am not born in slave country. I am the son of free India. This is my body. This is my soul. This hosiery sale garment is mine. I will sell Rs.150 worth in Rs.35 — Nobody can stop me," responds Julian in *I am not born in slave country*.

Unfortunately, angry poems all too often alienate rather than educate.

Alice Walker writes in *How Poems are Made/A Discredited View*: "I know how poems are made/There is a place the loss must go/There is a place the gain must go/The leftover love."

Reflecting on Julian's poetry I would dare to add to Walker's poem: "There is a place the frustration must go/The leftover anger."

"Snakes wrapped around their steel ships/The beaches of Beirut are not safe for/you bastards anymore," writes Julian in *Did the Silk Routes*.

The second step towards respecting this kind of anger is responding to it. This is a difficult task, made more so by the disjointed imagery and phrasing in much of Julian's work. It seems that he wishes us to sweat a little in digging for the art, in this way communicating some of the difficulty of his struggle in expressing his voice in the language of the oppressor culture.

Developing sensitivity and, perhaps, empathy is a valuable lesson that one might learn in reading and critically evaluating Julian's work. The major hurdle to this is the reaction that is inspired by Julian's style, which is itself reactionary. Every poem, every image of *Lone Ranger in Pakistan* is a reaction to violence. This reactionary nature gives us only images of people being hopelessly oppressed. There are not positive image of people successfully combatting their oppression. It is a world of hopeless violence and despair that Julian shows us: bomb victims, women being raped, tortured servants, brutal landlords, loveless politicians.

Critically evaluating this poetry is thbe means to transcend this despair. This is digging we have to do; finding the art is finding the lesson.

People are socialized to be reactors, not actors. Julian's work reminds me of this. If we expect to put an end to the violence of oppression we must become actors. Continuing to be reactors is to play the game of the oppressor; we passively follow someone else's agenda.

Articulating our reactions to oppression is a significant step towards maturing into an actor. It is the naming of the beast; having named it, we can cease our tilting at windmills and direct our energies effectively. This naming is done most eloquently in *Coffee, Tea or UK Immigration: The Love Flight of Arazza Mumtaz*:

"I know he says, they will check/your hymen, papers are-/full of these stories these days-/Maybe I could before we land, in the bathroom."

and in *Lone Ranger in Pakistan*: "The father, a member of the feudal nationalist/People's Party of Pakistan, beat and pushed/the servant with such force into the

green/storage door that it snapped and splintered/into his back . . . green and red."

The lack of positive images of oppressed people is an indication of their successful silencing by the oppressor culture. Observe the ease with which stereotypical images of third world people come to your mind: Hollywood's Gunga Din, the Lone Ranger's Tonto, Charlie Chan.

The process of fighting these oppressive stereotypes necessitates the creation of positive images of struggling and victorious people. These images exist despite what might be evident (or rather, invisible) in the media. Look to the reconstruction of post-Somoza Nicaragua, the struggle of the Hopi and Navajo of big Mountain, the growing non-violent resistance of Palestinians to the Israeli occupation of the West Bank.



We can go a step further in this critical evaluation, this search for the art, by making a connection between the graphic violence of first world oppression of the third world, and the more subtle forms of oppression we suffer in our industrialized and allegedly free and democratic Canada.

Paulo Friere, a Brazilian educator, says it well: "Every relationship of domination, of exploitation, of oppression, is by definition violent, whether or not the violence is expressed by drastic means. In such a relationship, dominator and dominated alike are reduced to things — the former dehumanized by an excess of power, the latter by lack of it. And things cannot love."

Accepting the anger and passion Julian's work will uncover the art. Responding to the art is a means of transcending the cathartic, and thus debilitating, reactions we are socialized towards. Based on a critical evaluation we can choose to be compassionate with Julian and the people he represents. We can then integrate our experiences into constructive acts that will allow us to develop a collective strength and to achieve victory over our common oppression.

Rejecting Julian's work is choosing to maintain our oppression and to allow our complicity in our own oppression to go unchallenged.

Lone Ranger in Pakistan is a good starting point for dealing with the violence we inflict on each other.



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