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HUMAN RIGHTS IN LITERATURE

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ABSTRACT: The field of human rights (HR) and literature has expanded in the last two decades fiction poetry, memories and graphic novels with HR themes has been examined and also cognate fields like popular culture and HR, humanitarianism and the history of HR itself. The literary, with its emphasis on the human 'subject', the formation of this subject, and the hurdles that confront its formation, is appropriate for the study of how humans are conceptualized as deserving, (or not) of rights, and the conditions in which the human loss his humanness victims, perpetrators and bystander are character in literary texts that critics study as model of subjectivity. The literary text asks us to imagine the nature of the human person, the universal state of human vulnerability, and the situation in which this vulnerability is prised open for exploitation. The entries here consist of those that engage literary text but also with frames, contested and the debated, that define the human, and without which a rights regime cannot be put in place or modified. Forms and aesthetics that are central to the documentation, witnessing and communicating the urgency of HR themes in various genres are also necessary a part of this bibliography. Various forms and genres in literature across ages geocultural formation, and nations- have addressed the theme of HR, explicitly or implicitly. The war navel, for instance, is more concerned with mass HR violations such as genocide, rape and continuing trauma. The child abuse novel is focused on individual HR plays by authors like Ariel Dorfman (e.g., his resistance trilogy) use the code to speak of unspeakable horror like torture. In the late 20th century, especially in the wake of art Spiegelman's pioneering Maus, numerous have sought to document to atrocity and HR. testimonial text and fiction by victimshave constituted a globally visible genre, again since the last half of the 20th century.

Keywords: human rights, witnessing and communicating, human vulnerability, Cultural

INTODUCTION: Beliefs and aspirations about what the human means ought to mean and deserves acquire currency through cultural texts wherein models of the human, the abhuman and subhuman are drawn. Cultural text constructs a social imaginary the set of beliefs, ideologies and aspirations of the human, and by the extension, of human rights. Sophie Maclean and joseph slaughter put it forcefully 'legal scholars and practitioners would do well to recognize that human rights are a cultural discourse and their texts, in many media forms and genres, tell stories of what it means to be human or to be denied humanity, and of these storytelling forms, literature is by far the most pervasive.

LITERARY WORK: Literature rationalizes in and through its wide variety of narrative what it means to be human. Such a narrative tradition is crucial, for, as human rights scholar Anthony Langlois sees it, human rights … are rights, generated by narratively rationalized metaphysical beliefs, which inform us as to what the metaphysical category "human person" means (2005:383). In the social and political realms, humans right campaigns also require that stories- especially of rights being denied- be told human rights work is, at its heart, a matter of storytelling (Dawes 2009; 394) scholars for a grounding the centrality of stories both telling and listening – to the work of human rights pay particular attention to fiction in which idea (1s of the human subjectare debated (slaughter 2007; Dawes 2007; anker 2012) other beliefs that listening to such stories is essential for human rights, literature specifically fiction, amnesty international declares, has a key role in developing empathy; ' reading fiction develops our empathy and social understanding. Empathy helps us stand up to prejudice and discrimination.' 'All stories', write Kay Schaffer and Sidonie Smith, 'invite an ethical response from listeners and readers' (2004:4). Such stories have strong affective dimension affects that can be channelled in negative and positive ways, through personal, political, legal and aesthetics circuit that assist, bug can also impede, the advance of human rights (4-5) nationally organised political projects such as the truth and reconciliation communication in South Africa, Guatemala, Chile, Argentina, and Rwanda are examples of particular forms of storytelling (pay ne2008). Such projects also have fiction set around them (graham 2003; gready 2009; bartley 2009) and are a part of this apparatus of the human right campaign for their role in human rights campaign, more and more literary (and cultural) text have been. Brought into the study of representation and discourses of rights, of which more recently we can think of, besides the ones listed above, Elizabeth Swanson Goldberg (Beyond Terror 2007) and anthologies such as Theoretical perspective on human rights and literature (2012), Teaching Human Rights in Literary and cultural studies (2015) and the rout ledge companion to Literature and Human Rights (2016). Energizing Human Rights through literary readings and using Human Rights norms to read literary texts, argue Elizabeth Swanson Goldberg and Alexandra Schubert Moore, not only shape new directions in 'the republic of

letters' but on human rights to uncover the stories that normative rights discourses implicitly include and exclude. Literature constitutes a dominant cultural discourse and a set of texts within which particular beliefs about what it means to be human may be found. These discourses might take one of two critical routes into examining and defining normative ideas of the human. The first route consists of a narrative tradition where the Human's growth and development is document. Lynn Hunt's work on the sentimental novel and Joseph Slaughter's on the bildungsroman demonstrate how specific literary forms generate and resonate with idea of human in cultural, economic and political discourses. Slaughter proposes that bildungsroman and HR 'both articulate a larger discourse of development that is imagined to be governed by natural laws and that is historically bound to the modern institutions and technics of state legitimacy' (2007:93). The emphasis here, clearly is on genres in which the human is to imagine Human Rights The second route establishes a narrative tradition where in sharp contrast to the first, a broken deprived, humanized subject might be found. It concerns itself with those expelled from the very category of the human. 'Literature as a genre seems especially committed to an exploration of outsiders, 'wrote Geoffrey Galt Harpham, well before the arrival of an indiscipline' called Human Rights and literature (1999). Since 'conceits of human dignity and bodily integrity simultaneously require for their legibility the threat of bodies being violated, broken and defiled, 'after HR discourses rely upon such bodies to underscore the conditions under which some bodies are rendered outside the pole. Thus, the idea of human dignity may only be highlighted implicitly, by pointing to 'inverse image of corporeal unmaking and abuse' (Anker 3-4). In a later essay, speaking of Jamaica Kincaid's protagonist, Xuela Anker asks: - 'how should we understand the formative role of loss and brutality in her account of herself?' (2016:38). The second tradition is concerned with contents and environments inimical to the making and survival of subject and is as crucial to the understanding the human rights as the first. This bookextends the work on literature and human rights of Joseph Slaughter, James Dawes, Lynn Hunt (2007) and others, but in a direction suggested by Harpham's and Anker proposition. It examines text that are 'strong emotive stories often chronicling degradation, brutalization, exploitation and physical violence, story that testify to the denial of subjectivity and the loss of group identity '(Schaffer and Smith 2004:4)'. It deals with thetext where the human subject's social anthology is eroded and which therefore implicitly demonstrate how the subject can only develop and grow in condition that sustain life and many part of the world rich conditions are rare. Unlike the bildungsroman the torture novel and the genocide novel focus on precarious, and conditions in which individual and communities are excluded of the very category of 'human'. Legal subjectivity itself, Wendy Hesford reminds us is 'predicted on the hierarchy of vulnerability and victimization (2016:73). Torture extended periods of deprivation and genocide are the also ways to thinking about the human. The 'persuasiveness of torture as a rhetorical device', writes Jennifer Ballinger, 'plays upon specific motion of human mortality and specific motion of human (4, emphasis in original). The torture novel shows the demolition of the possibility of the human subject by showing the destruction of human corporeal integrity. The sentimental terror novel such as Yasmina Khadra's examines the dehumanization of human as terrorists (McManus 2013). Other cultural texts, closely aligned with the torture novel, document similar dehumanization, albeit in disturbingly graphics detail. Stephen Eisenman has this to say cultural text of torture. The torture photograph from Abu Gharib precisely enshrined objection and heteronomous thought: the idea that certain people by virtue of race, religion, nationality, gender of sexual preference may be denied rights to basic freedoms of action, association and thought (or even to life itself), and the greatest ethical imperative is to follow orders. The Abu Gharib pictures represent a moral universe in which people used as mere (disposable) means to ends (14). The argument applies to the torture or genocide novel just as well, if we consider Alan Cumyn's Man of Bone, Eduidge Danticat's. The farming of Bones or Michael Ondaatje's Anil's Ghost: all novels that speak of the impossible objectification and dehumanization of humans. Such text demonstrates how the demolition of human is made possible through specific social, economic and political discourses that circulate anterior of the events and justify the events afterwards. The contemporary 'torture turn' in the 'war of the terror', for instance, had a discursive prologue, tracked painstakingly thorough a mountain of documentation by Karen Greenberg etal in the torture papers. When the USA declared some Arabs/Afghanis
/Iraqis 'enemy combatants', it was representational manoeuvring that enabled it to deny 'prisoner-of-war' rights mandated by the Geneva Convection to the prisoner at Abu Gharib and Gitmo. The categorizing and labellingof specific communities such Jews, Africans, or specific cast in India as subhuman in cultural text of which literature in one kind-right from India's ancient and Europe's Early modern period, enable the making of laws, the institutions of slavery and genocide. There is a representational or discursive anterior to the events and action such as genocide. Anthropologist Nancy Scheper-Hughes, examining what she calls the 'genocide continuum', writes. The [genocide] continuum refers to the human capacity to reduce others to the non-persons, to monsters, or to things that give structure, meaning and rational to everyday practices of violence. It is essential that we recognize

in our species (and in ourselves) a genocide capacity and that we exercise a defensive hypervigilance, a hypersensitivity to the less dramatic, permitted, every day. Acts of violence that make participation (under other condition) in genocide acts possible, perhaps easier than we would like to know. I would include all expressions of social exclusion, dehumanization, depersonalization, pseudo specifications and reification that normalize atrocious behaviour and violence towards others (2002:307) emphasis in original. Expression of exclusion and dehumanization in cultural text, literature, films, popular cultural forms- that reflect the larger genocide continuum 'fix' humans in specific categories that than enable the violation of their subjectivity, identity and bodies. Thus 'symbolic forms' societal context and representational meanings are intimately tied to relation of power and political representations force us to pay attention to not only the 'intersections between culture and law, but also to the ways that these discourses make and unmake meaning (McClennan and Slaughter). A discourse of exclusion and dehumanization is thus central to the genocide continuum, and a preliminary to the act. Of genocide. Studies of the holocaust and the other genocide have documented the discourses that proceed and accompanied acts of extreme violence on specific group and communities. Dehumanization enables the perpetrator to 'ignore or reject the particularly of each and every person' in favour of a conceptualization as 'The Jew' or 'the Tutsi' (Byrd 2013:108-109. also, Savage 2013). Rowan Savage puts its thus: 'dehumanization is not an accompaniment to, but a fundamental aspect of genocide' 140, and might be defined as 'a discourses and constructing the legitimate use of organized violence towards civilian groups' (140). It is a mechanism that imposes degrading attributes on both individual and entire groups for the purpose of massive group destruction, the defining feature of genocide' (Hagan and Rymond-Richmond 2008:877). Such studies underscore language and representation as integral not only to the defining of the human but also as a key element in both discourses practice the genocide continuum- where such a (normative) human is violated. Underscoring the role of language of human rights, Sophia McClennen and Joseph Slaughter write. Human Rights are the proper name of particular set of promises about a future of social equality and justice, about the "advent of a world in which human being shall enjoy freedom of speech and belief and freedom from fear and want", as the preamble to the universal declaration of human rights (UDHR) articulated in 1948. This mean that there is an always gap between the imagination of human rights and the state of their particle (4). 'Proper names' and 'promises' are articulated within the life of character and the plots of literary text in the voice of ones whose bodies have been violated and who carry scars of loss, absence and rejection. Dehumanization is also, in the case Dalit text from India, the effect of structural conditions of exclusion, marginalization and oppression. This thinking through the representational moves leading to the 'end' of human requires and examination of the kind of text that forms the ground-work of this book. In such text we are called upon to imagine the other, the one outside the pole of human rights. Such an outsider or the other to the human might be found in Literary text from around the world. In twentieth century, postcolonial studies have expanded considerable energies on Euro-American text that have encoded the exclusion of some collection from the category of the human. Critical race studies have demonstrated how specialized discourses their literary expressions have consigned Jews, Africans and others to perpetual 'outsider hood'. But texts that speak of outsider hood are not necessarily postcolonial in origin or confined to Africa, South America or Asia, as this book shows. Atrocities and violations of the human are similar if they are not identical, and the denial/deprivation of HR is to be treated as equivalent if not equal. This book proposes that HR texts, rooted in context as disparate and discrete as Sarajevo and Rwanda, with character as diverse as tortured Tutsi and roped Korean comfort women might be profitably and sympathetically read within a frame of 'differentiated' similitude' (Rothberg 2011:528). It does not present a hierarchy of victim and perpetrators, assumes that suffering can be compared and right denied through various mode which can be located together on a continuum. This book place text around the world on such a continuum of suffering. While fiction remainthe dominant genre in this work, poetry and drama also figure wherever relevant.

'Unmade World's', proposes that HR literature place the HR subject within a genocidal imaginary where a process of dehumanization works to erode the subjectivity of the individual. It studies HR that foreground the contexts in which subject lose their subjectivity, HR text are interested in the emplacement of subjects in order to examine the conditions in which it not possible to remain an autonomous, coherent and agentic subject. Text such as Boubacar Diop's Murambi, the Book of Bones, Chris Bohjalian's Sandcastle Girls, Edwidge Danticat's. the Farming of Bones, Dave Eggers'. What is the what and Ondaatje's Anil's Ghostfocus on rumours and fugitives' discourses that construct the 'outsider' who is then placed on the genocidal continuum to be exterminated. The chapter's sections, organised around the fugitive's discourses and the genocidal imaginary, the making of a 'normal vacuum' and a 'new social order' that then facilitates both demonization and infrahumanization, study the discursive and narrative construction of worlds within nation state in which specific ethnic groups and sections of the citizenry are rendered disposable.

Chapter 2, 'Unmade Subjects' argues that HR Literature is more often than not expressive of an anxiety over the

destruction of the subject. This destruction of the subject is mapped out in the theme of unmaking of bodiesand the worlds in which the bodies are embedded. Within the HR literature, in theme of unmade bodies, inverted selves and unlikable worlds is most forcefully articulated in the 'HR torture novel', of which the chapter analysis Alan Cumyn's Man of Bone, J.M Coetzee's Waiting for the Barbarians, Lawrence Thornton's Imaging Argentina, Gillian Slovo's Red Dust, Achmat Dongor's Biiter Fruit, Farnoosh Moshiri's. The Bathhouse, Vyvyane Loh's Breaking the Tongue and Omar Rivabella's Requiem for a woman's soul. They arenovels that show us violated bodies and eroded subject, dehumanization individual and collapsed everyday worlds. In its section of painful bodies, debased subjectivity and proximate grief the chapter shows how tortured and debased body destroy the 'home' of the Subject of HR. Proximate grief goes same way towards empathetic understanding and the minimal restoration of a sense of self, but process, as several novels show, is riddled with potential risks.

In chapter the focus is on novels such as Red Dust, Tony Eprile's the Persistence of Memory, Anil's Ghost, imagining Argentina, David Park's The Truth Commissioner and other that deal with witnessing. HR Literature represents certain individual who find a means of retrieving subjectivity through a narration of their dehumanization. With sections on witnessing and generation of heteropathic empathy, knowledge production trauma memory citizenship and political subjectivity the chapter demonstrates how witnessing is thekey process in the rebuilding of subjectivity after the confinement, torture and dehumanization of human. addresses the collective in HR texts. With section of 'zones of indistinction', communities build around mourning and the making of 'counter publics' the chapter studies the genocidal continuum in numerous HR novels. Such a continuum mobilizes people to participate in the extermination campaign. The novels studied here include their text that the matize mass suffering and mourning: the Cellist of Sarajevo, Sandcastle Girls, Imaging Argentina, Of Love and Shadows, In th3 shadow of the Banyan, The Farming of Bones, among others.

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