

## ‘Writing is also a bomb’

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**Abstract:** Writings have always invited people’s minds to think and, at times, act. The words have an impact as their meaning can bring out change, both positive and negative. The writers can shape the result of their writings by molding the whole process of their communication in a way they want to yield the outcome. Words can be a powerful tool for bringing out an impact by forwarding the message with various connotations. Writers have a social responsibility while framing their message and same holds more important as far as women writers are concerned who write with different sensibility and style.

**Keywords:** Words, Writers, Distortion, Creativity, Women writing

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### I. INTRODUCTION

Words articulate. Both the calm and the fury. The marriage of the pen and the paper can prove blissful as well as bad. Creativity can re-order dissonance within or either disarray exterior ambience. So powerful is the prowess of words!

“Write without thinking of the result in terms of a result, but think of the writing in terms of discovery which is to say that creation must take place between the pen and the paper, not before in a thought or afterwards in a recasting...It will come if it is there and if you will let it come” (Gertrude Stein).

And if words come from women, things mean altogether different. There is a discernible distinction between the writings of women and men. The writings from women somehow carry a touch of emotion that sharpens their poignancy. There is more concern for life and adoring willingness to meet its challenges.

They say ‘the woman’s mission is not to enhance the masculine spirit, but to express the feminine; hers is not to preserve a man-made world, but to create a human world by the infusion of the feminine element into all of its activities’.

### II. CONTEMPORARY SCENARIO

However, the same does not hold true for many of the contemporary women writers who make use of words so sloppily. The news about Malika El Aroud, a 48-year-old Belgian woman, as one of the most prominent Internet ‘jihadists’ in Europe, has a lot of food for thought. A prolific writer in French, her pseudonym is OumObeyda, and she claims to be a female holy warrior for Al-Qaeda. In a news story carried by *The New York Times*(1), she ‘browbeats Muslim men to go and fight, and rallies women to join the cause’.

In a rare interview to *NY Times*, Malika said-“It’s not my role to set off bombs—that’s ridiculous. I have a weapon. It’s to write. It’s to speak out. That’s my jihad. You can do many things with words. Writing is also a bomb”(2).

Malika runs various Websites and Internet forums to disseminate what she thinks is ‘right’. She is blowing up the bombs of her ideology by her hate speech, without knowing the grave casualties incurred in the process. Her strategy smacks of the nastiest perversion about the cogency of the women’s speech. Her freedom of expression has paradoxically empowered her to yoke the perspectives of so many others.

Leave Malika. Talk Maureen. The 1999 Pulitzer Prize winner for her commentary on the Clinton impeachment, the *NY Times* columnist Maureen Dowd has a distinction of ‘upsetting perceptions or stereotypes’ by her cutting writing style. Her book *Bushworld* was well received for the scathing criticism of Bush’s Presidential antics.

Nonetheless, her coffee-table book ‘*Are Men Necessary?*’ exposes a typical feminist mind that stinks over the antiquated battle of sexes. The review in *The Guardian* rated the book as “terrible”, summing it up in a one-liner: “some books are bad and others are just plain crappy. This, sadly, is one of the crappy ones”(3).

CNN reported that ‘if Maureen Dowd was trying to cause controversy, she’s done a good job’. Starting with a question of genetics, the book is a mishmash of con politics and empty sexuality. Maureen puckishly revealed to CNN—“we need you (men) in the way we need ice cream, you’ll be more ornamental” (4).

Without going into the rebellious and ritual tone of feminism, it remains a fact that pen wields enormous power to mould and distort that which is clear and unambiguous. For instance, author Elif Shafak, who was prosecuted for “insulting Turkishness” in her book *The Bastard of Istanbul* was longlisted for the

Orange book prize in year 2012. Shafak faced charges for comments made by her characters on the mass killings of Armenians in the final years of the Ottoman Empire in the 20th century. (5)

At times, the indiscreet and reckless use of pen can make out some writers like Salman Rushdie and Taslima Nasreen from non-descript lot of writing individuals. Perhaps, Malika and Maureen are striving for the same.

The recklessness of pen can doom generations and land communities in to anarchy. The havoc of injudicious use of pen can be seen throughout the pages of history. From Augustine's *Confessions* (6) to James Joyce's *Ulysses* (7) to Hitler's *Mein Kampf* (8), words have raised a perceptible ruckus.

The approbation of violence and glorification of anything that is a matter of debate and controversy before the audiences, with an average mind, is bound to give sensational results, which is clear from the present world scenario.

### III. CONCLUSION

Beyond the analysis of hollowness, writings need to be reflective and insightful, fearless in confronting the sacred cows of society and dripping with timeless wisdom.

A wordsmith is supposed to be sober and intellectually mature to be pondering and alive to his or her world. Serious thought and sincerity of projection ought to be the valued attributes. The aim should be to use words for awakening people to realities around, rather than hooking them to a kind of debasing intellectual cabaret, diverting from and distorting the real issues.

Emily Dickinson wrote:

‘This is my letter to the world  
That never wrote to me’. (9)

Let the writers directly write to the world conveying the voices of sense and sensibility. There is no need to bamboozle people with word-bombs or bawdy ideas, let them bring forth deep feeling and enriching experience.

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