

Department of English
Sahrdaya College of Advanced Studies
Kodakara, Kerala, India - 680 684

Rendezvous

Journal of Interfaces in Arts and Culture

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Editor's Note

Rendezvous is an international refereed journal published annually (January) under the auspices of the Department of English, Sahradaya College of Advanced Studies, Kodakara, Kerala, India. The journal publishes original, scholarly, unpublished research papers in English related to literature, arts, history, culture, literary criticism and life of any country. It is the general policy of the journal to allow differences in opinion of individual scholars resisting the generally growing attempts of unification and universalization by the virtue of majority. We respect boundaries, territories, identities, nations and nationalisms against a tendency to withdraw oneself into the narrow-mindedness of extreme nationalism – social, religious or cultural – that advocate exclusiveness. Interfaces in the subtitle of the journal indicate the reader's freedom to invent comparisons and relationships between and among the articles published here. Contributors of the articles express their individual ideas and opinions which need not necessarily reflect those of the editors, advisory board or the publisher.

**Cyberpunk and Postmodern Ethos:
A Study of William Gibson's *Neuromancer*
and Philip.K.Dick's *Do Androids Dream Of Electric Sheep?***

Roshima Uday
roshima.uday@gmail.com
9497656848

Science Fiction could be defined as the realistic speculation about future events. As we live in a highly modernised society where we see the uprising of science and technology as the next super powers, the significance of Science Fiction (SF) gets more prioritised. The present work tries to analyse two important Science Fictions: *Neuromancer* by William Gibson and *Do Androids Dream of Electric Sheep?* by Philip K.Dick, in the light of Post Modernism and its specific sub genres. The detailed analysis of these two novels proves that there are many implications of Posthuman instincts within these novels. Posthumanism, though it is an undesirable and unacceptable concept for us, these works prove how Posthumanism is a reality. This fact therefore justifies the visible effect of Cyberpunk genre in these novels. Both William Gibson and Philip K. Dick are masters of Science Fiction and they have very effectively enriched their novels with the essence of Science Fiction.

William Gibson is an American-Canadian Science Fictionist and essayist. He is a pioneer in Cyberpunk, a subgenre of Science Fiction. Other than Cyberpunk, the other literary movements with which he is associated include Steampunk and Postcyberpunk. He began his writing career in 1970s. His works were mainly associated with near future world which explored science, cybernetics, and technology. Gibson's importance lies in the fact that he recognizes the vital importance of information. In 1999, *The Guardian* described Gibson as "probably the most important novelist of the past two decades," whereas the *Sydney Morning Herald* called him the "noir prophet" of cyberpunk. Throughout his career, Gibson has written more than Twenty short stories and Ten critically acclaimed novels where one novel was written in collaboration, contributed articles to several major publications, and collaborated extensively with performance artists, filmmakers, and musicians. His work has been cited as an

influence across a variety of disciplines spanning academia, design, film, literature, music, cyberculture, and technology.

His most acclaimed work is *Neuromancer*, a novel which was written in the year 1984. He gave an expansion to *Neuromancer* to complete a trilogy called as dystopic Sprawl Trilogy in collaboration with Bruce Sterling, which later became an important science fiction subgenre called as Steampunk. In the 1990s, Gibson composed the Bridge trilogy of novels, which explored the sociological developments of near-future urban environments, postindustrial society and late capitalism. His another notable contribution is the term ‘cyberpace’ in his short story *Burning Chrome* which he later popularised in his most acclaimed debut novel *Neuromancer*. The two sequels to *Neuromancer*- *Count Zero* and *Mona Lisa Overdrive*- are more complex extrapolations from the same bases. The three make up Gibson’s famous trilogy. The plots are complicated and interwoven. (Clute 120)

Neuromancer succeeded in creating a cultural nerve and quickly became an underground word-of-mouth hit. It became the first novel to win the Nebula, the Hugo, and Philip K. Dick Award for paperback original, an unprecedented achievement described by the *Mail & Guardian* as “the sci-fi” writer’s version of winning the Goncourt, Booker and Pulitzer prizes in the same year”. *Neuromancer* did not create cyberspace; it created the way to feel it. The experience of cyberspace, and of the information-driven, polluted, corporation-controlled world that creates cyberspace- is what Cyberspace is all about. Gibson has not coined the term Cyberpunk but *Neuromancer* soon became the Old Testament of Cyberpunk: the best place to taste its streetwise savvy, the cool-tongued sense of a world that has become a slum city under the control of powerful alien forces, the joy of surfing the data, and the underlying grim sense that surfing the surface is not same as owning the ocean. Writers of Cyberpunk share some or all the concerns. But only Gibson had the literary knack to make it all flow. He is, in fact, a writer almost uncannily sensitive to the texture of the modern world as it changes. The portion of *Neuromancer* usually quoted in this respect is: “A graphic representation of data abstracted from banks of every computer in the human system. Unthinkable complexity. Lines of light ranged in the nonspace of the mind, clusters and constellations of data. Like city lights, receding” (Gibson 69).

Philip K. Dick was an American writer born in Chicago in 1928. His works explored social, political and philosophical themes. He was not an easy man-erratic, oft-married, half-insane for years, paranoid; and his publishing career was not an easy one. His bibliography is deceptive: many of his early books did not appear until after his death, and he wrote fast and erratically with the result that masterpieces and clumsy commercial fictions appeared one after another. The landscape of Dick's novels, wherever they may ostensibly be set, is a Los Angeles bleached into surreal perspectives and populated by driven hordes of Americans who have found that the Pacific Ocean marks the end of their travels in search of paradise. Unlike most of American SF writers- even those who came to maturity in the ominously placid 1950s- Dick is a profound pessimist about the human condition, about the triumphs of science and technology, about the honesty of governments, and about inner and outer space. Beneath every smiling face, in a Dick novel, the stigma of Palmer Eldritch are likely to exist- for the cruelty of the world lurks unseen while, at the same time, it cannot help but reveal itself everywhere.

Do Androids Dream of Electric Sheep? is famous because it intensifies all of the implications of Dick's earlier masterpieces, and because it reads like a concentrated chamber opera, a précis of entropy. The main protagonist's task is to hunt for illegal androids, but the novel bristles with the presence of legal android animals, which the frail, desolate, remaining humans commune with in order to alleviate their guilt at spoiling the planet. The novel is all about the story of bounty hunter Rick Deckard. He signs on to a new police mission in order to earn enough money to buy a live animal to replace his electric sheep, seeking greater existential fulfillment for himself and his depressed wife, Iran. The mission involves hunting down (retiring) six Nexus-6 androids that violently went rogue after their creation by the Rosen Association, and fled Mars for Earth.

For a moment in the history of ideas, it was very difficult to tell philosophy, theory, and SF apart. Philosophers were writing about the speed of light, mutation, and virtual reality, while SF writers were inspiring public debates computers and the human condition. Postmodernism was at its zenith during the 1980s and early 1990s, irrevocably changing the humanities. In the same period, SF's relationship to the public sphere also changed, as a media-saturated

society recognized itself in the genre's representations of technology and future. The euphoria of postmodern criticism was generated amid this collapse of the boundaries between high and low cultures, the future and the present. Postmodernism's most enduring features are its destabilization of hierarchies and the versatility of its critical practices. In its self-reflexivity, postmodern criticism wants to interrogate boundaries and make presumptions unstable. So it was that while SF was infiltrating mainstream literature, criticism, and media, science fiction studies became more receptive to marginal practices. Postmodernism created a framework for the articulation of difference, whether feminist, black, queer, subcultural, or subnational. If SF is a privileged site for theorizing the present, this present had never before been so diverse. Thus the present work is a collaboration of some of the major ideas of Postmodernism and SF. Navigating through the major features of SF, Cyberpunk, Post Modernism and Posthumanism, the present work thus tries to find these trends in both *Neuromancer* and *Do Androids Dream of Electric Sheep?*

Cyberpunk is an avant-garde art form that understands these contemporary technological innovations and their implications on the human race. It seeks to understand the cyberspace and its features and then explore its effect on cyber society. This feature of cyberpunk has close parallels with the postmodern fiction. They both explore the problems like the role of multinationals, the crisis of subjectivity, the impact of technology especially computers, information technology and genetic engineering, on society and the individual, etc. The more technology seems to free us the more it also confines us. Gibson explores both these sides of the technology coin in *Neuromancer*. Cyberspace allows the protagonist Case the ability to be free of the "meat" of his body and all the bad stuff of the world like disease, overpopulation, and violence. But the threat of flat lining also confines him and threatens to trap him in cyberspace forever. Molly's technological modifications free her from her previous life as a squatter, but what she had to do to get those modifications confine her to constant guilt about the past.

Another dimension of ontological question explored in cyberpunk fiction is multiple belonging and dispersal of subjective. Some of these human/non-human dimensions explored in *Neuromancer* are the artificial implants, genetic engineering, holographic presentation

of human beings' images, personality construct, and so on Ratz, the bartender with his artificial body parts; Johnny with the chip in his head lending it to store data; Molly with her body enhancement parts; the yakuza clone which kills Johnny; the holographic presentation of Molly by Riviera; and Flatline ἔσθῃ, a ROM construct presents some of the ontological questions of dispersal of subjective. In cyberspace there is not only flow of information but flow of money. It is a kind of new urban space similar to the workspace of the industrial period. Cyberspace is inevitably associated with the corporate hegemony and economic activity. Case, the protagonist, by jacking himself to the cyberspace penetrates the "bright walls of corporate systems, opening windows into rich fields of data" (5). Case, the hacker, infiltrates the ICE which protects data and prevents unauthorized access, and steals information from the data bank.

Philip K.Dick's *Do Androids Dream of Electric Sheep?* (1968), the original novel on which *Blade Runner* was based, makes second of these fears into its central subject. Organic Androids have been designed to work in the Martian colonies but have fled that chattel slavery to come to a ruined Earth following world war Terminus. In his pursuit of these for the San Francisco Police Department Rick Deckard constantly questions the nature of Identity. The novel shows from the very first page a world already mechanized in many respects, and even the state religion, Mercerism, is named after an industrial method for treating fabrics. How to distinguish replicates from human originals is a question for which Decard has no answer to and even demonstrates a reluctance to believe that all replicates are non- human. Similarly, in the third act of R.U.R. Two robots begin to demonstrate human feelings, and so perhaps we should add a third fear to robots: that they might make it ultimately impossible to identify humans. The writer who has promoted a consistently positive vision of robots is Isaac Asimov, who began publishing his robot stories in the 1940s and who, in a bid to combat technophobia- what he called the 'Frankenstein complex'- formulated his famous three laws of Robotics:

- 1) A robot may not injure a human being or, through inaction, allow a human being to come to harm.
- 2) A robot must obey any orders given to it by human beings, except were such orders would conflict with the First Law.

Penfield Mood Organs are devices used by future citizens to regulate their emotions. This also is an advancement made in a scientific world where all people have to do is to find the proper emotion number in the manual, dial it, and then they get to feel whatever they want. For example, if they input 481, they instantly receive an “[a]wareness of the manifold possibilities open to [them] in the future” (Dick 19). Basically, the Penfield mood organ turns people into machines, programming them like one might a computer or, an android. Iran makes this exact comparison:

My first reaction consisted of being grateful that we could afford a Penfield mood organ. But then I realized how unhealthy it was, sensing the absence of life, not just in this building but everywhere, and not reacting—do you see? I guess you don't. But that used to be considered a sign of mental illness; they called it absence of appropriate affect. (17)

Do Androids Dream of Electric Sheep? takes place in the future, but it's written about the present. Well, it was written about its present day, which is technically our past. Then again, we deal with a lot of the issues raised back then, so it can still be considered a novel for the present, even though it isn't, it will make sense in a second. Characters in the novel are influenced by the television whether they like it or not and are confused about their own identity and surroundings, Television then offers an escape for people including Rick Deckard, yet he does not realise that the metaphorical seeds like ignoring Mercerism have already been planted in his mind. The Androids or “andys” therefore promote a sense of intelligence when being compared to the human's. The human's have been programmed psychologically, without realising it, to conform to the ways of the Media and highly influential figures such as Wilbur Mercer. Yet the human's hire Rick Deckard to eliminate any Androids that have emigrated to Earth. Ultimately, Dick is portraying the androids to be more intelligent than humans in some aspects of the mind be it mechanical or human. Thus the presence of androids, existence of a world after a nuclear war and the presence of scientifically improved varieties of humans and other technologies all together make *Do Androids Dream of Electric Sheep?* a great work of science fiction.

Neuromancer can be considered post-modern because it pushes the limits of decency, portrays marginalized people, does not assume a

single explanation or point-of-view is privileged and transcends the genre or style in which it assumed to be written. In *Neuromancer* we could see a world of total urbanization in which nature has been in some way destroyed or over-run which is called as ecocide. As in *Bladerunner*, nature in *Neuromancer* gets relegated to “off-world,” in this case to the completely artificial. On earth we are presented with a world in which cities are taking up the entire landscape. There is the inclusion of technology that looks ancient. This particular point contributes to what Fredric Jameson calls the future anterior aspect of cyberpunk, the “will have been”; that is, in this future, technology is so much a part of culture that even machinery that, from our perspective, seems advanced is represented as already obsolete. This tendency could perhaps be read as an allegorical commentary on the planned obsolescence of our own technologies. A related issue is the more generally “retro” aspect of *Neuromancer*’s future. One place we may see this aspect of cyberpunk is in Julius Deane's office (12-13).

Case had never seen him wear the same suit twice, although his wardrobe seemed to consist entirely of meticulous reconstructions of garments of the previous century...His offices were located in a warehouse behind Ninsei, part of which seemed to have been sparsely decorated, years before, with a random collection of European furniture, as though Deane had once intended to use the place as his home. (12)

In Philip K. Dick’s book *Do Androids Dream of Electric Sheep?* it is evident that there are many postmodern themes, when the book is carefully analyzed. The religion of Mercerism has the postmodern theme of blurring high culture and low culture. Both the masses and the more intelligent members of society seem to believe in this idea, even though it sounds completely ridiculous. There is also much ambiguity surrounding the treatment of animals. Animals are sacred according to Mercer, but many humans only care about the money they are worth causing animals to become a mere status symbol. There is also the ambiguity between humans and android with the new Nexus-6 model androids even the Voigt-Kampff test is having a hard time differentiating them from humans. This forces the humans in the novel to question what it is that makes them different from the androids. There is also the idea that there are no originals and only

copies which is another common postmodern theme. For example most of the animals went extinct and real animals have become so rare that people have created artificial animals to show their human compassion. Mercerism can be viewed as a parody of religion in some ways, because the whole religion is ridiculous and is the major religion in the novel. Animals are also an example of the blur between high and low culture. We find evidence of this due to the fact that having compassion for animals is the basis of the Voigt-Kampff test to determine whether one is a human or android. Many ideas in this book cannot be explained by conventional reasoning or science and can be viewed as the author's rejection of the humanist self. Rick Deckard desperately tries to prove that humans and androids are different yet the thing that truly sets them apart is not so clear cut as the androids become more advanced. Mercerism also cannot be explained logically, a man that goes to the top of the hill and is pelted to death by rocks only to be reborn again.

In *Do Androids Dream of Electric Sheep?* Dick craftily shows elements of postmodern themes as well as postmodern writing style. Through the rejection of the Cartesian self, stream of consciousness and irony, Dick portrays basic ideals from postmodernism. The Cartesian self is the belief that what makes a person human is the mind; the ability to make rational decisions and think is what defines a human. Dick mocks the Cartesian self with the creation of androids. The organic, but artificially made androids are much more rational and intelligent compared with the humans in the book. Despite their ability to think, the androids are greatly oppressed by the human race because of the android's lack of empathy for living creatures. Because of a great war that results in the destruction of Earth and most of the animals, the society in the novel praise animals. A lack of empathy for animals is unacceptable. An android is this ideal Cartesian self model, but they are strongly rejected by the human race because they are "not human" in the sense that they do not show empathy for animals.

The androids look and feel like real humans because they are organically made, but their true difference is this lack of emotion towards animals. Dick makes the notion that to be human is to have empathy. Philip K. Dick exaggerates the Cartesian self by exemplifying the idea in a robot or android that is clearly not human because real humans feel. Robots are recognized as cold and senseless objects, while humans have sensitivity which is the real measure of humanity. Philip

K. Dick also shows postmodernism in his writing style by using stream of consciousness and irony throughout the book. Dick continuously switches narrators to show character's conscious thoughts and speaking in a way that a mind would think, without proper grammar or sometimes even sense. The main character, Rick Decker, is an android bounty hunter that seeks out to discover whether individuals are androids or if they are real humans. In order to assess whether an individual is human or android, the bounty hunter asks multiple questions that tests the suspect's responses to the subtle mentioning of the killing and torturing of animals. Once Decker discovers that an 18 year old girl, Rachael, is really an android he must force himself to remember to refer to Rachael as it instead of her. Decker confesses, "It he thought. She keeps calling the owl it. Not her" (26). The tone of Decker's thoughts is frustration because he must correct himself. Decker's social belief is to detach his self from androids because they are not human. Not only does this quote show that Dick's narrative style is as if the thoughts were coming out of the characters mind, but there is also some irony because the humans too show characteristics of being inhuman.

The animals in *Do Androids Dream of Electric Sheep?* are very relevant. In a future Earth in which almost every animal has extinguished, the few remaining ones are being sold by great sums of money. For example, it is explained that almost all the birds in the Earth are extinguished. The main character has an electric sheep that behaves exactly as a biological one. Despite that, he feels envious at his neighbour who possesses a biological horse. His objective through the narration is going to be to buy an organic and biological animal. It does not matter which one. He estimates the life of animals to be more worthy than the life of the nexus-6: The electric animal, he pondered, could be considered a sub-form of the other, a kind of vastly inferior robot. Or, conversely, the android could be regarded as a highly developed, evolved version of the ersatz animal. Both viewpoints repelled him. That's the reason why he insists on buying an organic animal. Since he has to kill the androids, and has started to feel empathy towards them, he will compromise himself to take care of a real biological animal in order to cleanse his consciousness from bad actions. However, his actions are very ironical because he "retires" androids for lacking empathy when at the same time he does not feel empathy towards the androids or the electric animals at all.

Furthermore, he does not care about his wife and cheats on her. Mercer, a spiritual guide, tells him the following words to cheer him up when he starts feeling some empathy (Lamkin).

The old man said, ‘You will be required to do wrong no matter where you go. It is the basic condition of life, to be required to violate your own identity. At some time, every creature which lives must do so. It is the ultimate shadow, the defeat of creation; this is the curse at work, the curse that feeds on all life. Everywhere in the universe. (71)

So at the end he does not put attention to his feelings of empathy and kills the androids without remorse, taking into account the financial rewards that his work is going to generate.

Both the novels thus can be proved as science fiction for more than just these futuristic tech trappings. It belongs to this genre because it openly questions how technology will change what it means to be human. Will technology end our isolation, bringing us closer together through such feats of ingenuity as the empathy box (cough, Internet, cough)? Or will technology continue to push us further apart, such as the nuclear bombs that led to a sparsely populated Earth? More than lasers or space travel or flying over cars, these questions are what make this novel science fiction. The novel also plays with the dystopian or perhaps we should say apocalyptic genre. In this genre, society has degraded into a horrible state, and it likely will not get any better. In fact, chances are it will continue to slide deeper and deeper into oblivion, until the civilization as we know it is but a memory. Consider the passage: “This legacy of World War Terminus had diminished in potency; those who could not survive the dust had passed into oblivion years ago, and the dust, weaker now and confronting the strong survivors, only deranged minds and genetic properties” (31). We could say that the radioactive remnants of a world war has infected the globe with irradiated dust that is slowly killing or deranging the minds of Earth's survivors. *Do Androids Dream of Electric Sheep?* is relaxed in its writing style. The sentence structure and word choice on display gives a somewhat stream-of-consciousness feel. It's not full-on stream of consciousness, but more like stream-of-consciousness lite. This can be seen in the lines, “Conscious of his defeat and failure, Rick settled back. And, helplessly, waited for what came next. Whatever the androids had planned, now that they had physical possession of him” (130).

Postmodernism is not only an academic trend. It is also tied to the historical era within which it produces its ideas, to change in the actual rather than theoretical world. Just as the aesthetic styles, ideas and discriminations of modernism responded to the historical experience of modernity, post modernism expresses those changes that have taken place in postmodernity. The term describes a time in which the engines of modernity changed gear, as imperialism gave way to decolonization; women entered the workforce; industrialism was supplemented with post industrial technologies; and monopoly capitalism turned into more mobile finance capitalism. The features of postmodern aesthetic production turn out, then, to also be features of historical change in this period, as the decentralization and dispersal of modern regimes and ideas coincide.

Thus we may conclude saying that in today's world any technological advancement has direct impact on the society we live in. we have to accommodate the fast growing technological advancements. For instance, the use of communication devices like cell phone, email and internet chatting has changed the way we have our social interaction. Cyberpunk is an avant-garde art form that understands these contemporary technological innovations and their implications on the human race. It seeks to understand the cyberspace and its features and then explore its effect on cyber society. This feature of cyberpunk has close parallels with the postmodern fiction. They both explore the problems like the role of multinationals, the crisis of subjectivity, the impact of technology (especially computers, information technology and genetic engineering), on society and the individual, etc. After progressing through the major features of SF and Postmodernism we can thus say that both the novels can be classified as a Cyberpunk which is a major trend of SF along with the trends of Posthumanism (Seed 34).

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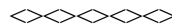
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Diasporic Voices in Literatures in English and V.S. Naipaul

Dr. Nipam Kumar Saikia
professorsaikia@gmail.com
9101363016

V. S. Naipaul is undoubtedly the greatest writer of Indian diaspora. Indians in the Caribbean do not have the same relationship to India as do the Indians in the US, the UK, Canada or other countries. Indian diaspora in the Caribbean, to which Naipaul belongs, has its own historical specificity. This paper proposes to analyse VS Naipaul's *A House for Mr. Biswas* in the context of this historical specificity.

The term "diaspora" was originally used for the Jews, dispersed after the Babylonian captivity, and then with the passage of time for the Jews living outside Israel. It derives from the Greek, and combines the words *dia* meaning "over" and *speiro* meaning "to sow." Connotatively, diaspora has been defined variedly. Oxford Advanced Learner's Dictionary offers two meanings of the term: (1) "the movement of the Jewish people away from their own country to live and work in other countries," and (2) "the movement of people from any nation or group away from their own country" (OALD 421). Under the impact of postcolonial studies, it has acquired a general signification and come to mean all people who have crossed the borders of the homelands, imaginary or real, by a willing choice or under compulsion, and, therefore, OALD's second meaning of the term seems to be more appropriate in the context of the postcolonial era.

It is to be noted that diaspora does not seem at first to be the province of the post-colonial studies until the examination by the scholars of the deep impact of colonialism upon this movement. The radical displacements of people through slavery, indenture and settlement are apparently the radical consequences of imperial dominance. More recently this movement can be seen to be a consequence of the disparity between the West and the rest of the world, extended by the economic imperatives of imperialism and rapidly opening a gap between colonizers and colonized. More importantly, in postcolonial studies diaspora seems to be treated both a human reality and a potent critical concept. If anything seems to characterize the present era, it is undoubtedly the phenomenon of the extraordinary accelerating movements of peoples throughout the world.

The prominent theorists of it are Stuart Hall, Paul Gilroy, Homi Bhabha, Rey Chow, Gayatri Chakravorty Spivak, Edward Said, William Safran, James Clifford, Arjun Appadurai, and R. Radhakrishnan. In fact, I go to the extent of saying that the term “diaspora” could be used as a marker of movement across cultures. Such movement across cultures very often becomes the cause of dislocation. Diaspora as dynamic entity is approached through paradigms as varied as that of hybridity, multiplicity, paradox, polyphonic, multiculturalism, cosmopolitan citizenry, cultural exogamy and so on. Jana Evans and Anita Mannur coincide in rethinking the phenomenon on less essentialist terms:

Diasporic subjects are marked by hybridity and heterogeneity—cultural, linguistic, ethnic, national—and these subjects are defined by a traversal of the boundaries demarcating nation and diaspora. [...] this hybridity opens diasporic subjectivity to a liminal, dialogic space wherein identity is negotiated [...]. Thus, diasporic subjects experience double (and even plural) identifications that are constitutive of hybrid forms of identity.¹

Such plurality makes it difficult to study diaspora as a compartmentalized subject, singular in nature. In the context of the 20th century, the contours of which have been designed by the phenomenon of globalization, hybridity and migration, “the notion of a diaspora of peoples has become increasingly common in describing the combination of migrancy and continued cultural affiliation that characterizes many racial, ethnic and national groups scattered throughout the world.”²

According to Leela Gandhi, “diasporic thought finds its apotheosis in the ambivalent, transitory, culturally contaminated and borderline figure of the exile, caught in a historical limbo between home and the world.”³ William Safran discovers six common characteristics in diasporas: “(1) dispersal of people or their ancestors from a centre to two or more peripheries, (2) the retention of collective memory, vision or myth about the original homeland—its physical location, history, etc., (3) a feeling of non-acceptance, alienation or insulation in the host society, (4) a strong feeling that their ancestral homeland is their true, ideal home and the place to which they or their descendants would or should eventually return, (5) a responsibility for the maintenance of the homeland or its restoration, and (6) a self-

conscious definition of one's ethnicity in terms of the existence of this homeland."⁴ The development of diaspora through the various stages of its history substantiates the ripening of the diaspora into the very condition of culture. The history of diaspora can be broadly divided into three phases leading to the postmodernist diaspora, namely: ancient diaspora, medieval diaspora and the modern diaspora.

In the modern age we can see various factors behind people's movement from one country to another, and on the basis of these factors we could categorize the types of migration. A war, an uprising, a change of government, ethnic hostilities compel people to migrate. Political migrants are those who migrate for political reasons such as war, partition, invasion and so on. Sri Lankan Tamil migrants in Canada, Australia and the European countries left their home country during the civil war, the Indians, Pakistanis and Bangladeshis who migrated during the partition of India and Pakistan, and the Tibetan refugees in India belong to this kind. Caste considerations are also some of those factors. Economic migrants are those who migrate for economic reasons such as labour, employment, and monetary gains. The black African migrants in the USA, the Tamil labourers in Sri Lanka, Fiji, South Africa and other countries, as well as the Asian migrants in the first world countries are examples of the economic migrants. From among the religious missionaries who traveled across the world from the sixteenth century to the twentieth, some resided permanently in the countries they visited. These missionaries may be regarded as religious migrants. Like the missionaries, some ethnographers have also resided permanently in the countries they studied; some even married from the tribes of their research. Diasporic experience, therefore, cannot be homogenized. It has its diversities. In this regard Vijay Mishra's observation is very much significant. Alluding to the very first line of Tolstoy's *Anna Karenin*, Mishra says: "All diasporas are unhappy, but every diaspora is unhappy in its own way. Diasporas refer to people who do not feel comfortable with their non-hyphenated identities as indicated on their passport".⁵

In the context of the Caribbean we have to use the word diaspora in its plural form as there are many diasporic groups, and each of the groups has its own historical specificity.

Naipaul's interest in writing began with who he is. When he tried to examine his own situation as a British subject who as a writer

drew the legacy of European civilization, he was forced to recognize that his line of past was not in Britain, but in the closed Hindu world of Trinidad which was the part of the Indian indenture or *girmitya* diaspora, which began as part of British imperial movement of labour to the colonies. Therein lies the importance of V.S Naipaul's writings, and he can, therefore, be regarded as the most influential author of *girmitya* diaspora. He says:

It came to me that the great novelists wrote about highly organized societies. I had no such society; I couldn't share the assumptions of the writers; I didn't see my world reflected in theirs. My colonial world was more mixed and secondhand, and more restricted. The time came when I began to ponder the mystery—Conradian word—of my own background ... (Naipaul 2004: 168)

His acute consciousness to his historicity takes him to *gimit* ideology, to an act of labour, “a labour that would repeat an earlier moment, the original moment of arrival”²¹ of the poorest labourers from Indian villages, one of whom was his grandfather, to get rid of their pitiable plight. To articulate Naipaul's consciousness I would like to quote an extract from one of Satendra Nandan's poems:

Plantation by plantation, they build a new world
 Sugar sweet the slave crop grew
 Elsewhere it had depopulated half the universe
 Here my father's fathers,
 Sleeping on our mothers' breasts
 Give breath and bread to an island
 And like islands in the ocean
 Shipwrecked, trapped in history,
 Without the grammar of grandmothers
 They died in hope and dread.⁶

The extract gives a vivid picture of the first generation of *girmityas* from India in the Caribbean. The word “shipwreck” conjures up in our mind the state of Crusoe in the uninhabited island. Having come to work as indentured labourers in the sugar plantation in the Caribbean, the first generation of Indian *girmityas* found themselves in a state which can be said to be similar to that of Crusoe. Most of V.S. Naipaul's novels point to various predicaments of the people of this

background. These people had to migrate from one country to another on account of factors often out of their control.

Naipaul throws light on the indentured slave's descendents, whose world and world view have been ruthlessly fragmented time and again, grossly affecting the sense of wholeness of existence. Thereby they are doomed to grapple with a perennial cultural vacuum. The thematic exposition of most of his novels aims at exploring failures, futility, isolation, dispossession and rootlessness of an unanchored community. He is outstanding in his contribution through his detailed and illuminating analytical studies of this crucial issue.

V.S. Naipaul's *A House for Mr Biswas* revolves around the trials and tribulations of Mohun Biswas, who is a poor descendant of an Indian indentured labourer in Trinidad. My argument here is that through the character of Mr Biswas Naipaul has not only truthfully reflected the agonies of a sensitive man whose father was a labourer, who is physically weak and socially powerless in an inhospitable land, he has allowed "peripheral figures their place in the momentousness of great literature." Naipaul was the part of the third generation post-indentured Indians in Trinidad. The people who were indentured to work for a period of five to seven years in the sugar plantations of the West Indies were mainly dislocated, landless peasant workers of Northern India. While India's professional elite has left for the West in the latter half of the twentieth century of their own volition, under condition of relative freedom and in the expectation of substantial economic gains, immigration to the Caribbean in the nineteenth century took place under entirely different, and altogether oppressive conditions. In the novel Mr Biswas desperately tries to become an independent man, fighting continuously against a series of obstacles as well as humiliations which were, in the ultimate sense, the result of his background. Being a descendent of an Indian indentured labourer, he is already in a minority group in West Indies; being a Brahmin he once again becomes a minority within his group; his ambition to become a writer makes him the ultimate minority even in the Brahmin community. He struggles against his own internalization of the historical forces in a colonized society that constantly threatens his autonomy, and the result was psychologically damaging: continually he suffered from the fear of extinction, the annihilation of the self. Being alienated from all walks of life and unable to belong either to England

or Caribbean or to India, he becomes a man without a side, surrounded by buffoons and impelled to be something of a tragic clown.

The opening chapter “Pastoral” powerfully evokes the sense of tragedy of the first generation of the labourers. Mr Biswas’s miserly father Raghu was a labourer who every Saturday “lined up with other labourers outside the estate office to collect his pay” (Naipaul 2005:17). His maternal grandfather was also a labourer. Naipaul sensitively portrays the predicament of the Indian labourers who are poor and neglected, cannot speak English, and are not at all interested in the land where they live. It is a place where they had come for a short time and have stayed longer than they expected. They continually talk of going back to India, but when the opportunity comes, many refuse to leave the familiar temporariness. But their talk of India continues. To this unpromising environment Mr Biswas is born.

After Raghu’s death Bipti, Mr Biswas’s mother, sold her hut and land to one neighbour. In the process Mr Biswas lost the only house which he could claim to be his own. She and Mr Biswas then move to Pogotes where they are given one room of a mud-hut by Tara, her sister, situated in a back trace far from the main road. Mr Biswas’s two brothers are sent to a distant relation at Felicity, in the heart of the sugar-estates where they start working as labourers. Mr Biswas’s sister Dehuti had already started living in Tara’s house as domestic servant. Mr Biswas thus began his life in utter poverty and neglect. The feeling of insecurity troubled Mr Biswas’s mind at a very early stage.

Mr Biswas suffered a series of humiliations, and I would like to say that the greatest of all was his identification as a labourer’s son in the early stage of his life. At the time of his admission to the local Canadian Mission School at Pagotes his mother was asked to produce his birth certificate by Lal, a teacher of the school. In the birth certificate, which Bipti managed to get through Ghani, a corrupt solicitor, by paying ten dollars, one of the entries was that Mr Biswas was the son of a labourer. It was indeed a shattering blow, a damaging effect of the wickedness of colonialism, to his identity to which Naipaul as a writer was so sensitive.

Mr Biswas strongly felt the need of a house that would represent his dignity. He spends six years at school whereafter he is put under religious training with a pundit named Jairam. He is unable to complete

his religious training. For sometime thereafter he works as an assistant to Ajodha's brother, Bhandat, at Ajodha's rum-shop. But again luck does not favour him. Under Alec's influence and with Alec's help Mr Biswas now becomes a sign-painter. It is this occupation which brings him to Hanuman House. While working at Hanuman House as a sign painter he gets attracted to Shama, one of the daughters of Mrs Tulsi. Mrs Tulsi, a widow, is the owner of Hanuman House. Mr Biswas is trapped into a marriage with Shama, as he puts it, but he remains at the fringe of the large family.

He had expected a rich dowry and a separate residence from Mrs Tulsi. But Mrs Tulsi's plans about him are totally different. Despite knowing Mr Biswas's humble origin, she gave her consent to her daughter's marriage with him, which was done hurriedly, only because he was a Brahmin. Apart from this there was no other consideration for him. Mr Biswas is expected to live in Hanuman House as a dependent and to work in the Tulsi store or at the Tulsi Estate like the other sons-in-law of Mrs Tulsi. Tulsi family can again be taken as the symbol of a society the foundation of which is slavery, and, thus, Mr Biswas's entry into the family can be taken as the new phase of his slavery in the guise of a son-in-law.

Very soon he comes into conflict with the whole Tulsi clan including Shama. The rebellious streak in his nature puts Mr Biswas into troubles after troubles. In the midst of these he starts the career of a journalist and thinks of becoming a writer. To reach his cherished goal he becomes a voracious reader. But the more he tries to get rid of the dictatorship of Mrs Tulsi and paddle his own canoe, more he falls into it to his utter humiliation. Gradually he becomes dependent on her. Reluctantly he has to run the Tulsi food-shop at The Chase and when that shop collapses, he is sent to work as a supervisor on the Tulsi estate at Green Vale. There he starts building a house of his own so that he can have the feeling of independence. But, as ill luck would have it, he cannot complete the construction of the house on account of shortage of money. Then he falls gravely ill and, ironically, carried to Hanuman House for his treatment. Having recovered from his illness, he decides to begin a new chapter in his life. He goes to Port of Spain to try his luck there. But this time also he is compelled to live in a house owned by Mrs Tulsi. Again from this house he is compelled to shift to Tulsi estate at Shorthills where he once more tries to build a house of his

own. This time also the sole purpose is to liberate himself from the clutches of the Tulsidom. But, to his utter frustration, this house catches fire and he has to go back to Port of Spain to live once more in Mrs Tulsi's house. After a furious quarrel with Mrs Tulsi, Mr Biswas takes a loan from his uncle Ajodha and manages to buy a house of his own in Sikkim Street in Port of Spain without any prior consultation with Shama. She disapproves from the very start the idea of buying the house. But Mr Biswas is in utter desperation to have his own house. He buys the house without even visiting it. Shama ultimately reconciles to her husband's accomplished task.

We realize that Mr Biswas's rebellion against Tulsidom which crushed his individuality does ultimately lead to his liberation from it, but he achieves his triumph very late in life, at the age of forty six. He becomes disease-stricken. So he is unable to enjoy his feeling of triumph for a long time. The very day he and his family visit the house they begin to see innumerable defects in it. These defects are partly structural and partly a result of the use of inferior materials. Even though the house is irretrievably mortgaged, frustratingly defective, Mr Biswas thinks of it as his own. He considers it to be his grand achievement. He is struck again and again by the wonder of owning a house.

He and his wife discuss the defects of the house as calmly as they can. They all try to adjust themselves to the defects of the house. After purchasing the house both Mr and Mrs Biswas become penniless. On the house Mr Biswas owed three thousand dollars. The interest on this amount, at eight per cent per annum, comes to twenty dollars a month; the ground rent is eight dollars. Two children are still at school. The two older children are both abroad on scholarships, though one of them returns before Mr Biswas's death. But his pennilessness cannot diminish his pleasure of owning his house.

Even if Mr Biswas calls the house his own, he still remains vulnerable to his economic situation. He cannot build his sense of belongingness to the house from the core of his heart. He has to be always at the mercy of social and political forces, and his own personal compulsions. In the absolute sense he remains an un-housed person. By the time he built his house he lost the opportunity, if any, to escape forever.

The use of “Mr” for the protagonist, therefore, can be taken as the acknowledgement of dignity at last to his hard struggle to establish his identity by owning a house. The protagonist’s first name Mohun means “the beloved, and was the name given by the milkmaids to Lord Krishna.” However, his getting this name has an ironical implication: apart from his children and Mr McGown, then editor of The Trinidad Sentinel, he is despised by almost all. Thus the very title of the novel opens a window to chronicle the history of a society of the *girmityas* that is intrinsically and endemically sick in which a sensitive displaced person, the descendent of the first generation of indentured labourers or *girmityas*, is denied dignity. So it can firmly be said that in the novel Naipaul discusses layered levels of alienation and exile of Mr Biswas, the displacement of a marginalized figure in a marginalized community with the depth of historical perspective and insight.

Notes

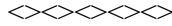
1. Evans Braziel, Jana & Anita Mannur, eds., *Theorising Diaspora* (Oxford: Blackwell Publishing, 2003) 5.
2. Bill Ashcroft et al., 2006, 425.
3. Leela Gandhi, *Postcolonial theory: A Critical Introduction* (New Delhi: OUP, 1998) 132.
4. As stated by Vijay Mishra in “New Lamps for Old”, p.70.
5. Vijay Mishra *The Literature of the Indian Diaspora: Theorising the diasporic imaginary* (London and New York: Routledge, 2007) 2. Vijay Mishra, the grandson of a *girmitya* in Fiji, is a professor of English literature. This book constitutes a major study of the literature and other cultural texts of the Indian diaspora. Examining both the ‘old’ Indian diaspora or *girmitya* diaspora of early capitalism, following the abolition of slavery, and the ‘new’ diaspora linked to movements of late capital, Vijay Mishra here argues that a full understanding of the Indian diaspora can only be achieved if attention is paid to the particular locations of both the old and the new in nation-states.
6. Satendra Nandan, *Lines across Black Waters* (Adelaide: CRNLE,1977) 10.

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Nature and Negation of Life in Han Kang's *The Vegetarian*

Aruna. K.P.

arunakps2015@gmail.com

8157983675

I respect the deserters and solidarize myself with the forcibly recruited.
--Ulrich Horstmann

Han Kang, the daughter of novelist Han Seung-won, made her official literary debut when her short story *The Scarlet Anchor* was the winning entry in the daily Seoul Shinmun Spring Literary Contest. Her first novel *Black Year*, a mystery about a missing woman, was released in 1998. Around that time she was introduced to a line from the Korean poet Yi Sang: "I believe that humans should be plants" (Kang, Interview by Sarah Shin). The line became an inspiration for *The Fruit of My Woman*, Han's short story about a woman who actually turns into a plant. The woman and her husband have had a distant relationship but once she becomes a plant he puts her in a pot and tends to her lovingly. Originally published in South Korea in 2007, *The Vegetarian* was inspired by this short story. But it was the translator Deborah Smith who brought the novel into publishing homes in Britain and the United States. The book won the Man Booker International Prize for fiction in 2016. *Mongolian Mark*, the second section of the novel also won the Yi Sang Literary Award (2005). *The Vegetarian* tells the story of Yeong-hye whose decision to eschew all animal products brings to the fore, complex and disturbing questions regarding existence. The work has three parts- *The Vegetarian*, *Mongolian Mark* and *Flaming Trees*.

There are feminist, ecological and existential crises in the novel but they have no certain solutions. Its protagonist seems to embody the truth regarding sentience. To survive means to war with the forces of nature and culture and this requires a ruthlessness that may bring shame and guilt. Yeong-hye chooses, instead, to exist in a way that does not demand consciousness or damning choices. This is an attempt to read *The Vegetarian*, through the perspectives of eco-feminism and David Benatar's view of birth and existence as an intrinsic harm. Madness, consent, meat, gender, ecology, anorexia and androgyny are the various elements used to reveal a rebellion doomed to failure. Like all the self-starved, Yeong-hye seeks to take back control from the chaotic forces around her. Despite her delusion that she can turn into a tree, the novel is not a one sided glorification of nature. After all, evolution in nature

did not end with vegetation. Animals and violence are part of it as is humankind, which according to the argument of the vegetarian feminist critical theory, is a subset of animals.

There are observations in the novel that convey to us the masculine point of view of Yeong-hye's husband. He had married her for being a woman ordinary enough to meet the requirement for a wife rather than for any strong attraction. She becomes an instrument of service, a sentiment later echoed by In-hye's husband's surprise at Cheong's callous abandonment of Yeong-hye, as though she were a damaged device. More than anything, theirs is a loveless marriage.

When she is about to accompany Cheong to his colleagues' dinner, she has to be dragged to the dressing table and told to put on makeup to be presentable. Her refusal to wear a bra is a never ending source of embarrassment to him. She shows no intent to partake in small talk with other women. Unaffected to the extreme, not even others' impassioned and irritated defence of meat-eating can provoke her to offer an explanation or a counter-argument.

She has endured her father's whippings in childhood and husband's rapes in marriage. And yet in her dreams she is never the hunted. The blood and gore seems to be her doing. After the adoption of vegetarianism, Cheong remembers the ease with which his wife had handled the slaughter of animals. In remembering the dog bite in her childhood, Yeong-hye's surprise is at her own indifference to the plight of the dog. Thus an irony unravels the philosophical change in her. Her outward numbness and imperviousness masks an increasingly vulnerable mind. Awakening from nightmares, she has to make sure she has not regressed to her old self. The realization is that she is dangerous to others. "Why are my edges all sharpening –What am I going to gouge?" (Kang 33)

The most problematic fact in the work is the judgment that Yeong-hye suffers from mental illness. Her initial decision to give up meat can hardly be seen as a symptom of incompetence. On the contrary, others' refusal to listen to her seems to drive her further and further away into modes of protest that are unique and self-destructive. With each hospitalization, the family loses Yeong-hye all over again, raising complex issues of consent, dignity, liberty and morality. Silence

and loneliness are the weapons she wields in this quest of atavism and tranquility.

In her article “Some girls want out”, Hilary Mantel writes about the similarity between self-imposed starvation in religious and secular contexts based on such works as *The Voices of Gemma Galgani: The Life and Afterlife of a Modern Saint* by Rudolph Bell and Cristina Mazzone, *The Disease of Virgins: Green Sickness, Chlorosis and the Problems of Puberty* by Helen King and *Holy Anorexia* by Rudolph. M. Bell. Starvation was one of the many punishments those who were later canonized subjected themselves to. To those who have lost every other aspect of autonomy the decision to restrict food becomes a singular source of power, a drawn out process of self-destruction. “The anorexic, holy or otherwise, makes her own laws” and “When telling is insufficient, she shows”. In *My Hungry Hell*, Kate Chisholm says: “Pride is the besetting sin of the anorexic: pride in her self-denial, in her thin body, in her superiority. Survivors are reluctant to admit that anorexia, which in the end leads to invalidity and death, is along the way a path of pleasure and power: it is the power that confers pleasure, however freakish and fragile the gratification may seem.”

Mantel continues: “Starvation, as Bell shows in *Holy Anorexia*, was not an extension of convent practice, but a defiance of it. A fast is a controlled penitential practice. Most nuns fasted to keep the rule: the anorexics fasted to break it. Most nuns fasted to conform to their community: the starvation artists aimed to be extraordinary, exemplary”. Rejection of meat and then all food for Yeong-hye is not just a rebellion against the lack of agency imposed on her but also atonement and sacrifice for the suffering of animals. The vengeful Gods may take her in the place of other creatures. The self-punishment of saints too had a similar moral purpose behind it. “They could, just for a while, share the pain of crucifixion. They could offer up their pain to buy time out for the souls suffering in purgatory. Their suffering could be an expiation for the sins of others, it could be a restitution, a substitution”. (qtd. in Mantel)

Thus the decision of Yeong-hye is both self-assertion and self-denial. Though her breasts seem the least threatening to her, she ends up losing them. Mantel observes that in *The Disease of Virgins: Green Sickness, Chlorosis and the Problems of Puberty*, Helen King has amassed a huge number of references to a disease entity that was

recognized from classical times to the 1920s. “Greensick virgins went about looking moony, and didn’t menstruate, possibly because they didn’t weigh enough; in all eras, food refusal was part of the condition...If green-sickness was a protest against fate, it was a horribly conflicted and fraught protest. The cloister is the logical destination for those who protest too much”.

One can also find in the novel elements of rejection of life and anti-natalism, made popular by, David Benatar, professor of philosophy and head of the department of philosophy at the University of Cape Town in South Africa. He espouses the view that it is always a harm to be born. This is not limited to human beings but all forms of life on earth. Most of us underestimate how much suffering we will endure due to a tendency to forget all unpleasant experiences or to judge them as trivial once the pain ends. This helps to survive tragedy in life. But not everyone is blessed with forgetfulness. Memory is a potent weapon in reflections and revelations. To see an entity in its entirety is to shed light on neglected aspects. The recollections that plague Yeong-hye and later her sister are eye-opening for both. “She felt as though there was still an open wound inside her body. Somehow, it seemed this wound had in fact grown bigger than her, that her whole body was being pulled into its pitch-black maw” (Kang 163). Memory brings out agony afresh and a realization that life has never been joyful. She is no longer like the sane for whom time heals all wounds. She is cast into the kingdom of pain, where

It has no Future-but itself-

Its infinite contain

Its past-enlightened to perceive

New Periods-of Pain. (Dickinson “Pain-has an Element of Blank”)

Yeong-hye’s decision to self-destruct and to exist as non-human and non-animal betrays not only her recognition of the sinful existence of all living things but also the attitude of many who regard human specicide as the solution for a better world. This pessimistic strain of thought is crucial in bringing about the change in the behaviour of the protagonist.

Yeong-hye and Cheong are a childless couple. In-hye on the other hand, is mother to Ji-woo and it is her duty to him that keeps her grounded in suffering, impossible to seek a surreal escape from life like

her sister. This negative view of life echoes not only the case against existence in David Benatar’s philosophy but more simply the four noble truths in Buddhism. Benatar, an anti-natalist, believes life is so painful that human beings should stop having children for reasons of compassion. In his 2006 book called *Better Never to Have Been: The Harm of Coming into Existence* he makes a case for the end of all sentient life. This is not to suggest that he is an advocate of suicide. Indeed death is one of the facts, which makes life more painful. Is life worth continuing? (Yes, because death is bad.) Is life worth starting? (No).

He views people’s claims about the benefits of life sceptically; just as he would the ruminations of the slave who claims to prefer slavery. We have fallacies built into our very core to stay blind to the true predicament of all of us. It is like an abridged version of a loop. The same codes run but we, like In-hye, transfer our false hopes and sufferings to those who come in our place. In the wilful starvation, disappearance and catatonia of Yeong-hye is the echo of another philosopher, Emil Cioran. “By capitulating to life, this world has betrayed nothingness....I resign from movement, and from my dreams. Absence! You shall be my sole glory...”

The belief that animals are like us in some essential way is the source of the enduring and widespread myth of a magic time or place or person that erases the boundary between humans and animals. A question often posed to those who adopt vegetarianism or veganism is how they intend to deal with the other carnivores and omnivores in the animal kingdom. Violence in nature is not just our contribution. It rules every species. We try to be like other herbivores and keep awaiting an ideal world where “The wolf and the lamb shall feed together, and the lion shall eat straw like the bullock: and dust shall be the serpent’s meat. They shall not hurt nor destroy in all my holy mountain” (King James Bible, Isaiah 65:25). Such utopias and mythical narratives, however unreasonable, record our struggle with the unavoidable suffering in nature. As with human beings one way to end pain for animals too is ending procreation. Wendy Doniger, in her response to J.M.Coetzee’s Tanner lectures in *The Lives of Animals* narrates a meeting with an animal rights activist who advocated against having pets because of the violence done to them by their restricted freedom, periods of absence of the owner and so on. His solution was to neuter

all the animals. As with Greek tragic heroes, the ultimate right of all animals-in his view-was never to be born. Nonviolence becomes a celebrated cultural ideal all the more unattainable especially in the face of chronic and terminal violence. And we dream “of nonviolence as people who live all their lives in the desert dream of oases” (Doniger 20).

The two couples in the novel- Yong-hye and Cheong, In-hye and her husband, the artist- are mismatched. Like Cheong, In-hye works long hours. They both feel underappreciated at home. Cheong says that he finds his wife asleep when he reaches home late in the evening. The art-obsessed husband of In-hye finds that Yeong-hye was the one he had always wanted to marry. In the nature/culture dichotomy they stand against the stifling cage of civilization. In sleeping together, they break norms of society but obey the greater natural impulse. Satisfying impulses is by no means ideal when the context is not so, as evidenced by the way in which In-hye ends up hurt. She lives up to the view of the dutiful daughter, sister and mother and never gives up on Yeong-hye like Cheong.

In Yeong-hye’s description of her life-changing dream, she finds herself trapped in a barn full of meat hanging down from bamboo sticks and the barn itself is in the middle of thick dark woods. Once she gets out with blood all over her she finds herself in a valley where people have come to barbecue and picnic. She tries to hide and becomes aware of the face -her face - that she saw in the woods, with the meat pushed into her mouth and the feel of blood soaking into her very skin. The images haunt her every time she tries to sleep.

In the description of her dream, Yeong-hye’s concern always lies in her own capacity for potentially harming other creatures. The barn in the midst of woods, one of the constructs of culture surrounded by nature, is narrated as a slaughterhouse. She emerges with a bloody mouth. “My clothes still wet with blood...My bloody hands. My bloody mouth. In that barn, what had I done? Pushed that red raw mass into my mouth” (Kang 12). And then afterword, “Dreams of murder. Murderer or murdered...hazy distinctions, boundaries wearing thin ...intolerable loathing, so long suppressed. Loathing I’ve always tried to mask with affection. But now the mask is coming off” (28). “Dreams of my hands around someone’s throat, throttling them, --- my fingers flexing to kill ---” (32). When she shudders awake she makes sure that

her “fingernails are still soft, her teeth still gentle” (33). In her memory from childhood she stares unaffected at the tortured dog but cannot believe she could behave so callously back then. A breach of trust has occurred - worse than being betrayed by someone close - Yeong-hye realizes that she will be betrayed by herself. While the lump in her chest is formed by all the lives of animals she ate, her nightmares are caused by and haunted by her future victims-all the lives that she will collect into her if she goes on living like she has for a long time. Face to face with her predatory nature, Yeong-hye can only regain peace by denying and destroying herself. Her fears turn out to be quite valid however in the final scene of the first part of the novel. The dead bird that falls from her grip has feathers missing here and there. Below tooth marks which appeared to have been caused by a predator’s bite, vivid red blood stains were spreading. Yeong-hye, with her lips “stained with blood like clumsily applied lipstick” (52) in an eerie throwback to her figure in the nightmare, asks Cheong if she has done something wrong, and for the first time, he treats her with care and gentleness. The woman in the dream is compelled to hide herself like Adam and Eve after discovering shame. What has she done? Is she polluted by meat? If so, does it stand for sin, culture, or nature that makes survival such a painful ordeal? Why would she hide from the people who have gathered for picnic and barbecue? Is she hiding from herself? And had she really murdered the bird in the hospital garden or has she picked up the remains of another predator, in a parallel to her participation in the collective sin of the society? The questions remain unanswered.

The one abiding element in the dreams of Yeong-hye is the element of ambiguity as seen earlier - murderer or murdered? She confesses that she has had to struggle every time before handling meat, in another example of trying to fit in and pretending to be normal. But the discomfort begins to seep out. Her husband notices it and angrily asks her to mince the meat properly. She cuts her finger and a drop of blood appears. Placing it in her mouth calms her as some act of self-castigation. A similar case of yelling at her would make her slash her wrist soon enough. Cheong finds a chip of knife in his food that day which throws him into another shouting spell. Violence is a quiet predator in this novel, jumping out through the most unexpected opportunities. For it is the very day that Cheong could have been hurt-deliberately or not-that Yeong-hye first dreams her “palimpsest of horror” (28).

Cheong begins to feel that he could live with all the eccentricities of Yeong-hye. But after being repeatedly rebuffed in his sexual needs, he forces himself upon her one inebriated evening. Though she resists with all her strength, Yeong-hye is unable to prevent it. The rape occurs night after night and in time he begins to loathe the expression of bitterness and agony that becomes a near constant on her face. Yeong-hye's dreams of blood and murder persist. The hold of insomnia strengthens. In five minute breaks from consciousness she sees herself as a murderer and has to wake herself to make sure her teeth and hands are bloodless.

After being hospitalized, Yeong-hye cannot understand why her mother is stroking her wrist when, in fact, it is her chest that is hurting her. Not wearing a bra has not soothed the pain. She feels like the lives and yells of all the animals she had eaten are stuck within her. She should throw herself through a window to get it out but is sure that nothing can save her. When Cheong falls asleep that night, he has a dream about killing someone and ripping out their intestines. Once he wakes, he removes Yeong-hye's blanket and makes sure that she is alive. When he gets up the next morning, she is not in her bed. Not finding her in the hospital lobby he wanders into the garden outside and sees a group of people gathered at the fountain. Approaching them he sees Yeong-hye sitting on a bench. She had removed the hospital gown and the bandage around her left wrist. As he forces open her clenched right hand, a bird crushed in her grip falls to the bench. It has missing feathers and bloodstains spreading from what looked like a predator's tooth marks.

Meanwhile, Yeong-hye's nightmares continue. In them she is "shut up behind a door without a handle. Perhaps I'm only now coming face-to-face with the thing that has always been here. It's dark" (28). She seems trapped in life or truth or pain without an escape. Emile Cioran in *The Trouble with Being Born* writes "in Buddhist writings mention is often made of 'the abyss of birth'. An abyss indeed, a gulf into which we do not fall but from which, instead, we emerge, to our universal chagrin" (Cioran 31).

In yet another dream of Yeong-hye there appears a butcher's shop like the barn in the first one. "Saliva pooling in my mouth" (Kang 33) and she has to control herself not to gorge on meat again in sharp contrast to her stern will power in real life. The family dinner unveils as

a spectacle of torture held by Yeong-hye's family members. She withstands pressure from her sister, mother and sister-in-law. It is the physical violence of her father which shatters her composure because pain is the only language she knows now. After he forces food into her mouth and she spits it out there is a moment when she deliberates about what to do. "At first, she drew up her shoulder and seemed about to flee in the direction of the front door, but then she turned back and picked up the fruit knife that had been lying on the dining table" (40).

The power of the father is so absolute that Yeong-ho obeys his commands even though he does not agree with them and holds Yeong-hye back while their father force feeds her. He thinks Yeong-hye could at least pretend to eat meat in front of their father instead of provoking him. Immediately after this episode, we read Yeong-hye's recollection of the dog bite from her childhood in which the dog is tortured to death by her father. But she again focuses on her own complicity and lack of compunction in what took place rather than her father's heartlessness.

Yeong-hye's mother however visits her in secret and even tries to fool her into eating some healthy food. In a rare moment of compassion for her mother, (or weakness) she drinks "the herbal medicine" but purges herself by vomiting quickly enough. Her mother's warning that "stop eating meat and the world devours you whole" (48) is a reminder that a certain amount of violence is always necessary to survive. But Yeong-hye is estranged from everyone else. In-hye's husband, who is the narrator of the second section of the novel, has striking similarities to Yeong-hye. They are taciturn, introverted and rather sensitive. With the insight of his artistic temperament, he finds Yeong-hye "like a tree that grows in the wilderness, denuded and solitary" (64).

One thing which everyone who comes into contact with Yeong-hye is forced to do is ponder and make decisions about themselves and morality. Though Cheong tries to put off introspection for as long as possible he is forced to admit to himself that he is no better than asking for a divorce and abandoning Yeong-hye. The unprecedented intensity of desire In-hye's husband feels for his sister-in-law makes him think "Was he a normal human being? More than that, a moral human being? A strong human being who is able to control his own impulses?" (61). It turns out that he is not. This does not undermine the very human struggle he undergoes to resist his artistic dream however. Seeing his

reflection “swollen with desire” (62) makes him want to hurt himself. Yeong-hye forces everyone to meet their demons. Cheong while staying in the hospital as Yeong-hye’s caretaker has a dream just as violent as his wife’s. The parallel is hard to miss. He tries to murder someone in the dream, wakes up and had to make sure that Yeong-hye is not the victim. Later on, the dreams will infect In-hye.

Another point touched on by In-hye’s husband throws fresh light on the nature of Yeong-hye. It is the mention of the Mongolia Mark which sparks off his violent obsession with her. The Mongolian mark is a benign, congenital birthmark that normally disappears three to five years after birth and almost always by puberty, usually associated with immaturity or inexperience in different cultures. Still bearing the mark of childhood, Yeong-hye exudes an a-gender quality. Her speech is “so blunt as to be almost uncouth” (63), her clothes drab and appearance androgynous. As her illness advances she effaces her gender further. All her decisions are taken in terror of her repressed impulses that find expression in her dreams.

Witnessing the suicide attempt of Yeong-hye has a profound effect on her brother-in-law. All the realistic scenes he depicted in his work become more threatening after this encounter with violence. In response to force-feeding meat Yeong-hye had attacked her own body, “tried to hack at it like it was a piece of meat”(66). Her suffering makes him want to “throw her out of the window while her eyes were still closed” (67). At another point he thinks “He was worn out, and life revolted him. He couldn’t cope with all these things it contaminated” (68). Yeong-hye gifts her brother-in-law and sister self-reflection, despair, uncertainty and a desire to end everything. “He wants to fling open the door of the speeding taxi and tumble out on to the tarmac” (68), to “fall down three floors and smash his head to pieces” (68). She represents the agony of existence and only by shunning her can one survive. Thus Cheong and her parents, a “family of meat-lovers, the father in particular” (66), make the “sane” and practical choice to stay away.

Yeong-hye breaks and makes the art of her brother-in-law. If her suicide makes him unable to continue with his old manner of video making, the mention of Mongolian mark remakes him and his work. This serves as a cure for the nightmares of Yeong-hye. There is an uncanny connection between them - they find themselves through the

other. Another fact which reinforces that Yeong-hye is not insane is the way in which she recovers completely after the hospitalization following the suicide attempt. Staying away from family members seems to hasten her return to normal life. She starts eating well (still not meat) and putting on a reasonable amount of weight. Cheong's abandonment seems only to have positive effects. Not only that, she is trying to get a job because the doctor has advised her not to work where she would be left alone with her own thoughts. As Camille Paglia has observed in *Sexual Personae* "Repression is an evolutionary adaptation permitting us to function under the burden of our expanded consciousness. For what we are conscious of could drive us mad" (21).

Yeong-hye's affinity towards trees is recognized by her brother-in-law even before she does. He remembers that in the hospital she used to take her clothes off and expose herself to the sunlight. In the studio she stands staring at the poplars outside the window. The Mongolian mark appears "more vegetal than sexual" (Kang 83), "something ancient, something pre-evolutionary or else perhaps a mark of photosynthesis" (83). The artist can see her for who she wants to be, who she is and it finds expression in his art. He sees her serenity as the result of the violence of her inner passions: "Whether human, animal or plant, she could not be called 'a person'" (88).

Yeong-hye comes across as an extremely mysterious and unreadable figure. The narrative, except for the dreams, is never from her perspective. In addition to these, she is taciturn and inexpressive. We have a few replies and fewer expressions to see into her. Even after hours of painting on her body, Yeong-hye feels no physical desire. She is no longer attracted to the purely human. In shedding herself she will become a part of nature. Her brother-in-law feels at last "she really is ordinary, it's me who's the crazy one" (91). Creating arresting art is an assertion of extraordinary personality. Yeong-hye's attempt and effort is to achieve the opposite of what the artist dreams of - to make thoughts and words and self disappear.

In his fantasy of Yeong-hye he cannot see her face, signifying the loss of individuality that she longs for. It is difficult to accuse him of taking advantage of Yeong-hye. While he pursues art and desire, Yeong-hye seeks an end to her dreams. Both are oblivious to In-hye in satisfying their private interests although it is Yeong-hye's retreat from culture that makes her insensitive to cultural taboos.

The third section of the novel is from the view point of In-hye, another abandoned woman. With her sister in psychiatric hospital and husband in hiding, she labours alone under her dual duty to Yeong-hye and Ji-woo. Her parents and brother no longer keep contact with them and she has become accustomed to solitude. Loneliness plagues both mother and son and Ji-woo feels afraid that his mother too will leave him. In hye, alone with her memories, has no one to share her fears with. Yeong-hye’s association with trees deepens into a conviction that she herself is one. She goes so far as to pose as a tree in the woods that surround the psychiatric hospital. Mountains and forests recur in this part as an escape from the violence of everyday life. When In-hye drops off her sister at the hospital, she feels guilty for leaving her alone there. But Yeong-hye feels relieved that there are huge trees all around and even consoles In-hye “sister....all the trees of the world are like brothers and sisters” (144), meaning she will not feel lonely. Between sleep and wakefulness, In-hye can hear her sister. “Look, sister, I’m doing a handstand; leaves are growing out of my body, roots are sprouting out of my hands... They delve down into the earth. Endlessly, endlessly....yes I spread my legs because I wanted flowers to bloom from by crotch; I spread them wide....” (127).

In-hye also remembers an incident from their childhood when they got lost on a mountain. Yeong-hye, who was only nine then, had said “Let’s just not go back” (157). In-hye could not fathom her. When they finally found the way back Yeong-hye had merely stared at the poplars with what, in hindsight, must have been longing. In the woods she will not have to encounter her father’s authority. It is as if in refusing meat, she is rebelling against all the injustice to which she had to submit with docility as a child. It is to the mountain and the woods behind her apartment that In-hye too retreats when life becomes unbearable. But the trees seem hostile and merciless to her though not so to Yeong-hye. Solitude seems to be a factor that drove Yeong-hye too into the embrace of nature. While birth itself may be a tragedy it is especially tragic to be born into a childhood of abuse. In-hye cannot forget the forlorn figure of her sister as a child, “her back and shoulders and the back of her head as she stood alone in front of the main gate at sunset” (158), later married off to a man who had come across as cold. Without even a child like Ji-woo, Yeong-hye must have found comfort in the brother/sisterhood of trees. Once after forced sex with her husband In-hye tries to find a sense of security in one of her old T-

shirts with its newborn-baby smell. But it does not work. The downfall of In-hye begins when even Ji-woo cannot save her from a sense of purposelessness about life. Usually children are supposed to be an anchor in life. When everything fails people find purpose or meaning in offspring.

In-hye identifies closely with the plight of her sister. Like Hee-joo, another patient affected with hypomania, In-hye feels her sister's sufferings far too deeply. When their father strikes Yeong-hye, she feels like she was the one receiving the blow. She is the only one who tries to defend Yeong-hye even from her husband. At the hospital the doctor is upset that he still had not found why Yeong-hye refuses to eat. They feel they underestimated her schizophrenia and did not ensure that she took her medications properly. And Yeong-hye's complaint is that no one understands her or even tries to understand her. Medicines for mental illnesses are always designed to alter the way one feels and thinks about life. But why should an optimistic view be privileged over other ways of feeling? Yeong-hye's refusal to take the pills given to her may just be a conviction to die. She always speaks her mind, others simply do not listen. In-hye narrates that the month before she stopped talking she asked to be let out of there. The endless drama of force feeding is nothing but torture to her. So when In-hye too repeats the demand to eat properly Yeong-hye has no other choice but to stop talking. The last thing she says is a question as she wonders if it is a bad thing to die. When the hospital staffs make a last attempt to feed Yeong-hye through the nose, the scene is far too violent for In-hye to allow to happen.

In-hye is all too aware that if her husband and sister had not unravelled everything so spectacularly she would have been the one to fall apart. Even before her husband left the family, Ji-woo used to ask if there was a father in the family. After he left, In-hye made it a point to never let her child be alone in the evenings and on weekends. Yet once he falls asleep, she has to face her own soul-crushing solitude. When she decided to commit suicide however, the question of her child had not even occurred to her. In a home where laughter is a rare and precious thing Ji-woo has no one to turn to except In-hye. Pictures of flight were a favourite of his father but in his dream, the bird who flies away is an image of abandonment. The nightmares never end. In-hye has no idea how to keep her son happy as he grows up. In a sense, In-

hye suffers far more than Yeong-hye because she cannot escape from reality. Rather she cannot escape without hurting her son and that is an inhumanity she cannot even contemplate.

At one point In-hye’s sanity becomes interconnected with Yeong-hye’s wellbeing. When she speaks to her sister she is also trying to convince herself. “Perhaps this is all a kind of dream. I have dreams too, you know. Dreams... and I could let myself dissolve into them, let them take me over...but surely the dream isn’t all there is? We have to wake up at some point, don’t we? Because ...because the...” (182). There is an uncertainty in all these counsels, which puts the lives of all three of them-In-hye, Ji-woo and Yeong-hye-in such terror. In-hye had at first committed her sister to the asylum because of all that she reminded her of: “unable to forgive that magnificent irresponsibility that had enabled Yeong-hye to shuck off social constraints and leave her behind, still a prisoner. And before Yeong-hye had broken those bars, she’d never even known they were there” (143).

Dissatisfied by the world around her, Yeong-hye had created another one. In moments of catatonia she is elsewhere, concentrating in her rigid pose so that she can be anywhere but in the real world. Pain and force become the only things that can drag her back to face others. As In-hye travels alongside her sister in the ambulance, they are all in separate desolate worlds. Despite In-hye’s advice, Yeong-hye seems forever lost. The last image of the bird flying away is another unsettling thing that makes one fear a similar fate for In-hye. And worst of all, Ji-woo is once again alone and in the care of a stranger, probably frightened that his mother too may not come back.

In any patriarchal society, a woman’s body is not her own. It is tied down by notions of obedience and honour. Our bodies are not in our control to begin with, being as it is under what the literary critic Paglia calls the greater fascism of nature. “Equally outrageous is gender, which we have not chosen but which nature has imposed upon us. Our physicality is torment, our body the tree of nature on which Blake sees us crucified” (Paglia 13). The cultural taboos add to these pre-existing chains. Every scene of force feeding and rape in the novel prove the delicate nature of our freedom and dignity. We are all at the mercy of might in this world, animals and humans alike. After throwing up, In-hye tells herself “It’s your body, you can treat it however you please. The only area where you’re free to do just as you like. And even

that doesn't turn out how you wanted" (Kang 177). Yeong-hye's rejection of self is also a renunciation of everything that binds her whether it is natural or cultural, despite trees being a part of nature, for they are not sentient.

Consent is another complex concept problematized by Han Kang, made all the more difficult by the ambiguity regarding the mental health of Yeong-hye. And even if she is mentally unsound does that legitimize attempts at medication that the patient so obviously deems as a source of agony? There is no channel of dialogue between Yeong-hye and her psychiatrist. The latter believes his primary duty is to preserve life while the former thinks death is preferable to her existence. Is every decision to die a symptom of mental illness? Can it never be based on sound conviction? To deny food, to take a decision that will lead to the world devouring you whole, goes against the fundamental instinct to survive. It goes against nature. Yeong-hye feels the development of consciousness to be a tragic mistake and she would like to return to a prior state of nothingness.

YooJin Choi also provides the crucial information that black-goat extract which Yeong-hye's mother brings to the hospital is traditionally known as an effective medicine for women, especially for pregnant women or for those who want to get pregnant. When the protagonist finds out what it is she vomits out the meat extract repudiating the circle of life and the notion of motherhood. As she starves herself further she become more ambiguous about gender. "Is Yeong-hye trying to turn herself back into a pre-adolescent? She hasn't had her period for a long time now, and now that her weight has dropped below thirty kilos of course there is nothing left of her breasts. She lies there looking like a freakish overgrown child, devoid of any secondary sexual characteristics" (151). Yeong-hye had already seemed androgynous to In-hye's husband and as less feminine than her sister to Mr.Cheong. Though she feels at one point that her breasts are the only things that are not dangerous she becomes more and more gender neutral as time goes on. Perhaps her lesser femininity suggests a protest against the male gaze in her life from the very beginning. Since hunting, killing animals for meat and eating non-vegetarian food are all expressions of masculine power and since Yeong-hye has never up to a point hesitated to handle meat, it could be argued that she not only submitted to male power but also briefly coveted it and made it her

own. Her dreams are fantasies of blood and gore that remain repressed. But in her process of involution she subverts this idea of androgyny and uses it instead for total withdrawal.

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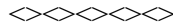
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**Rereading Mythical Paradigms:
A Hermeneutical Analysis of Sara Joseph's *Ooru Kaval***

Sony Augustine
Assistant Professor
Department of Studies in English
Kannur University, Thalassery Campus, Palayad
Sonyaugustine2@gmail.com
9446607099

Many a literary text, which forms the crux of the canon, has undergone the practice of reinterpretation at various ages and in different modes. These re-readings were generally limited to the precincts of criticism alone and the entire scenario of creative writing came to be neglected. At the same time, one can observe the eventual change in the priority from rereading to rewriting. However, the practice of rewriting the old texts was limited to the minimum due to various factors in olden days. But with the advent of modern critical theories, such endeavours have gained renewed momentum. The practice of rewriting assumes vitality and rapidity especially when the space of writing is shifted from the secular to the religious. This is perhaps the existential influence of religion in the life of man goes beyond any other element which exerts an impact upon human beings. The quest to know the unfathomable depths of religious mysteries eventually leads to new ways and methods of understanding and assimilating them.

Religion has always been considered to possess two inseparable components; the essential message of religion and its manifestation in various forms. Any attempt to reach the truth of religion requires distinguishing between them. One should not be confused with regard to the demarcation with which these two aspects are to be treated. Any failure to do so may lead to the wrong, if not dangerous, perceptions with regard to religion. The search for the essentials of religion usually makes us ignore the outer form in which the quintessence is concealed.

This dichotomy between spirit and form assumes intensity when it comes to the creation of religious texts. A hermeneutical analysis of the politics of religious writings, direct or indirect, brings

forth the question of myths. Any religious text entails the chance, at times remote, of being produced within the fabric of myths. It is the powerful and intricate network of mythical traditions which forms the backbone of most religious texts, primarily because, the authors have found it convenient to render the final message most effectively through the agency of mythical narratives and forms. The abstract ideas and themes enunciated by religion tend to be unintelligible to common human reason. Hence, the message needs to be interpreted in ways intelligible to and easily appreciated by the general populace. This necessitates the employment of myths as the vehicle of the essential religious vision.

Readers of religious texts are capable of assimilating the meaning originally intended by the author only because they find something common in the text with which reality can be identified. This is what Timothy Clarke asserts, when he states, “The reader is drawn into the text because he or she can understand it only through some sense of what is shared with it: a shared language or a mutual tradition or common set of interests and ideas. Understanding takes place through some sort of common ‘horizon’” (62). As a result, religious texts make profuse use of mythical allusions for an easier understanding by the readers. Therefore, any rewriting of religious texts requires interpretations. Another important thing to be noted here is the fact that the readership of the religious texts always keeps on changing. The people and the society that have originally received the religious message are changing in all sense of the word. The modes of reasoning and the concept of reality undergoes paradigm shift as the reading community is shifted. This explains the necessity of subsequent interpretations and reinterpretations of religious texts in keeping with the changing times and perceptions.

Modern hermeneutical traditions testify to the validity of reinterpreting the mythical elements inherent in religious writings. One such prominent hermeneutical programme is demythologization. The term refers to Rudolf Bultmann’s programme of interpreting the New Testament. He makes a substantive distinction between ‘myth’ and ‘event’, the latter being the reality expressed through the vehicle of the former. Bultmann observes:

Mythological thought, however, naively objectifies the out worldly as inner worldly in so far as it, at odds with

its authentic intention, imagines the transcendent as spatially distant and its power as quantitatively greater than human capability. In opposition to this, demythologization endeavours to bring forth the authentic intention of myth; namely, the intention to speak of the authentic reality of man. (253)

The historical event of Jesus Christ has been communicated primarily in a mythical form. But our modern consciousness seems to find difficulty in conceding to the mythological worldview of the bygone centuries. This is because we are informed by and initiated into a new world view which is not in tune with, if not a binary opposition to, the ancient cosmological realities. Our modern and secular sensibility may not be able to enter into a fruitful dialogue with the Graeco-Roman mind. This makes understanding biblical texts extremely difficult. Bultmann, therefore, suggests that the way out is to ‘demythologize’, that is to reinterpret NT myths in order to recapture the basic gospel truths with regard to the Christ event. The historical and formal particularities of the way in which it is rendered are not as important as the event itself. This demythologization is not to be confused with ignoring the myths in the Bible, but it is an attempt to reinterpret them so as to bring forth the true event or message that underlie them (Komonchak, 276-277). Therefore, demythologization can be conceived as a valid hermeneutical method that can be applied in the analysis of literary texts, especially in the case of religious writings.

The age-old epic *Ramayana* has been reread and rewritten several times in many ages and many cultures, each attempt throwing light on minute details unexplored till then. One such effective attempt to rewrite this magnificent work was done by Sara Joseph, a well-known Malayalam creative writer, in her novel *Ooru Kaval*. She is hailed as one of the prominent feminist writers from Kerala who incessantly raised their voice in support of the marginalized sections of the society in general and of the socially discarded women in particular. Sara Joseph writes from the perspective of resistance wielded by different sections of the society who are pushed to liminality. The novel *Ooru Kavalis* also not an exception to this general feature. It is a retelling of the story of Bali and Sugreeva together with many other characters that appear in *Ramayana*, with the events unfolding through the reflections of Angada, Bali’s son. The entire *puranic* depiction

gathers new perspectives, sometimes altering the usual portrayal of the characters and at times rendering absolutely original interpretations. The novel rises to the heights of narrative fiction as the author has successfully combined various versions of *Ramayana* and the different possible creative and interpretative events.

The focus of attention in this article is on the process of demythologization involved in the novel. The author tries to reconsider the myths and legends in the original story with the effect that the magnificent world of myths are somehow pulled down and brought or converted to realistic pictures. *Ramayana* is full of mythical and sometimes, incredible stories that do not necessarily appear convincing to the modern mind and sensibility. The author analyses the truth of such fantastic stories in it. There are a lot of exaggerated and therefore quasi-true tales about the kings and other heroes. They are either formulated by the flatterers or are the inevitable outcome of oral transmission. The author gives an example when the episode of searching for Sita takes place in the land of Dhanavas, one of the inferior tribes. “Different stories, both true and false, spread among the Dhanavas like a wild fire. One such story tells that the people of Kishkinta have already killed thousand *Asuras*. Angada, the son of Vali, has butchered five hundred *Asuras* without any one’s help. Like the *Sanyasis*, they too believe that *Asuras* are the sole reason for the destruction of the earth” (88-89). Moreover, there are deliberate attempts to spread false stories. Such false descriptions aim at finding reasons even to kill some people whom they do not like or are afraid of. The mightier tribes and castes try to spread calumnies against their opponents and bring about the obliteration of the enemies. The words of Pravara, one of the Dhanavas, testify to this. “Half of the stories spread about *Rakshasas*, *Asuras* and Dhanavas are lies. These are stories spread as a justification for uprooting them. Who can seek and find the truth and how to do it, is the question” (87). This ambiguous nature of the myths with regard to its veracity throws light to the necessity of rewriting and thereby, reinterpreting them.

The author, again, rejects super human presentation of the characters in the *Ramayana*. Contrary to the original, Bali, Sugreeva and other members of Kishkinta are not depicted as apes, but as human beings. Their physical features may resemble that of the monkeys. The episode of Jadayu and Sampathi is yet another story demystified by

Sara Joseph. They are not portrayed as belonging to the species of birds, but humans. Sampathi's account of the mortal sunstroke that separated him from his brother Jadayu is different from the original account where they fly towards the sun and get burned by extreme heat (142). The novel provides references to affirm that the animals and birds with which these tribes are associated are actually the totem symbols, a fact borne out by the Anthropologists. This is a clear indication as to how the anthropological and historical research has informed the narrative and has considerably contributed to the demythologization process. Again, the extraordinary events in the life of Hanuman are mellowed down and presented realistically. The huge task of crossing the ocean to reach Lanka is performed by him without any mysterious or divine interventions (144-145).

Apart from the above mentioned general ways of rewriting, the whole novel employs demythologizing strategies at different levels, informed by various modern critical and literary theories. One of the prominent areas of demythologization pertains to the myths of hegemony. The novel unravels the various myths cleverly employed in the original text which results in political, religious, and cultural hegemony. The brutal killing of Bali by Rama, the central event in the novel, is a clear example of the political colonization that takes place. Rama and Ayodhya try to grab the political freedom of the people of Kishkinta with the help of Sugreeva, who betrays his own brother. This colonial strategy is justified by giving many arguments, none of which is convincing and sound. The political hegemony assumes renewed nuances when reference is made to new weapons. "Those with iron in their hands are roaming around the earth. They are capturing the land and tribes. The well, the pond, and the field are owned by them. Woman, fruits, and land are possessed by them" (109-110). This seemingly casual remark on the impact of political invasion teems with contemporary reverberations. The imperial global powers who try to control the whole world with the nuclear weapons are alluded here. Their conquest of the soil and oil is a clear indication of their quest for political supremacy at the cost of the freedom and life of thousands of people. This contemporary resonance brings out the political and cultural concerns of the novel. The political conquest becomes acute when people are silenced by the powerful. The reference to the tribe of Muchli throws light to this fact. The people are commanded by Sugreeva to seek for Sita. Anyone who refuses to do so will be silenced

to death (37). In this connection, the myth of the nationhood is also critiqued in the novel. Hanuman says: “Nation is greater than anything. Our death is insignificant compared to the nation” (135). But Angada is not ready to accept this. He is against attributing everything to the nation and declares that it is not the nation but Rama, a foreigner to them, who decides everything. Hence the myth of the supremacy of nation over the individual is subverted.

Myths constructed in the original text for maintaining religious and cultural supremacy are also rewritten by the novelist. New religious and cultural supremacies are also reanalysed. Those religious arguments brought out by Hanuman are seen as bringing about religious slavery. “He (Bali) feared that the new thoughts are dangerous and they will dismantle the whole tribe. The imported idea demands not to worship the Pristine Ape and to worship the innumerable gods. It has got the power to disintegrate the tribe” (39). The cultural myths of the original text are more frightening. At times these cultural myths are turned into racial prejudices. This is expressed in the words of Rama, after Bali falls wounded in the duel. “As for me, you are an ape. When you fight against me and even when you do not fight against me, I can kill you only because you are an animal. I don’t regret it” (96-97). This racial superiority manifested in the words of Rama, however, is questioned by Bali before his death. Rama has, it seems, no answer to the sharp questions raised by Bali. This precarious predicament Rama finds himself in, is part of Ramayana itself. In fact, this is one of the several occasions where the idea that Ramayana has a singular and coherent ideology becomes untenable; and where the text speaks against itself.

Another area of demythological analysis in the novel is that of gender bias. The female characters who do not have any significant role in the original plot and who are totally silent/silenced assume vitality as and when they appear in the novel. Thara is depicted as a powerful woman who could even control Sugreeva, never allowing him to dominate over her. Rama who is justified in the original story for putting Sita into the test of fire, is thoroughly criticized. In such an agonizing situation, the reply Sita gives to Rama is very powerful. “What you have told me now is nothing more than what an ordinary man would have told an ordinary woman” (202). Here, all superior claims demanded by Rama are shattered. Again Rama’s high

ideologies and philosophical language are mercilessly turned down by Thara after his killing of Bali. All these episodes testify to the reinterpretation of the original Ramayana stories from the standpoint of women.

Myths in relation to the production and dissemination of knowledge do not go unnoticed in *Ooru Kaval*. A sophisticated concept of knowledge with high metaphysical undertones is imparted in the Ramayana episodes. Rama and Hanuman are the disseminators of such a lofty mode of knowledge. Even when Bali is nearing his death, Maruti (Hanuman) tries to console those who stand around their dying king, by imparting to them the ‘high’ knowledge of inevitability of death and the decay of body. But the novel subverts this type of wisdom with the real life experience of people. This is what the novelist wants to convey when she writes: “one could hear the screams of Thara over the consoling words of Maruti” (42). The futility of such Vedic knowledge is satirised here. How knowledge is used to convince and trap people in the colonial/imperialist strategic ways is also subjected to analysis. Scholarly language is mainly used to influence the common people. This is what the novel again tries to declaim when Thara’s thoughts are revealed. “They try to convince the people how inevitable the killing of Vali was for Kishkinta. What surprised Thara was the scholarly language they used for it. Maruti, a good orator, used Rama’s language and not that of Kishkinta”(38). Therefore, one can say that epistemological myths are reworked in the novel.

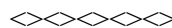
Myths related to the Nature and ecology deserve special attention. The magnificent path (*chira*) to Lanka through the sea is hailed in Ramayana. But when we demythologize this seemingly unachievable task of building the *chira*, vital ecological issues turn up. The vast destruction of the Nature with its forests, mountains, birds and animals is a formidable picture which the original Ramayana stories elude or deliberately forget. The novel testifies to this hidden environmental issue. “The sky was covered with the crying birds that have lost their nest, eggs and nestlings. The sun was concealed. Their number increased as each tree was pulled down. Their shrieking cry was becoming unbearable each second” (184). Like this, all creatures were destroyed and were compelled to flee from their natural habitat, which could shake the ecological balance of a healthy environment. The incident reaches its pathetic heights where Hanuman tries to justify

this massive destruction. He argues that here all creatures and elements of Nature are participating in the great mission of Rama. And it is this dangerous myth, with its contemporary reverberations, which is clearly pulled down in the novel.

Hermeneutics of rewriting receives a wide range of possibilities when demythologization is employed in the analysis of religious texts. This vital strategy should not be and cannot be restricted to the realm of Christian theology which enhances a strict scrutiny of biblical texts. Any religious text can be analysed through this powerful mode of criticism. This is why the present study of Sara Joseph's *Ooru Kaval* becomes relevant. Demythologization inevitably throws light to the novel under discussion. Rewriting of original myths in various versions of Ramayana leads to different ways of understanding the original text, which receives a new dimension. The employment of demythologization is convincingly based on modern literary theories and critical standpoints. This piece of writing was an attempt to analyse deeply this process and has come to emphasise on the need to demythologize any literary canon. A close reading of the novel under discussion brings forth hidden meanings and implications inherent in the original. It again sheds light on the cultural and political ideologies that informed the various interpretations in the novel. A deep analysis of the novel, again, addresses the question of the objectivity of meaning. The fundamental question is whether any interpretation is neutral or objective and whether all interpretations are inevitably conditioned by ideologies either consciously or unconsciously. The modern literary critical theories testify to interpretations being shaped by various cultural and political ideologies. *Ooru Kaval* is definitely a text that is conscious of its political preferences and priorities.

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Mapping French-Tamil Transl(oc)ations

Dr. R. Azhagarasan, University of Madras

razhagu@gmail.com

Phone : 044 25399653

&

Geetha Ganapathy-Doré, Université Paris 13, Sorbonne Paris Cité

geethagd@hotmail.com

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If you say ‘Tamil’ to a French speaking person today, the first image that comes to his or her mind is that of the Tamil shops in the Faubourg Saint-Denis area in Paris that purvey spices, food items, clothes and fancy jewels, restaurants that serve *idlis*, *dosais*, *vadais* and vegetarian thalis, and outlets that sell music and video CDs at a throw away price. French television reports show images of folkloric Tamil rituals like fire-walking and ‘Thaipooam Cavadee’ in the French Caribbean, Réunion and Mauritius islands. But the nitty gritty of Tamil culture. (Ganapathy-Doré 1993) and its interaction with French culture are matters of concern for public administrators, social workers, the police, judges, translators and specialists (Moudiappanadin 1995). If you say ‘French’ to a Tamil speaking person, the images that he or she will conjure up are those of revolutionary ideals, artistic and literary avant-gardes, wines and luxury goods. People who live in Pondicherry might eventually refer to architectural experimentation with Tamil and French elements in Auroville. Scholars on both sides of the linguistic frontier have tried to go beyond the clichés and get across a more informed view of each other's language and culture.

This article tries to focus on the significant moments in the French-Tamil translations/transactions with a view to highlighting the two following arguments: 1. Unlike the translation activities in the British Indian territories, the translations in the French Indian territories were not strictly guided by the policy of the colonial government and remained voluntary. 2. Since a major amount of translation of French to Tamil was done through English, this translation history raises questions relating to the a) nature of choice, b) mode of translation, c) complex relation between the source language (French) and mediating language (English) and the target language (Tamil). Here the ‘function’ of translation becomes more important than the ‘correctness’ and ‘ethics’ of translation. These two arguments taken together hint at how

the postcolonial debate on India is most often guided by a critique of British colonialism and fails to capture the nuances of French colonialism.

While using the term ‘postcolonial’ to refer to the period, the paper distances itself from the idea of ‘postcolonial translation’ popularized by scholars like Harish Trivedi (Bassnett and Trivedi, 1999) in so far the French to Tamil translations gain significance not for the employment of any strategies, but for their translocations and their function in the Tamil context. Hence the objective of this article is to give an overall picture of the nature and function of translation instead of a micro-analysis. The survey (from colonial to postcolonial period) undertaken here helps us confirm that in terms of quality and quantity, translations from French to Tamil directly or via English are more common than the other way around. Such an approach helps us suggest that the translations of French texts mediated through English first during the nationalist struggle, then in the hay-days of literary modernism and the rise of Tamil Nationalism and finally during the rise of the feminist and dalit activism had become socially significant and had a much larger impact than the direct French to Tamil translations done with institutional support. The paper also touches upon the role of Tamils outside the Tamil region in this history of transactions between French and Tamil. To accomplish these intertwined arguments the paper follows a chronological pattern, tracing the function of French-Tamil translation from the times of French Orientalism through the rise of nationalism, modernism, and the activist mo(ve)ments of the postcolonial present.

The exchange between French and Tamil cultures was initiated thanks to the French East India Company on whose behalf François Martin bought Pondicherry in 1674. However, the pioneering work in cultural translation came from other Europeans. The first Tamil catechism issued by Portuguese Jesuits at Goa in 1577 was the first work ever to be printed in Indian script. The Bible was first translated into Tamil by Bartholomäus Ziegenbalg, a German Pietist and printed in 1714 in the Danish colony of Tharangambadi (Shaw 2014). Interpreters like Veera Naicker (Gobalakichenane 1992) . and Ananda Rangapoullé (Vinson 1894) who was the ‘Dubash’ of Joseph-François Duplex had facilitated contact between the French and Tamil communities. Several French travellers of the 18th century went to the

Tamil country and Pondicherry and explained Tamil manners and customs to the French public (Deleury 1991). Before the French Catholic priest Pierre Brigot of the Société des Missions set up a mission in Pondicherry in 1777, Jesuites from Italy like Robert Nobili and Constantine Joseph Beschi had already travelled to the Tamil country and mastered the Tamil language. Beschi (1680-1747) had even composed a Tamil epic called Thembavani on the Life of Saint Joseph. The French 3 missionaries held these works in great esteem. Les Missions étrangères de Paris holds in its archives the original versions of the unsurpassed works Louis Savinien Dupuis and Louis Musset who developed impressive bilingual dictionaries, French grammar manuals for Tamil speakers and bilingual conversation books. L'imprimerie de la mission in Pondicherry is still the place where French texts are laid out and printed. The Auroville Press set up in 1982 offers services in many languages including French.

In the UNESCO's collection of representative works appear only three books translated from Tamil into French (*Le roman de l'anneau du Prince Ilango Adigal* translated by Alain Danielou in 1990, *Le livre de l'amour de Tiruvalluvar* translated by François Gros in 1992 and *Viramma* translated by Jean-Luc and Josiane Racine in 1996) compared to the wider range of books translated from Sanskrit and Hindi into French. The first two books do not aim at challenging a Sanskrit-centric Orientalism such as what we see in the English translations of Thiruvalluvar by F.W. Ellis (1812) and G.U. Pope (1886). The third text, *Viramma* (co-authored by Viramma herself) seeks to challenge the strictly limited idea of 'dalit autobiography' circulated through the English translations of dalit texts.

The writings of the nationalist Tamil poet Bharati continues to shape the idea of modernism in Tamil. While scholars take pains to explore the nature of his contact with Western literature, particularly French, we do not have clear proof of his Tamil translations of French texts. Just because he operated from the French-Indian territory, Pondicherry, and has acquaintance with the French, we cannot assume that he directly translated from the French to Tamil. The same argument applies to the arch-Modernist Pudumai Pithan and the leader of the Dravidian movement, Annadurai. It was only during the period of the little-magazine movement we get ample evidence of French to Tamil translations mediated through English. A brief analysis of the

history of French to Tamil translations is given below to highlight the significant moments which facilitated the advent of Nationalism/regionalism and Modernism in Tamil literature.

In the early years of the 20th century, the revolutionary Tamil poet Bharati had exhorted the Tamils to translate treaties written by great minds from other countries into Tamil. He showed the way by translating the first two strophes of the French national anthem into Tamil. Literary magazines such as *Kandeeepam* published in the 1940s started publishing translations of short stories and novels from other languages. Some Tamil writers started translating and adapting English, French, German and Russian novels into Tamil in the early years of the 20th century (See Annex. The list heavily relied on Murugesha Pandiyan's 2004 book on World Literature translated into Tamil). That the choice of works translated was mediated by English reading habits clears from the popularity of authors like Alexandre Dumas and Jules Verne. Their adventure narratives held an appeal for Tamil readers and exercised an influence in shaping the novel genre in Tamil. Kalki Krishnamurthy's novels such as *Ponniyin Selvan* or *Sivagamiyin Sabadham* bear the imprint of French narrative techniques. This does not mean that the Tamil people who are known for their lyrical imagination and flair for the drama were not interested in poetry and theatre. But the major interest was for long prose narratives.

Most French writers were translated from English either by translators or authors who translated and adapted French works (especially the short stories of Maupassant) by way of learning the trade. Most of them did not come from the French speaking territory of Pondicherry or Karaikal. The titles of the translations, generally, show that the authors sometimes stick to the original, sometimes translate the English title and sometimes 'indigenize' it. The treatment of sexuality by French writers like Balzac, Flaubert, Maupassant and Zola was perceived as less hypocritical by Tamil readers who were used to Victorian prudishness on the one hand and the typical Tamil family loyalty which limited their individual freedom, on the other. The first ever French book to be directly translated from French into Tamil remains, however, Alexandre Dumas's *Le Comte de Monte-Cristo* by N. C. Gopala Krishnappillai in 1914 under the title *Amarasimman*.

In the years before independence, French thought struck a chord with the Tamil yearning for dignity and freedom from

oppression. Anthologies of world writers and abridged versions of famous novels were also seeing the day. French literature was one of the sources of growing Tamil cosmopolitan consciousness. Special attention was devoted to French Enlightenment philosophers such as Voltaire, Montesquieu and Rousseau. There were also multiple translations of Victor Hugo's *Les Misérables* or *Notre Dame de Paris*. They bear witness to the emotional identification of the Tamils with the poor and downtrodden depicted in Victor Hugo's novels. The pathos contained in his novels touched them more profoundly than Charles Dickens's novels.

C.N. Annadurai, the founder of the political party Dravida Munnetra Kazhagam (DMK) who was to become the Chief Minister of Tamil Nadu in 1967, published his translation of the first strophe of 'La Marseillaise' as early as 1940. The 1952 translation of Emile Zola's biography from English to Tamil in two parts by the DMK leader S.P. Sittrarasu in 1952 was followed by C.N. Annadurai's passionate assessment of Zola's work in favour of the poor in 1959 under the title *Ezhai Pangalan*. DMK journals such as *Dravida Nadu*, *Mandram*, *Kanchi*, *Thenral*, *Ennam* continued to disseminate French thought and creative writing. Several translations of Zola's works were published in the 1960s. In the development and shaping of Tamil rationalist political movements, the influence of Zola and his world vision, if not considerable, was certainly, undeniable. The fact that Vaiko, founder and General Secretary of the Marumalarchi Dravida Munnetra Kazhagam (MDMK) who was held in custody on charges of sedition by the Tamil Nadu police referred to Zola's 'J'accuse' to defend himself shows how ingrained Zola's ideas are in Tamil political consciousness.¹

Tamil publishing industry during the 1960s and 70s largely relied on private enterprise rather than government subsidy and institutional support. In the 1970s, the Tamil monthly *Prakgnai* published a translation of Camus's *Les Justes*. The attention shifted to absurdist philosophy thenceforth, prompted perhaps by the disillusionment with postcolonial governance. A stream of books directly translated from French with proper purchase of translation rights followed. V. Sriram, Madanacalliany Shanmuganandam and T.S.

¹<http://mdmk.org.in/article/mar09/i-accuse>, published by Vaiko on 4 July 2006. Accessed on July 25, 2015.

Dakshinamurthy are some noteworthy translators. As V. Sriram had also published short essays on French directors like François Truffaut (1997), Robert Cartier Bresson (1998) and Louis Malle (1999), the French government had recognized his services to French culture by giving him a couple of awards, Chevalier dans l'ordre des palmes académiques and chevalier dans l'ordre des arts et lettres in 2002. Award winning Tamil Writer and translator Nagarathinam Krishna and his friend and academic Vengada Soupraya Nayagar deserve special mention in this paper for their translations of French and francophone writers into Tamil. Jagadesan Surya's M.Phil thesis submitted in 2015 to Jawarhal Nehru University, *A Critical Bibliography of Translations from French into Tamil* during 1991-2010, is a welcome addition to Tamil-French cross cultural studies.

While the French Embassy and the Alliance Française of Chennai extend their unfailing support to V. Sriram, Indian and Canadian universities seem to have given their encouragement to a group of academics comprising P. Kichenamourty, K. Madanagobalane, R. Venguattaramane and S. Pannirselvame who have translated Tamil short stories into French of course, but more significantly French writers and Francophone Canadian writers into Tamil.

Sharan Kumar Subramanian has devoted his doctoral thesis (2014) to a crucial review of these translations of Canadian francophone authors into Tamil. Contemporary Tamil critics have turned to French theory as a way of maintaining a distance from the dogmas and orthodoxies of dominant Indian culture. How and why did they turn what has been termed as 'French theory' by François Cusset. (Cusset 2005) is an interesting issue. In order to answer this question, one has to find out which French theories have been translated and how these theories have travelled to the Tamil publishing world. Tamil journals published in Tamil Nadu such as *Niraprigai*, *Ayvu*, *Padigal* and *Sidhaivu* explore French theories, while *Uyir nizhal*, a journal published by Sri Lankan Tamils led by Pradeepan Ravindran in France pays attention to French critical thought as well as literary and artistic creations and experimentations. Sometimes mainstream journals like *Droit et cultures* publish in-depth articles about Tamil literature (Annousamy 2007).

Apart from Pierre Bourdieu's *Sur la télévision* (On Television) translated by Sriram in 2004, no French theoretician has been directly translated from French to English. The translations have been made from their English translations. The English translations of French theories were prescribed as part of research methodology in University curricula. On the one hand, the well-known Indian postcolonialist Gayatri Spivak was also the translator of Derrida might explain the importance given to French theories in Indian academia. It is an irony that despite being a translator of French theory, and an observer of the French trading post in Bengal, Chandranagore, Spivak failed to look into this unique nature of French colonial history. Introduction of French theoreticians started in the late 80s in Madras University and Pondicherry University. The fact that Roland Barthes's 'Death of the Author,' Michel Foucault's *Archeology of Knowledge* and Jacques Lacan's 'Of Structure as an Inmixing of an Otherness Prerequisite to any Subject Whatever' feature in the M.A. English syllabus for the academic year (2008-2009) of Thiruvalluvar University² in Serkadu. is just an example of how French literary theories have penetrated the Indian academic world. Mother Teresa Women's University in Kodaikanal made it a point to introduce French feminist theories to its students. R. Azhagarasan's Tamil translation (2009) of *Poststructuralism* by Catherine Belsey. is an example of mediation between Tamil and French critical worlds via English. His book is part of the series of translations of Oxford conceptual/critical thinking by Adyalam Publishers. Translated books on *Postmodernism* by authors Prem (who along with Ramesh claim themselves to be the Deleuze and Guattari of the Tamil Little-magazine circle), *Postcolonialism* by Mangai and *Critical Theory* by Sivakumar belong to the same series. Besides, the little magazines, especially those devoted to Dalit causes, were those that continued to offer French critical thought with a view to uplifting the minds of Tamil readers through English. There is a twofold purpose in the recourse to French theories by such magazines. These translations exercised a leveling influence between those who went to University and those who educate themselves by reading Tamil magazines. The most important translators of French critical theories into Tamil from English in the small magazines are D. Ravikumar,

²http://thiruvalluvaruniversity.ac.in/pdf/cbcs_syllabus/M.A.%20English.pdf.
 Accessed July 25, 2015

Nagarjunan and Sivakumar. The French theoreticians who have been translated into Tamil are: Antonin Arthaud, George Bataille, Albert Camus, Jean-Paul Sartre, Aimé Césaire, Jean-Baudrillard, Gilles Deleuze, Claude Levi-Strauss, Michel Foucault, Christian Metz. The context of the 1990s provided a fertile ground for the dissemination of French critical theories. Nevertheless one point to be remembered about these translations is that in their enthusiasm to introduce French authors to Tamil readers, the translators and the journals do not respect copyright regulations. Apart from the transactions of theory, the 90s uprising in India with its focus on minority, gender and caste questions was seen on par with the May '68 revolution of France. The comparison was not based on the *modus operandi* but in terms of its impact on the intellectual and public sphere (Susi Tharu, 2009).

From the available texts translated or adapted from French to Tamil which are more numerous than the works translated from Tamil to French, we could discern more curiosity, openness, interest and sustained effort on the part of Tamil authors, readers and publishers to keep abreast of the French literary scene as part of their cosmopolitan culture. This might have been facilitated by traditional forms of cultural exchange such as student exchange, book fairs, tourism and migration. The number of these translated works, however, confirms the colonial pattern of knowledge flow from the West to the East, showing that much remains to be done to right this uneven exchange. The fact that Francophone writing from Africa is less conspicuous in this corpus shows that the gaze is turned towards the West and North (France, Canada) rather than the South.

More than the blind pursuit of the passion for theory in an imitation of the West, the Tamil engagement with French theory shows the Tamil penchant for intellectual debate. ⁸ Besides, Dalit thinkers turn to alternative frameworks of thought to change the dominant way of looking and seeing. However, Tamils could be self-deprecatory as is shown by the fictitious interview with Jean-Claude Ivan Yarmola (Oodagam 1994) which laughs at Tamil pseudo intellectuals who run after visiting Western masters without checking their bonafides. Indeed Alain Sokal's article denouncing the intellectual mumbo-jumbo in France has been translated into Tamil³.

³ Posted by Stefan Steinberg in the World Socialist Web Site on 1st July 2000.

French publishers complain about the lack of trained translators. They sometimes resort to the easier way out, i.e., back translating Tamil works from their English versions. They are also afraid that the typical concerns of the Tamils may not be attractive to the French market. For some earlier and older migrants from Tamil Nadu, Pondicherry or Sri Lanka, the business of getting ahead in life is so tough that they do not have the leisure time to devote to translation into French of Tamil works by way of leaving a cultural legacy to their children. The Pondicherry families belonging to the ‘renonçants’⁴ category take pride in their assimilation with the French. Their relationship to the French culture somewhat resembles that of the *pièdsnoirs* from Algeria.

A glance at this complex history of French-Tamil translations/transactions also help us look at the nature of French colonization in the Tamil region. Unlike the transactions of British and Russian literatures, French-Tamil transaction is unique. In the case of the British the Colonial administration and Colonial educational policy promoted English literature in Indian languages. In the case of Russian literature, Indo-Russian relationships during the Nehruvian era played a crucial role. But in the case of French literature, there was no official policy of promoting of French literature in India before the politics of francophonie entered into play. The general consensus was that the exclusive use of French was needed only where native languages were too poor in linguistic resources. Otherwise French could coexist alongside native languages. The reception of French works by Tamils was thus voluntary. Indeed French works served as a counterpoint to the dominant English tastes. Hence their long standing impact. That is the reason why critics hesitate to use the anti-colonial rhetoric of postcolonialism while discussing Tamil French transactions. The fact that the French works created such an impact (through English) in both the French and British-Indian territories testify to the unique nature of French-Tamil transactions.

The time is perhaps ripe for a Tamil writer of French expression to emerge. Born to an Indian father and a Tunisian mother,

⁴ According to the Décret du 18 septembre 1881 of the Third Republic, the natives could change their status from subject to citizens and choose a patronym for themselves and their heirs.

Geetha Balvannanathan Prodhom, is experimenting in this direction by writing poems and short stories directly in French, while continuing to write in Arabic, English and Italian. The Mauritian writer of Tamil origin Sooriamoorthy Ramanujam is auto-publishing poetry in the French language.

The Sri Lankan community in France is, however, very active in the transmission of Tamil language and culture to the younger generation. Some of its members have established schools to teach Tamil and published bilingual dictionaries and glossaries (Sachchithanantham, 1997 & 2009). The Tamil speaking community in Canada seems to be engaged in politics⁵ as a mode of cultural translation rather than in translation proper of Tamil texts into French. The Tamil diaspora in the French Caribbean, Reunion Island and Mauritius (Ravi, 2014) are keen to discover their roots. But their knowledge of Tamil is not surefooted enough to undertake ambitious translations of major works. They rely on universities in France and in Tamil Nadu and the cooperation between them to write new chapters in the history of Tamil French connections.

The recent Cannes award to Jacques Audiard's movie *Dheepan* foregrounded the life of Sri Lankan Tamil refugees in France. For the first time, the lead roles were played by Tamil actors Jesuthasan Antonythasan, Kalieaswari Srinivasan and Claudine Vinasithamby. In this French movie, Tamil language dialogues were subtitled in French. Indeed Sri Lankan Tamil writing about their displacement is a corpus that needs to be scrutinized in a separate study. Only K.P. Aravindan's poems have been translated into French by A. Murugaiyan in 2014. Thanks to globalization, French companies work in Tamil Nadu and Pondicherry where French native speakers face the reality of Tamil language. Though English serves as lingua franca, doing business with Tamil people without showing a respect for their language is not easy in the Tamil context. But the paradox of globalization is such that the Lycée français in Pondicherry is offering courses in English. The overall picture one gets is, thus, one of an immense gap that will take decades to fill. We are not even close to the never accomplished

⁵ Rathika Sitsabaiesan is the first person of Tamil origin to be elected to the Canadian parliament.

transition that Sandro Mezzadra and Federico Rahola identify as defining the postcolonial condition (Mezzadra and Rahola, 2006).

Among the actors of cultural translation, literary journals and websites as well as associations need to be mentioned. The French language journals published in India such as *Rencontre avec l'Inde* (published by the Indian Council for Cultural Relations founded in 1950), *Synergies Inde* (since 2006), but also *Courrier de l'Unesco*, *Nouvelles de l'Inde* published by the Embassy of India in France, *La Nouvelle revue de l'Inde*, *Indes - La fenêtre sur l'Inde*, *sur le monde francophone* as well as scholarly journals such as *Hommes et migrations* and *Puruṣārtha*, disseminate information about Tamil language and culture (but not exclusively) among the French speaking public. Only *Trait de l'Union* published in Pondicherry and *Circle culturel des pondichériens* published in France are specially devoted to Tamil French cultural and linguistic exchange. The newsletter published by the consulting company Zen Development called *En Direct de Pondichéry* is a recent and welcome addition to this list. The Tamil journal published by the Catholic community in Pondicherry called *Sarvaviyabi* is reproduced in the electronic form in the Aumonerie tamoule indienne's website. Websites such as 'Appal Tamil' and 'Chassé-croisé: France-Inde' pay special attention to literature in translation.

The Indian Embassy in France lists 84 associations (non lucrative bodies under the 1901 French law). Among them there are 15 Tamil associations devoted to the preservation and spreading of Tamil culture among the Tamil diaspora in France and among the French people. Annamalai University's distance learning centre in Paris has the legal status of an association. The associations give classes in Tamil, Carnatic music and Bharata Natyam. Associations and friendship groups such as France Tamil Sangam, Thiruvalluvar Kalai Kudam, Kambane Kajagam, Pondicherry Bharathi, Vanidhasan Muttamij, World Thiruvalluvar Peravai, International Movement for Tamil Culture and the recently founded Tolkappiar Mandram not only conduct monthly workshops on Kamban, Ramalinga, Thiruvalluvar etc. but also convene 'Kaviarangams' (forums for poetry), where poets rival each other in reciting poems on a particular topic.

In the present context of globalization, the nature of transaction between French and Tamil goes beyond translation of texts. Here too

the natural French engagement with globalization and the Tamil diaspora seems to maintain a difference, when compared to other European powers. We are thus able to witness the continuation of a unique tradition of French-Tamil translation across times.

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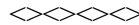
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Centering the Region:

Badal Sircar’s *Procession* from Text to Template

Dr David Wesley
 Assistant Professor
 Department of English
 Madras Christian College
 mdavidwesley@gmail.com
 Mobile: 9176132021

In a book on Badal Sircar edited by Kirti Jain, “Badal Sircar: Search for a Language of Theatre”, she ends her preface with these lines: “This will be my humble tribute to this rare, dedicated, committed and restless artist; a dreamer who created a new template for theatre practice for an India that he wanted synthesised” (18). There are two important things to be noted in this statement. One, Kirti Jain’s statement presupposes a duality within the Indian nation that needs to be brought together. The acknowledgement of the regions being central to the building of a nation is visible through this statement about Sircar’s theatre. Two, the creation of a template by Sircar which can be a vehicle of this theatre of synthesis.

The struggle between regions and nation is not a new phenomenon. It has been a prevailing factor even during pre-independent times. The fact that national parties find it extremely difficult to break through in states like Bihar, Bengal, Kerala, Tamil Nadu, and not till recently, in Kashmir, shows that the nation-region dichotomy is a live and throbbing problem. As nation is a modern necessity and regions go deeper in terms of history and culture, the struggle between the two continues and operates at various social, cultural, and political levels. Benedict Anderson writes that “. . . nation-ness is the most universally legitimate value in the political life our time” (3) and that the “end [of nationalism] is not remotely in sight” (3). When there is no “scientific definition” for a nation, especially in the scenario where regions are rooted deep culturally and historically, there can be seen various strategies employed by the agencies of the nation to construct a homogenized idea of nation erasing the individualities of regions. Therefore, there is a need for negotiation between nation (which is here to stay) and regions (historical and cultural importance) in the contemporary political scenario. Sircar’s

theatre, especially the *Procession* template, can be seen as operating at level of this negotiation.

Before viewing the *Procession* template in particular, it has to be seen that Sircar had identified India not merely as a diverse India but a divided India which cried out for synthesis (which does not amount to homogenization) - the different divisions, especially the rural, the urban common life and values were divided from the elite, pseudo progressive life of the rich, the privileged and the powerful. Third theatre is a result first of this identification - that India is divided despite all the rhetoric of unity in diversity.

Sircar's Impact on Regional Theatres

It can be said that regional theatres felt that Sircar's work bolstered their voice for autonomy and therefore invited him for conducting workshops. Even if we take into account the contents of many of his plays, the choice of texts had that immediacy attached to them. He did not limit himself to Indian narratives. If he found relevance to immediate situations in foreign texts, he had no qualms in adapting them. It is this trait that differentiated him from the policy-driven national theatre movement. Sircar's impact on regional theatres, especially in Tamil Nadu and Karnataka was telling. For want of space and time, it is sufficient to confine to his impact on Tamil theatre. Both Pralayan and Mangai produce a list of theatre practitioners who were influenced by Badal Sircar's form of theatre and his workshops. In fact, there seems to be a history to the workshops conducted by Sircar in South India. Pralayan writes while trying to gauge Sircar's impact on his own theatre,

. . . while trying to understand or decode the questions of getting our orientation from Badal Sircar, in a deeper sense, I realised that those who asked me those questions found some legacy of Badal Sircar in our performances. It is quite natural. After all Badal Sircar is the person who conceptualised the idea of theatre in the open-air and non-conventional performing spaces. He developed a new idiom and a language for that kind of theatre. He travelled all over the country and disseminated his idea of theatre everywhere. It reached innumerable theatre practitioners, directly or indirectly. (355)

If Badal Sircar's ideas of theatre were widely accepted by other regional theatre people, it was because of the possibility of a voice for the regions inherent in his form of theatre. Pralayan finds an indirect influence of Badal Sircar in his theatre, but Mu Ramaswamy takes much inspiration from Sircar that he had performed Badal's plays several times, notwithstanding the fact that his Nija Nataka Iyakkam followed most of the ideas of the third theatre. Mu Ramaswamy himself writes in his book titled *Badal Sircar, Moonram Arangu, Naan (Badal Sircar, Third Theatre and I)*:

I was a student when I met him in the 1980 workshop. As an outcome of the workshop, the trainees had to present their respective short productions. My "Keezhvenmani" was presented before him. I do not recall now the criticisms laid upon that production. However, I began performing the complete version of that play as part of the Nija Nataka Iyakkam (Real Theatre Movement) with the title "Niyayankal" in several places from October itself. It turned out to be a play that addressed the atrocities against Dalits without directly using the term 'Dalitism'. I have heard some researchers say that this is the first Dalit play. For me, it can be said that the play was only an 'open-air theatre' that spoke of the atrocities against Dalits. Because I do not remember Dalit issues being addressed in theatre then. However, the workshop under Badal Sircar was the reason behind the creation of that play. (11 translation mine)

The impact of Badal Sircar's theatre in regions is that it allowed the regional theatres to address issues of Dalits, women, and the underprivileged. A policy-driven national theatre, for the most part, would shy away from addressing some of these issues directly. But when nation is 're-visioned' from the region's perspective, the hitherto unspoken issues get limelight. Not only was Mu Ramaswamy able to produce a play addressing a Dalit issue, the workshops of Badal Sircar had, according to Mangai, influenced several practitioners who also took up issues which may have been overlooked in an organised national form of theatre. These issues were gaining place in the theatres because of the regional focus the form gives to these practitioners. Mangai lists out the theatre practitioners who were influenced by Badal Sircar's form and were able to adapt that form to address their immediate regional issues. Gnani attended Badal Sircar's workshop and "the political overtures of the texts and the process of work in

Pareeksha made the group an activist group” (395). Mu Ramaswamy’s “adaptation of *Antigone* as *Durkira Avalam* in the custodial killings of comrades in Naxalbari movement created a new vista of thought in Tamil theatre” (395). Sr. Clare, who had organized several workshops following the impact of Badal Sircar’s workshops, focused much of her attention on “dalit, women, tribals, Sri Lankan repatriots and environmental groups . . .” (397). Mangai also mentions Sr. Chandra’s Sakthi group from Dindigul who “specialize in *tappattam* by young dalit, school drop-out women” (397). Mangai goes on to detail that works of Santhappan, K.A. Gunasekaran and others who were dealing with pressing social issues through their theatre. It can be said that Badal Sircar’s form gave them the necessary opening to address their issues as well. Many of these practitioners adapted Sircar’s style for their own way of dealing with issues. However, Mangai also feels that Badal Sircar’s texts were not given prominence from a critical perspective. She writes that “One needs to engage with it [Badal’s texts] critically” (400).

Procession - from Text to Template

When studied closely, Sircar’s play *Procession* is more than just a play text. It packs the very philosophy of his theatre - that of immediacy, inclusion, and synthesis which is strictly human-centered. It differs considerably from the conventional play text. The naturalist play text expects fidelity from the performance. But the play text of *Procession* invites and challenges the performers to make necessary changes according to region, time and conditions. A closer study of the play text of *Procession* can be seen as the very poetics of third theatre. A theatre enthusiast like this researcher who did not have the fortune of watching any of Sircar’s plays or any street plays influenced by his ideas of theatre, can still produce a play with the elements of third theatre using the play text of *Procession*. This aspect of the text makes it more than a text, a template. A quick glance into the process of dealing with *Procession* text from the performance point of view would be useful to realize how the play text becomes a template for other practitioners to adapt to their conditions. The following analysis is a result of this researcher’s performances over the last few years (2013-2017) using the *Procession* template.

The performance of Sircar’s *Procession* is a play *with* the text, while conventional performances would be a play *of* the text. The text

opens up considerable amount of gap for performance to fill it. The playwright begins the scene by suggesting that this particular scene is “usually dropped” (1) while performing outdoors. It means the presence or absence of a scene does not make much of a difference for a text like *Procession*. The unconventionality of text *Procession* allowed us to use folk dance, folk song, write our own lyrics, a Carnatic tune, a radio jockey’s voice and so many other additions which the text did not have in original but at the same time the additions did not disturb the aim of the text. No addition or deletion disturbed the coherence of the text.

Sircar’s *Procession* has no particular tale to narrate and even if it did, it does not need to sustain that narration. The flexibility of the text allows as much inclusion and exclusion (for performance) that several issues at the same time can be handled. There is also the scope of performing the tale in as many languages too since the actors need not abide by the text completely. The text is only a guideline for performance. The text is aware of its own flexibility because the text is not born out of only the playwright’s vision. The text evolves along with the rehearsal process and whole text is complete only when the rehearsals culminate in performance.

Our version of the text *Procession* also came about only after the performance. One isn’t sure till the play goes for the show if a new scene would be included or excluded. The text remained open till the final performance. For example, the play text contains a scene where an actor sells a pen in a train. In Sircar’s text, it was merely someone selling a pen offering some discount and luring the passengers. It may be a response to the way television lures the public with advertisements. Seeing that text as a template, we changed the text and also the language. The actor Rajkumar sold the pen in Tamil but also talked about love affairs and honour killings subtly hinting at the Divya-Ilavarasan issue of the time. Following is the text from *Procession* and also the modified text that appeared in our performance:

Attention, ladies and gentlemen, I have a message for all of you who use this railway route every day. I’m sure you all use pens. I’m here to bring to you a new pen. Its trade, Fung Sung. You may ask: Is it a Chinese pen? No, it’s not Chinese pen. A Chinese pen of the same kind would have cost you eighteen rupees. But I offer you this pen only for one rupee. Only a rupee. If you buy three

pens at a time you pay two rupees and fifty paise. Who'd like a pen? It's only on this train that you get a pen at this price. It's a very special publicity campaign by the company that brings you this pen for a rupee. Two rupees and a half if it's three at one go. You can drop it, it won't crack, it won't break. It never leaks. Is anyone keen to have it? Anyone? Anyone please? . .

The modified version:

Attention ladies and gentlemen, schooluku poravangale collage ku poravangale velaiku poravangale ellarum orunimisam inga gavaningo... unga ellarukum tevayana oru porul onnu vachirukengo... adu vera onnum illinga inda pena danga... Inda pen ah sadarna pena illingo, china la irrundu irakumati pannapatta penango. Pen is mightier than sword nu yaro orutar sollirukang aduku artam yar purinju vachurukengalo illayo na purinju vachurukengo... inda penavuku pinnadi patinga na oru kathi kooda vachirukenga kathi..... Unga ponnungaluku la vangi kittu poi kodunga yenna ippalam ponnungalukku dan inda pena adigama tevai padunga... ada namma nattu nelama appadi irruku... Inda penavala nenga enna vena ezudalamga... yen love letter kooda ezudalamga, hmmm yenga ippa la love panravanga tana savarangala illa train la talli vittu sagarangalanu kooda teriyala.... Ada ooru vambu namaku eadukunga nama pena kadaiku varuvom. Inga kooda neraya peru phd padikravanga irrupenga nu teriyum, thesis seekiram mudikalanu unga guide la rumba kovama irrupanga... Inda pena vangi thesis ezudunga seekiram thesis mudichudalam... Market la inda pena voda velai 50 rubainga aana nanga inda penava verum 30 rubaiku tarengaga, verum 30 rubai. Pona varadu pozudu pona kidaikadu vanga, vanga, vanga.... (performance)

The text *Procession* is a template not only because it allows such changes in the lines but it also operates a frame which can contain a collage of texts. Over the years, our theatre group has been performing collage plays, mixing scenes from various plays. *Procession* template helped do the *Antigones* collage play (this researcher's doctoral thesis) which included scenes from various versions of *Antigone* across the globe. It had scenes both in English and Tamil. Such a synthesis is possible because of the template offered by

Procession. Below is the list of collage plays performed on various occasions using the *Procession* template:

January 2014 – *Hues and Cries* - performed in the International Conference on “Cultural Spaces: India and Canada” in S.V. University, Tirupathi. This performance included scenes from Bama’s novel *Vanmam*, Native Canadian poems “The Cattle Thief” and “Cry, a Chorale” framed within the *Procession* template.

September 2014 – Collage play *Antigones* involving scenes from Jean Anouilh’s *Antigone*, Sophocles’ *Antigone*, Native Canadian poems “The Cattle Thief” and “Cry, a Chorale”, again framed by the *Procession* template. This was performed in the refresher course at the University of Madras.

March 2015 – *Pootu* - a short tamil play written by Abilash. This was performed in Dr. M.G.R. University, Chennai.

February 2016 - *Go Look for Him in the Battlefield* was a short portion from *Procession* but made changes to talk about Rohit Vemula. The title was from song 86 from *Purananuru*. This was performed in Quaid - E- Millath College, Chennai as part of Chennai Literary Festival.

April 2016 – *Pori* - a short tamil play by Abilash. It was performed in Dr. M.G.R. University, Chennai.

March 2017 – Collage play *Antigones* performed again. It was performed at Madras Christian College as part of the World Theatre Day celebration.

July 2017 – A short version of the collage play *Antigones* in *Procession* template. This was performed at Stella Maris College in honour of the retiring professor and theatre exponent Mangai.

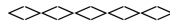
This list suggests that the template *Procession* has been helping this researcher to experiment various kinds of performances, addresses various kinds of social, political, and gender issues which would not be so easily possible when conventional texts are used. In other words, the Dalit question (Divya-Ilavarasan and Rohit Vemula), gender, Srilankan Tamil struggle (Irangani), and various other issues were handled through the *Procession* template. It points out that an overarching national theatre would be less critical of itself while the onus of critical

response falls on the regional form. *Procession* template steps in to offer itself as a framework for the purpose.

The idea of nation is notional but the region is the real. Only by the coming together of the regional can the idea of nation can be established and ratified. It is the immediate nature of relevance of Sircar's theatre that defines the parts of his craft - whether it is acting/actor, spectator, corporeality, workshop method of preparation, the human as theatre – all these make Sircar's theatre closer to the immediate reality. Therefore, it is the regions, their language and culture that are closer to *Procession* template than the constructed idea of a Nation. Leaving the proscenium and taking up a form that is a combination of rural and urban theatre - this act can be seen as a way of moving away from the illusory idea of theatre, of nation, to a naked corporeal theatre, of region. Because the human is the basic unit of theatre, it cannot be ignored. So is the region. It is the basic unit, the building block of the nation and it has to be given prominence.

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Transcending Taboo: An Enquiry into the Dynamics of Resistance in Selected Novels of Manju Kapur

Jeetha Johny Chungath
Assistant Professor
Department of English
Prajyoti Niketan College, Pudukad
jeethapinto@yahoo.com
9847709121

Human behaviour is governed not by rational thinking alone. Societies have framed values and standards of acceptable behaviour for their members and they are encouraged to follow those values. A culture which is acceptable to a specific society guides the behaviour and thoughts of the members by well-defined codes of conduct and related value systems. Such a list of behavioural guidelines is typically referred to as social norms. Any member who differs from, disobeys or violates this framework of norms has to face multipronged taboos as a natural consequence. In this manner, norms and taboos have a major influence on our life. The way we eat, dress, behave and lead our sex lives are all governed by the norms or taboos of the societies we live in.

A taboo is formally defined as “a social or religious custom prohibiting or restricting a particular practice or forbidding association with a particular person, place or thing.” It is a prohibition of certain social actions based on the beliefs of the society. Such prohibitions are present in all societies. Taboos are restrictions that could at an early stage be meant to protect the individuals or community, but when all the members are not given equal protection and when applied only to one individual or one subsection of the community it can only serve to suppress the other person or the community. The dominant sections therefore, will be responsible for framing taboos and imposing them on the weaker and marginalised sections of society.

Taboos stem from almost every facet of life - they can be influenced by the matrices of culture, society, religion or even sex. Social taboos prohibit society from following certain social customs and practices, while a culture-based taboo would demand prohibition of

various cultural laws which are forbidden in different cultures. A religious taboo would focus on restrictions derived from belief in spirit and could be inspired by the awe of supernatural.

Such taboos differ according to differences that exist within societies, cultures and religions of a nation and, when viewed from a broader perspective can even cut across cultural, linguistic and national boundaries. Taboos and their dominance change over time and place.

Some taboos may weaken or even disappear, while others may become stronger and dominant. An act may be a taboo in one culture but may not be in another. Social, cultural and religious taboos are thus practiced differently in different parts of the world. Some taboos are even created as a part of particular culture, which may even prevent individuals within that society from breaking the taboo. Breaking an existing taboo is often considered objectionable by certain societies, especially those which uphold a more stringent and traditional outlook towards life and human interactions.

Indian English Literature in general, and fiction in particular, have contributed much to an understanding of social, cultural and religious construction of taboos. Many writers through their works, have recorded how the social, political and cultural systems of a pluralistic society like India have shaped social norms and taboos. “Taboos are sometimes referred to as doing the ‘unthinkable’. Even thinking about violating a taboo is problematic. The sanctions associated pertain not just to the behaviour that contradicts the taboo but also merely thinking or considering such a behaviour” (Fershtman 3).

Manju Kapur, one of the celebrated novelists of contemporary Indian English Literature, has foregrounded an imaginative impression of human life, human relations, social systems, political and religious institutions and the culture and customs of the time through her novels. Her fiction focuses on issues like sexual assault, female sexuality, masturbation, sexual disability, divorce, abortion, adultery, extra marital relations and incestuous abuse and her characters are on the path of resistance pre-marked within the territory of home, society and culture. The women in the novels of Manju Kapur are not traditional women who think that marriage is their destiny and they differ from conventional women, break all social taboos and emerge as new

women. This evolving new image of women has shaken the foundations of the traditional concept of marriage and motherhood. Pre-marital sex, fornication, extra-marital relations and divorce are no longer considered as a taboo.

The paper intends to study the dynamics of resistance shown by the characters as seen in the novels *Difficult Daughters*, *A Married Woman* and *Home* by Manju Kapur. These novels offer a fascinating glimpse into the psyche of characters, their consciousness, interrelations and discuss their modes of resistance against the norms laid down by society. She portrays a wide range of issues related to the lives of human beings in the social, cultural, political and religious contexts of a predominantly patriarchal society: life in the family, sexual relationships with the male and female members, conflicts within the family, divorce, abortion, adultery, incest and extra marital relations. The novels reveal the resistance of the characters in relation to their home, society and culture and discuss how they transcend themselves by sometimes even trivializing taboos imposed on them by society. They are mentally strong and are ready to challenge the social norms, thereby trying to assert their identity.

Difficult Daughters portrays three generations of women who want to assert their right and establish their own identity in patriarchal society. In the course of their life they break down the age-old traditional norms of patriarchal hegemony. The novel describes the independence of women from conventional and patriarchal bondages in the background of India's independence-partition. The story is narrated by Ida, daughter of Virmati, who is never told about the past life of her mother. Her relatives give only one view of her mother but she wants to know the real Virmati. The novel opens with the frank declaration of Ida, the narrator: "The one thing I had wanted was not to be like my mother. Now she was gone and I started at the fire that rose from her shrivelled body, dry-eyed, leaden, half dead myself, while my relatives clustered around the pyre and wept" (*Difficult Daughters*, 1). Ida undertakes a journey to know her mother's past. The name Ida implies a new state of consciousness, a fresh beginning. Ida wants to be different from her mother. Ida wants to live by her own terms. Ida protests at her mother. The agony and anger of Ida is captured by Manju Kapur in the epilogue of the novel:

I grew up struggling to be a model daughter. Pressure, pressure to perform day and night. My father liked me looking pretty,...My mother tightened her reins on me as I grew older; she said it was for my own good. As a result, I am constantly looking for escape routes. Of course, I made a disastrous marriage.... I felt myself hovering like a pencil notation on the margins of society.

For long periods I was engulfed by melancholy, depression, and despair. I would lie in bed for hours, unable to sleep, pitying myself for all I didn't have, blaming my mother, myself. Now her shadow no longer threatens me. Without the hindrance of her presence, I can sink into her past and make it mine....

This book weaves a connection between my mother and me, each word a brick in a mansion I made with my head and my heart. Now live in it, Mama, and leave me be. Do not haunt me anymore. (*Difficult Daughters*, 279-280)

New generation defies the traditions, conventions and taboos of the old generation. Virmati defies her mother Kasturi and Ida defies Virmati. In the novel *Difficult Daughters*, Virmati is a difficult daughter of Kasturi while Ida is a difficult daughter of Virmati.

A Married Woman offers fascinating glimpses into the workings of a woman's mind as she struggles to come out from a patriarchal world. The female protagonist, Astha revolts against age old customs and traditions and the institution of marriage. Manju Kapur opens the novel with the description of Astha. "Astha was brought up properly, as befits a woman, with large supplements of fear. She was her parents' only child. Her education, her character, her health, her marriage, these were their burdens" (1). She is brought up in traditional and homely surroundings. Her mother often declares, "When you are married, our responsibilities will be over. Do you know the shastras say if parents die without getting their daughter married, they will be condemned to perpetual rebirth?" (1). Astha enters into many romantic relationships before marriage and finally she gets married.

She had everything she could ask for- a dutiful husband, children and comfortable surroundings. But she ends up having a

lesbian relationship with a much younger woman, Pipee, the widow of a political activist. Astha resistance finally throws off the fear instilled in her by her parents, her husband and society. In a culture where individualism and protest have often remained alien ideas, and marital bliss and the woman's role at home is a central focus, it is interesting to see the emergence of not just an essential Indian sensibility but an expression of cultural displacement. In depicting the inner subtlety of a woman's mind, Kapur displays a mature understanding of the female psyche.

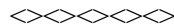
Home deals with the search of a home, a place for security and care. But home is not a place of comfort and relaxation for all. It also does not assure any emotional security to women. Sometimes home does not provide any kind of physical security to women. The novel describes the female protagonist, Nisha's journey from childhood to motherhood. Many restrictions are put on her by her family members. Kapur writes: "All day she remained in the house, a prisoner of her deed, a prisoner of their words. She was distrusted too much to be allowed to put a foot outside. A padlock was put on the phone, only incoming calls could be received without the key (200). Nisha is brutally molested by her cousin Vicky and Nisha grows silent and gives up food. She begins to scream at night. Nobody tries to find out the reality. She looks pale and sick every time. Kapur writes,"In the days that followed, Nisha grew silent. For the first time she felt divided from the family she had so unthinkingly be part" (Home, 59).

Virmati, Ida, Shakuntala, Swarnalata and Chhoti in *Difficult Daughters* show a movement from subjugation to liberation, from restraint to emancipation. Astha and Pipeelika in *A Married Woman* begin a lesbian relationship that breaks all conventional sexual norms of the society. The journey of both Nisha and Rupa in *Home* is of resistance shown towards the social conventions and thus they progress from non – (id)entity to (id)entity. The women in the novels of Manju Kapur are the personification of the 'new woman'. They are projected as convention -bashing new women, subverting the patriarchal conventions and transcending social taboos in society.

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**Metro Fiction and Contemporary Realities:
An Analysis of Amruta Patil's *Kari***

Aathira Nandan
Assistant Professor, Dept. of English
NSS College, Manjeri
chinnu.aathira@gmail.com
9961433894

As literature is often treated as a sturdy response to the contemporary realities, a discursive analysis of Amruta Patil's *Kari* is attempted here which lines out similar attempts from the author's part. The metro life deeply entwined to the characters in *Kari* give a dystopian vision. The text comes under a group of fiction which can be titled as metro fiction based on its setting and also poignant references to metro life. The buzz and hubbub of metro is symbolised in *Kari* through repeated mentioning of the metro railway. Sewer, landfills, huge buildings, hectic office lives, shared apartments, heavy traffic, metro trains, labyrinth of roads, pollution, subversion of gender roles are some aspects through which contemporary realities are represented in the graphic novel *Kari*. The pictorial realm of the text often speaks louder than the verbal delivery. The lives of characters and their alienation in this novel move to the point of absurdity.

The huge buildings which frame the text visually and verbally create a sense of claustrophobia in the minds of the readers along with that of the protagonist, Kari. The mindset of the people who dwell in these concrete structures leave them quite cold and distant without making its inhabitants feel at home. There are mainly two categories of buildings that appear in this novel: residential apartments and workplaces. Nobody in this novel is in love with the buildings they reside. They are there because they have to. This lack of warmth makes the concrete structures quite uninviting. The novel begins with the double suicide of Kari and Ruth, who jump from the top of a building. The security nets catch Ruth and bring her back to life, while Kari is caught in a sewer which prevents her death. The ending of the novel is also an attempt at suicide by Kari trying to jump off the building.

There are continuous references to death. Beginning with the suicide attempts of the two leading characters at the beginning of the novel, death silhouettes a shadow at the back of various characters, especially that of Angel and Kari. Various organs of human body like

heart appear in different parts of the novel, often rummaged and manhandled. Most of them are malfunctioning like the breasts of Angel which underwent mastectomy. These organs appear similar to the amputated body parts of the Ganesh idols immersed in the sea. These isolated body parts seem to suggest that the human life in the metro has ceased to be organic and meaningful. People live and lead their lives mechanically and are disintegrated. Their lives are marked with very few significant gestures. Though there is a liberating atmosphere resounding in the air of the Mumbai metro, purposelessness haunts the urban spaces and makes them less colourful and imaginative.

There are different descriptions of the urban realities. The homeless people are seen to “sleep on roadsides, under carts and benches, on platforms”(078). When Lazarus and Kari sneak into their private lives it is considered very natural. The homeless are spectacles to be commented on, sympathised or to be warded off. Even Kari calls it ‘arthouse voyeurism’.(078). The episode of Ganesh Chaturthi and immersion of the idols is something peculiar to the urban reality of Mumbai. The idols carried in huge procession and the amputated body parts of the idols after the immersion juxtapose the ideal and the real. The visual narrative on the two sides of the book (092-093) seems to represent the whole utopian and dystopian metro life (Fig.2 and 3). Every now and then we find Kari digging into the sewage, at times for digging out Ganesh’s, at times for digging out aborted foeti. Deaths are also crowd-less in metros. The death of Angel happens without any buzz and hubbub. It is accepted by everybody as a routine thing except for Kari’s statement, “More than anything else, I find it hard to quote my friend in closed brackets.” Only she feels the loss of her philosophizing friend. The city is named ‘smog city’ by Kari truthful to its polluted condition. The phrase appears in the text many times and always near to the moments which anticipate decay and disheveling. “The smog city looks even more anaemic in the sun”(108). “Birds from every corner of smog city converge midair and alight on the building opposite ours”(112).

“Fairytale Hair moves into its first round of auditions. The office is busy with rubbernecks taking extra coffee breaks. Urban princes, princesses, handmaids and stepsisters start trickling in. It’s odd and heartbreaking to be partially responsible for meting out fame or oblivion to these people” (Patil064). These are simple, unassuming

sentences from Kari. It is a comment on the urban work culture, where people are busy, overloaded, thirsting for breaks: but at the same time breaking their backs for nothing significant. In the Ad company there is tight competition and Kari and Lazarus have to work a lot to get in the good books of their boss. The caption which Kari comes up with for the launching of the new product Fairytale Hair, “shot of the blue egg, cut to princess and her pretty hair, and then the super Fairytale Hair!”, seems all absurd.

None of the team members believes in the product or in its success. But at the same time it suggests that we all live with our own fairytale ghosts. It is also about categorising women according to their makeover. The stereotype of the fairytale woman is maintained, though she has become urban and sophisticated. Woman’s body is still commodified and the concept persists that a model needs to arouse sexual desire in the minds of the onlookers. Fame and oblivion that is met out to people are not about their quality but about how they appear. Here Susan Lush is a symbol signifying voyeurism.

‘Lush’ is yet another word suggestive of women’s sexuality as seen by men and by women. Even the term ‘lesbian’ as sounded by male critics seems to resonate with a sexuality alien to women and her body. Kari refuses to accept the term and be labelled as a ‘lesbian’. “A peach, for one, creature of texture and smell, sings like a siren. A fruit that lingers on your fingertips with unfruitlike insistence, fuzzy like the down on a pretty jaw ” (066). Usages like ‘unfruitlike’, suggest the merging of borders which repeatedly happen in the text-the visual and the verbal, the overflowing sewers, men and women staying at the same apartment, formal and informal relationships between colleagues, different gender roles, life and death, roads and buildings, fiction and reality- all seem to be against falling into compartments. The protagonist confesses that she and her life’s episodes stand for no particular issue like blurring genderlines, yet her favourite form of movement is ‘float’, which is about moving against borders. The mules on which Kari and Angel go for ride on Juhu beach also suggest hybridity, or a non-belongingness. The mules are technically not horses though Kari and Angel are supposed to go on horses for rides. “The breaking of love laws” (069) is also suggestive of abnormality. The images from the bollywood movies that appear between the two women, Kari and Ruth, when they meet for the first time symbolise the

normal love laws. (Fig.1). These will be crushed down by the two characters sooner or later. The other woman of her life, Angel advises Kari to be herself. As a sinking patient, she enjoys the remaining moments of her life with Kari. Angel has crossed the border of a typical female body with shaven hair and prosthetic breasts.

The eponymous character, Kari, stands for a woman who is not attractive and angelic. In Kathakali, Kari is the generic name of women characters who are demonic in nature. They are dangerous, vulgar, and overtly sexual. They cross the borders of gender. At the same time they satirise the ideal women and the beautiful damsels whom the male desire. Both Kari characters and graceful heroines are the products of a male psyche which point at the fetish and phobia for women in the minds of men. A woman who cannot be defined and controlled is always treated as dangerous by men. Amrutha Patil's *Kari* defies definitions, labels and refuses categorisation. She is a woman who is confident to openly state her sexual affinity. She wants to take her relationship with her lover Ruth totally outside the gender roles.

Ruth is considered as the other of Kari. Ruth has long hair, is more 'feminine' among the two. What fills in the gap between the two is the coloured fantasies of Kari. Kari tries to possess Ruth through her figment of imagination. According to Kari Ruth escapes death after their attempted suicide as she gets caught in the security nets. She escapes to a better place leaving Kari alone in the metro. Why they attempted suicide and where Ruth went questions which remain unanswered even at the end of the text. If Ruth is a real character, itself is a question, since no other character in the novel seems to have seen her except for Kari.

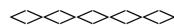
Even when considering *Kari* as a graphical novel, the style of narration is very particular of the novel. Fiction and reality converge at quite unexpected points. The colour codes used are also well thought of and planned. Bright colours draw out the scenes with Ruth. Colour codes are used even in some other episodes, though they are faded and less attractive. The pages are coloured when the protagonist is amused. Otherwise they are grey and gloomy. The fantasies of Kari are seen as represented in colours. They are more real to her than the stinging urban reality.

Though the novel as a whole seem to go against the stereotypes it at times sticks to them. For instance, when the protagonist comments that loud men do not dislike other loud men, it makes one feel that there is a concrete divide between each gender and its performance. When Kari asks the question, “If I knocked on the door, would they take me in?”(089), regarding the happy domestic spaces of the buildings which surround her apartment, it is not only about her lack of normalcy but also about how she takes it. It does not seem that she is completely happy with it. This anxiety makes the readers feel that Kari does not want herself to be ruled out. ‘Crystal Palace’ and its inhabitants try to put Kari into heteronormativity which she refuses to in any way. They advise her to get along with Lazarus and pass comments like, “Eventually a woman needs a man and a man needs a woman” (081). Though ‘Crystal Palace’ itself is an abnormality for Kari’s parents, compared to Kari the other inhabitants of this apartment are far more ‘normal’.

Amidst all this Kari is isolated and suffers from anxiety attacks. She feels the other households, which ‘Crystal Palace’ faces, to be having normal lives with “Children cluttered at study tables. Husbands in lungis. Phone conversations, food on the table. Wandering pets”(089).

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Performing Resistance through Popular Folk Songs

Dorji Tsering.
Tibetan institute at Dharamshala.
dorjitseringate@gmail.com

Modern Tibetan literature emerged as a corollary of the drastic transformation of socio-political dynamism of Tibet as a nation since the early 1950s. The invasion of Tibet by China has been a major factor to it. Consequently, resistance has been a perennial aspect of a considerable modern Tibetan literary works. Albeit limited, this aspect of modern Tibetan literature has not failed to grasp scholarly attention. In their attempt to resist Chinese colonization of Tibet, Tibetans also have employed traditional art forms; folksong is one such form amongst many. In the Postcolonial narratives, “folklore” is “a mode of expression and knowledge that functions as resistance, history, and cultural identity...” (Al-Shwillay 11). Here, the reclaiming of folk literature is not as a part of preservation and propagation agenda, but using the classical form as a platform of resistance. This paper discusses ‘Lhasa Street Songs’ – a form of folk culture – which has its origin long before Chinese invasion of Tibet. Tibetans have vigorously used this form as a means of resistance to Chinese colonization, especially during the Cultural Revolution. Apart from the origin and general characteristics of this unique form, the paper contextualizes it within the tradition of employing folklore as a form of resistance worldwide, it also highlights the importance understanding cultural and socio-political situation Tibet in the study of literary resistance of its people.

Many scholars today perceive the sociopolitical perspective in modern Tibetan Literature as a result of their response to the colonial experience. Such notions not only overlook the rich critical tradition in Tibet but also advocate the colonial narrative of Tibetans as highly suppressed people by the feudal system before its occupation and the treatment of its culture as outdated. A close look at the classical Tibetan literature, oral literature in particular, helps us recover the rich Tibetan culture before the advent of Chinese. Apart from criticizing power, sham religious figures/practices and bad customs, Tibet has a wide range of literary forms that are self reflexive critique. Following is a Tibetan proverb critiquing power:

The prayer flag on the mountain top
 is worn out due to flapping.
 The child who works as a servant
 is emaciated by giving service.

Since the introduction of Buddhism in Tibet in 7th century and in the centuries to come, it had tremendous impact on Tibetan way of life. Despite the influence of religion in every aspect of Tibetan life, the misuse of it by and the general hypocrisy of some ecclesiastic members could not escape the sharp critique of the masses.

It's the Lama who advises not to eat meat
 Yet, the fattiest meat is eaten by the Lama. (trans. Lama Jabb)

Instead of following a sham religious figure/practice rather with blind faith, the audacity to speak against such practices in a rigidly religious society is a testimony of an acute sense of justice and truth of the commoners. Interestingly, more than the classical text, this tradition of criticizing the dominant within the Tibetan culture could be found in different forms of folk culture like proverbs and songs. A turn towards the folk culture in the light of studies of Folklore and the use of Folklore in the mainstream culture helps us see how the Tibetan folk culture serves as a different mode of resistance unaccounted for in the studies of Resistance Literature.

Appropriating the Folk Culture

The history of postcolonial literature has shown that while appropriating different aspects of European literary tradition, there also has been abrogation by incorporating forms and themes of native literature. *Things Fall Apart*, written by Chinua Achebe in 1958, two years before the independence of Nigeria, can be seen as a form of literary resistance to the European colonization. In the novel Achebe incorporates a traditional Igbo fable that tells how the tortoise came to have a cracked shell. According to the legend, the tortoise is known for scheming and volubility. One time he persuaded the birds to take him to the sky to attend a big fest. Upon arriving there, the tortoise through linguistic manipulation, had the best of the food and left the birds angry. Thereby, the birds decided not to take him back to earth. Thus, the tortoise was left stranded high above earth. But a parrot accepted to pass the message of tortoise to his wife that she should prepare a soft

landing for him. But the tortoise intentionally altered the message and that is how the tortoise landed in a pile of machetes, spears, guns and explosives, which were taken from his home. The medicine man in the village puts back the severely fragmented tortoise's shell together. This is how the tortoise got its uneven back.

In her *Resistance Literature*, Barbara Harlow points out the political significance of the fable and shows how it becomes an African form of resistance. Tortoise in such an allegory represents the colonial power. The birds are his victims, until they start to use the very same weapons used by the tortoise to oppress them. Going by Harlow's interpretation, Achebe seems to be using a traditional folktale as a form of resistance against European colonization. Achebe's *Things Fall Apart* is one amongst many such resistance literatures of the colonized, where the natives use traditional themes and forms. Another instance of employing folk culture is the prevalence of resistance songs of the colonized. In many cases, the use of songs in political resistance has become part of the movement. The appropriation of traditional folk tune and sometimes even the lyrics in modern revolutionary context is a common practice. Several Palestinian resistance songs sung in the tune of their traditional folk songs were used against Zionist occupation.

When Holland was occupied by Hitler-led Nazi during World War II, a popular song of 16th century became popular resistance song against the Nazis in the 1930s (Dewulf 10). Such appropriations of the traditional folk tunes in modern resistance movements help mobilize the people. The familiarity of the public to traditional folk tune makes the resistance songs easier for the people to learn it by heart, consequently spread the political message.

Tibet is a vast repository of folk culture. There are folk songs that sing of labor, marriage, love, to mention but few. This cultural treasure "embodies the strong smell of butter, tsampa (barley flour) and milk" (Mkh'a 'bum 2) and contributes to the evolution of Tibetan society and its people. "It represents social condition, people's perception of life, local culture and aesthetic value" (ibid) at different junctures of historical evolutions. The intermittent wars and occupations of the eastern part of Tibet by China before the rise of communist occupation of whole of Tibet in 1959 had been the darkest chapter in the history of Tibet. The tragedy and turbulence that has swiped throughout Tibet has left an indelible trauma in the psyche of

Tibetan people. Notwithstanding, the incomparable Chinese might and Tibet's own lack of military strength and experience in dealing with such colonization, nevertheless, in an undaunted manner, Tibetan people attempted to resist China. The Tibetan resistance to Chinese occupation is still going on, but it is perceived only in an intellectual and cultural way. The manifold ways by which the ordinary Tibetans resisted China do not get scholarly attention. It is with this understanding of the role of folk culture this chapter attempts to read the function of Tibetan folk songs as people's form of resistance. The motive here is not to study the song per se, but to see how song has become an invisible agency in the Tibetan political resistance.

Similar phenomenon could be seen in several cultures across the world. *We Shall Overcome* is primarily a gospel song, but the undaunted atmosphere coupled with hope and determination that the lyrics of the song foster made the African Americans appropriate it as a song of political resistance during the Civil Right Movement. To the same tune, the song is sung in various political movements around the world, making it a kind of global anthem of political resistance today. Likewise, there are resistance songs against Apartheid in South Africa, against the Nazi occupation of Netherlands, against Zionist occupation of Palestine. Song as a carrier of cultural values, medium of information and form of entertainment has been there since time immemorial. But appropriation of such songs in political movements is purely a modern phenomenon. The emergence of fiery sense of nationalism, people's increasing consciousness of rights, the growing forms of oppression and discrimination in the modern era necessitated this unprecedented ubiquitous presence of songs in the political movements. In his study of Polish resistance songs Marek Payerhin talks about how the songs help the political movements to frame the issue:

The three major functions of framing are: (a) denouncing injustice (indicating that an undesirable state of affair is due to some specific social actors and thus provoking moral indignation), (b) constructing a politically relevant identity (oppositional consciousness or a sense of who "we" are in contrast to "them," those responsible for our affliction), and (c) providing a sense of agency (an optimistic – perhaps even

exaggerated – projection of the chances for the movement to succeed). (qtd. in Payerhin 6-7)

The study of political resistance songs across cultures opens one to a wide range of themes – from chronicling events to lamenting the victimhood, invoking hope, and calling for unity, to mention but few. Despite the thematic variations, however, all kind of resistance songs can relatively be fitted into the framework for analytical purpose. In the wake of the rise of Palestinian guerrillas in the 1960s and their credible performance in the war against Zionist occupation in the subsequent years, a new crop of songs emerged celebrating Palestinian resistance and instilling hope for a liberated Palestine. Back then, because of the historical and cultural affiliation shared by Arab countries, many of the Palestine’s neighboring countries backed Palestine in its resistance against Zionist occupation. The following song *O Palestinians* was sung by the famed Egyptian singer Shaykh Imam ‘Isa in 1968:

O Palestinians, the fusilier has shot you
 With Zionism which kills the doves that live under your protection
 O Palestinians, I want to come and be with you, weapons in hand
 And I want my hands to go down with yours to smash the snake’s head
 And then Hulagu’s law will die
 O Palestinians, exile has lasted so long
 That the desert is moaning from the refugees and the victims
 And the land remains nostalgic for its peasants who watered it
 Revolution is the goal, and victory shall be your first step (Massad 30)

At the very beginning of the song, the image of Palestinians being shot by fusiliers and the dove (a symbol of peace) being killed by the Zionist invokes an apparent sense of injustice perpetrated against the passive Palestinians. The Palestinian status as victim and refugee is being seen as a direct result of this injustice. A strikingly different political identity is also in construction in the song. The antagonist in the narrative is the occupier Zionist and Palestine people as its victim. This politically different identity is heightened with the employment of metaphors like dove and snake. The dove, a symbol of peace is a representation of Palestinians. Snake, an allegorical representation of the Zionist is symbol of cunning and poisonous. Irrespective of practical situation, however, to create political agency, the song even reinvent the meaning of victory as not something to be achieved after a long struggle but rather the beginning of a struggle.

In the light of an awareness of this political uses of folk songs, it is possible to notice how Tibetans used this folk culture in their resistance to Chinese occupation. ‘Lhasa Street Songs’ - a term Goldstein has used in his article *Lhasa Street Songs: Political and Social Satire in Traditional Tibet* refers to popular folk songs sung in Lhasa streets. During the 1960s and 1970s, when a ban imposed on study of Tibetan language and against literary production, the Lhasa street folk songs became the most vibrant vehicle for expressing the aspirations and hope of people in the capital city of Tibet, Lhasa. It is during those periods that thematically subversive and dissenting Lhasa street folk songs emerged from the common people. However, the unique aspect of Tibetan culture is rarely explored. During a conversation with the distinguished exiled scholar Tashi Tsering about Lhasa street folk songs, it has been brought to the notice of this researcher that only two foreigners wrote about street songs and it still lacks academic notice. This lack of academic interest on folk songs not only undermines the people’s resistance, but also obliterates the historicity of this unique form of cultural resistance.

Lhasa Street Songs

In the tradition of popular songs, Lhasa Street Songs of the capital city of Tibet occupy a unique place. Despite its prevalence and popularity in the region, there is no generic name for this song. People commonly refer to it as “songs related to politics (srid don dang ’brel ba’i gzhas)” (Golstein 56). Goldstein termed it as “Lhasa Street Songs” giving importance to the place its performance. The distinctive nature of this song is that it encompasses the political vicissitudes and aristocratic figures in Tibetan history with sardonic and humorous tone. This focus of important historical events and figures, at a time when there were no media in Tibet, had been a popular source of information about politics. Another hallmark of this song is its literary minimalism. The compositional greatness of the lyrics, the brevity and sharpness, reflect what we perceive as the essence of a good work of art, ‘less is more.’ This tradition of sarcasm through songs had been there in existence as early as Seventeenth century. These songs bear resemblance to the songs of the sixth Dalai Lama in terms of form. The songs are mostly in one or two stanzas, the metric length is six syllables and there is a strong influence of the vernacular.

Taking into account the origin of these songs, there are quite few hypotheses. In the traditional Tibet, on the third day of Tibetan New Year, a huge religious congregation of the three great monasteries of Lhasa begins and it goes on for consecutive twenty days. To prepare tea for the thousands of assembled monks, a large number of women were usually hired from outside of Lhasa. These women fetch water from a fountain at the back of Jhokhang temple. On their way back from the fountain they often burst into songs with fresh lyrics. Tibetans often believe that Dpal ldan lha mo (the state oracle of Tibet) manifests herself amongst the water-carriers. Thus, the oracle is believed to be the source of the new songs. It is said that Tibetans in Lhasa often eagerly anticipate new songs from the water-carriers during this particular religious festival. Goldstein quashes this perception by taking into account the impact of this tradition amongst the elite or ruling class of Tibetan government mainly to denigrate their political rival. (ibid 58) Most of the Tibetan aristocrats throughout history were well-educated. Some of them are well known literary figures. Literary talent was highly esteemed amongst the aristocrats. Hence it is believed that those who lack such literary ingenuity surreptitiously request others to write poems and pretend them to be their own. One can easily discard the romanticized hypothesis of the origin of this song as Dpal ldan lha mo (The state oracle). A close reading of the songs may unveil thematic and syntactic differences between the folk and mainstream song traditions. While the literary expressions focus on individual political figures with highly polished metaphorical images and diction, the folk comment on the general socio-political circumstances with lesser literary quality.

Traditional Tibet was rigidly pyramidal in terms of social hierarchy. A few aristocrats rule the country without much to say of the involvement of the general populous. In such a feudal form of society, etiquettes and decorum pertaining to class division is deeply embedded in the culture, especially in Lhasa. “Yet amidst that feudal polity a remarkable genre of open political and social criticism thrived in the form of songs that lampooned the vice, folly and misdeeds of the mighty...” (ibid 56) This anarchizing of otherwise highly structured society reminds us of the European medieval Carnival, where the social order between rich and poor, powerful and powerless were “standing on its head” (Bakhtin) through a frenzied and grotesque celebration of a festival. The “carnavalesque” aspects of these Tibetan songs are humor

and satire. This critique of the powerful is tolerated and people use this opportunity without any inhibition. It is said that people sing these songs in public gathering and while they pass by the house of the official who is the target of their songs. Tibetans from Lhasa before Chinese occupation of Tibet (Ngawang Tenpa), said to have confessed that there was a particular singer nicknamed as Bzo lta yag po (good-looking man), who frequented the evening market near Jhokhang temple performs this popular song. He was also occasionally summoned by the aristocrats.

This tradition of satire through a particular genre of songs was inherited by the Tibetans and employed in their resistance to Chinese aggression of the country. Considering the theme of the following songs, it can be said that these songs emerged as a reaction of the Lhasa populous to the Chinese entry into their city in the early 1950s. Due to the harsh weather condition of Tibet coupled by the lack of fuel, the Chinese soldiers started burning dried excrement of the dogs and bones of the animal carcasses. As a reaction to the foul smell emanated from that burning and a general disapproval of alleged liberation of Tibet, people used to sing:

Shing de shag pa bzhag nes
 Rus khog 'bud long mi 'dug
 Ta'a l'i bla ma bzhag nes
 Bcing 'grul btang long mi 'dug
 By leaving the split firewood
 There is no time burning bone.
 By leaving the Dalai Lama
 There is no time for liberation.

There was another version of the same song – here only the word Rus khog (bone) in the second line of the stanza has been substituted by Khyi skyag (excrement of dog). The folkloric or non-folkloric aspects of these songs would be dealt soon in the same chapter.

During the early days of the occupation, the number of Chinese army in Lhasa was surging day by day. This rapid increase in the number of Chinese army led to an unprecedented demand for basic commodities in the market, which in turn result in resources running low and prices rising many times. (Shakabpa 418) The people of Lhasa

promptly reacted to the situation by encapsulating their woes in a song with tinge of sarcasm to the so called Chinese notion of ‘liberation’:

Bcings bkrol dmag mi slebs song
 Sprang po’i khyu tshongs slebs song
 Thams cad bcings bkrol btang song
 Tshang ma sprang po bzos song
 The liberation army has arrived.
 The herd of beggars has arrived.
 Everyone has been liberated.
 Everyone has been made beggars. (Goldstein, Lhasa Street Songs 64-65)

This freedom of lampooning the powerful – which had a space in the traditional Tibet, soon was suppressed in Tibet under China. In the light of any form of intolerance of criticism against the Communist Party of Mao, this crackdown on dissidents in any form could well be reckoned. Bzo lta yag po, albeit known for performing songs of traditional satire in the street of Lhasa before Chinese occupation, he was also known for singing songs of resistance. Given the different political context, he was soon imprisoned for it. The restriction on the forms of expression was appalling during the Cultural Revolution. Leave alone songs of resistance, singing of any Tibetan songs has been (exception to be made for the socialist songs) prohibited. Gnam gyal bkra shis (the father of well known former political prisoner Ngawang Sangdrol) was an ardent fan of Rnam thar song. During the Cultural Revolution, he got regularly beaten for singing it while working. (Tibet Information Network 169) “Given the consequences, openly confrontational singing is rare” (ibid168). Nonetheless, due to the very nature of art, no matter how severe the restriction on it may be, it always finds a crack to slip through. Thus, Tibetans find ways to express their aspirations irrespective of the unfavorable political circumstance.

Shar phyogs sprin bzang dkar po
 Rgyab p’i lhan pa ma red
 Nyi ma sprin p’i ’aog nes
 Dwanas b’i dus shig shar yong
 The white cloud from the east
 Is not a patch that is sewn
 A time will come when the sun will emerge

From the cloud
And shine clearly (ibid 214)

This is a song written by the Sixth Dalai Lama, sometime back in 17th or early 18th century. But the metaphorical images of the lyrics - a cloud from the east, covering the sun and people aspiring for the reappearance of the sun from behind the cloud could perfectly be an allusion for the situation of Tibet under China. A layman working with commune during Cultural Revolution was beaten and imprisoned for singing this particular song. This lyric is popular among Tibetans and it is also included in the protest songs of Gutsa nuns. As the case with most of the artistic expression under draconian law, ambiguity is another aspect of these songs.

The following song includes allegorical images - that of deer and fish and their need of caution lest they fall prey to their predators. This song outwardly does not carry any form of resistance but the metaphorical images could be understood as an allusion of the state of fear and suspicion. Taking into account the nature of political circumstance it reflects metaphorically, the song might have emerged during the Cultural Revolution.

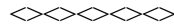
Shwa ba la la 'gro dus
Snga bltas phyi blas dgos kyi
Nya mo chu la 'gro dus
Steng bltas 'aog bltas dgos kyi
When the deer passes the mountain pass
It has look front and back
When the fish slides in the water
It has to look up and down

The development of political condition after the emergence of Den Xiaoping as the supreme leader had assured more confidence in people. Consequently a slightly straight and explicit form of resistance songs emerged in the 1980s and 1990s. One such popular song, later turned into a “well-known protest song” (ibid 147) is Lha sa btsongs pa ma red (Lhasa is Not Sold). The popularity of this song has transcended the region of its origin and became popular in the exiled Tibetan community and other parts of Tibet. It is said that this song was popular amongst students in Amdo in the early 1990s (Khar).

This use of traditional culture has been a common phenomenon in most of the struggles for national liberation. Apart from the resistance content, the form of these songs also carries a mode of resistance. This ingemination of tradition of a community through performance becomes an agency for providing a cultural identity of a nation.

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**Past- Life Regression Technique:
Psychology of Reincarnation in
Sharon Guskin’s *The Forgetting Time* and
Max Ehrlich’s *The Reincarnation of Peter Proud***

Megha Adityan
meghaadityan@gmail.com
9958816642

Reincarnation, the name itself suggests that it is not widely popular among the masses but still has a great relevance in the eastern part of the world. The concept is largely found in the religious texts and mythologies. In Indian mythology there are many stories related to Reincarnation. According to Hinduism, a soul takes birth seven times and finally goes to heaven or hell. His birth depends upon ‘karma’-deeds of his past life which means a person’s actions, works or deeds in one life will have a direct impact on him in his next life. As the saying goes you ‘reap what you sow’; if he does good things he will get happiness and joy in further life. If he does bad or evil things it takes the form of sufferings. Whatever the action may be he or she will be paid for in the afterlife. For instance, Ravana and Khumbhakarna are considered as two of the most evil characters of Hindu epic Ramayana. They are demons not by choice but a curse caused them to take birth as demonic characters in three lifetimes. In the previous life they were good souls and the guards of Vaikunta, abode of Vishnu. They restricted the entry of four sages and hence cursed them to be born as demons. In the first birth they were born as Hiranyaksha and Hiranyakashap, second time as Ravana and Khumbhakarna and finally Dantavarka and Shishupala.

The term reincarnation is taken from a Latin word which means re-embodiment in literal sense. The soul of a man is eternal and the question arises, what happens after death? Does a soul goes to Hell or Heaven? How does the soul convert into another being? However, let’s discuss reincarnation from a psychological perspective which is nothing but a game of body and mind. The idea of reincarnation was fully rejected by the West. They did not believe in the existence of soul after the body dies which travels and lives many other lives. With the Eastern influence and teachings the belief was restored in the west (“Reincarnation”). Some of them conducted scientific research in the

recent times and has proven reincarnation to be a fact. Ian Stevenson and Jim B Tucker, two of the famous personalities popular for their research on reincarnation and past life have given out true stories of people who are said to have been reincarnated with clear evidence and proof to the public. Many stories of prominent figures who claim to have past lives have been doing round since many years. There are no evidences as such but data dictates that these incidents have historical significance. Ian Stevenson investigated 1,700 cases and published it with two co-authors and the past life that contain cases of famous people is called Famous Past Lives (FPL). Perhaps, the first person claims to have a past life was the Greek philosopher Pythagoras who said he had been a Trojan warrior Euphorbos in Trojan War which was revealed by Ovid. A Roman emperor Caracalla said when he got the surname Augustus, Alexander the Great possessed his body. Julian the Apostate, a Roman emperor who tried to convert Rome from Christianity was the reincarnation of Alexander which is claimed by some historians. John Locke, seventeenth century philosopher had the soul of Socrates, a Greek philosopher. A renowned clairvoyant Edgar Cayce, said that she has seen many FPLs of Noah, Helen of Troy, Augustus Caesar, Thomas Jefferson who did not show any changes in their behaviours neither they had any memories but her past life readings show this result which had something in common that did not show in any other readings.

Psychology has evolved so much in this time and age and people are constantly trying to know about the changes that are happening in their mind, body and behaviour. With stress, anxiety, depression etc. they are seeking counsellors to help them out from the situations. The concept of Reincarnation when seen from a psychological perspective is nothing but Past Life Regression. Regression is a condition of coming into a regressed state or less developed state. According to Psychology, there are three state of minds – Conscious, Subconscious and Unconscious mind. A human body is controlled by the conscious and subconscious mind and if one of them gets disturbed the person will lose control over his senses. The literature is also not far behind in dealing with the theory of human mind. It was developed in 1920s which is called psychoanalytical criticism. Many writers were keen towards portraying human thoughts, feelings, emotions and expressions in their works. One such technique called Stream of Consciousness was introduced to highlight the human

psyche. D H Lawrence, James Joyce, Virginia Woolf are known for popularising this technique in their novels. With the emergence of psychological novel in twentieth century, some writers came forward to capture the consciousness of human nature rather than limiting themselves to rational thoughts. Stream of Consciousness can be defined as, “the unbroken flow of perceptions, memories, thoughts and feelings in the waking mind” (Abrams 378). It was coined by William James in his book *Principles of Psychology*.

Sigmund Freud is the main face behind the psychoanalysis theory who has said that people are driven by desires, fears and conflicts which are restrained in the unconscious mind. The unconscious mind is always at work which controls our emotions. Freud explains that these repressed emotions and feelings come to our notice in the form of dreams. Some of the writers have published fictions or novels which prominently discusses reincarnation in the first place. The characters would reveal themselves as being reincarnated and the whole plot revolve around discovering about it. Two such works are *The Forgetting Time* (2017) by Sharon Guskin and *The Reincarnation of Peter Proud* (1974) by Max Ehrlich. The former gives emphasis on reincarnation among children and the ways in which they react to it. The protagonist of the novel is a four year old boy Noah who gets a feeling that he has been reincarnated by having recurring dreams and phobias. After he reaches four years of age he has a feeling that he does not belong to the house where he lives in and start talking about another house and family. Through rounds of research and investigation only it is revealed about his past life and the situations and circumstances that ends him up taking birth as Noah. The latter deals with Peter having dreams about a lady who kills him with a paddle. He goes out in search of the cause of his scary dreams and finally gets to know that there is a purpose behind it.

It is evident that dreams play a pivotal role in the theory of reincarnation. Noah and Peter’s influencing factor in finding out that they have been reincarnated were the dreams and recurring nightmares. The dreams allow the unconscious mind to express freely. It becomes a nightmare when it is too daunting or terrifying and eventually becomes a trauma. As per Freud’s opinion death is one of the aspect to study psychoanalysis. Since reincarnation is purely based on the idea of death it is very crucial towards understanding it. One of the methods to heal

this problem is Past Life Regression Technique or PLRT. It is a form of hypnosis which is useful to heal the problems of current lives by delving into past life. As human beings we tend to have problems such as certain fears, phobias, nightmares, anxiety attacks and depression. The root cause of the problem lies deep inside the subconscious mind relating to any previous life events or incidents. By doing PLRT, it is easier to recover the memories of past lives or incarnation. It is based on the principles of cause and effect that is Law of Karma. Our thoughts, feelings, attitude that we know could not have originated from the childhood but often the cause would be from a past moment, or past desires etc. For example, if a person has any water or height phobia it certainly might be because of any drowning incident or jumping from a cliff of great height in the past. The hypnosis can only be successful when it is done under a psychiatrist who specialises or is fully aware about PLRT. The person is put in a trance state where he would start dreaming about the events which apparently is the cause of his problem. It is more of a meditation or spiritual healing which cleanses the soul and affects the physical or emotional scars of the present life. PLRT has been successful on most people and they have come out as happier persons.

Brian Weiss is a Psychiatrist, Hypnotherapist and an author. He has an interest in Past Life Regression thus became famous for his Regression Therapy which cured problems of the people relating to past life. He has also written many books narrating his experience with different patients who claim to have been reincarnated and how past life regression therapy helped them to solve their problems such as anxiety, depression etc. His field of interests includes Past Life Regression, Future Life Progression, Reincarnation and survival of human soul after death. The book *Through Time into Healing*(1992) by Weiss gives a general idea about the Past Life Regression Technique (PLRT) a kind of hypnosis performed on people who are said to have been reincarnated. In this book he has also mentioned about other techniques apart from PLRT to know and heal the wounds from the past. Let's shed some light on psychology of reincarnation by studying these novels using some measures and techniques adopted by Weiss. *The Forgetting Time* centres on the life of Noah and his mother Janie Zimmerman. On her 39th birthday she meets a man named Jeff in Trinidad and they sleep together which gets her pregnant. She never seems to have contacted that man again nor did she know his

background and where he lives. After Noah was born, her life changed completely and all her focus shifted to him. Life of a single mother is always difficult and is full of struggles in every part of the world. She sacrificed her needs and desires just to look after Noah and make him a better person. Noah is a four year old child and there is a certain kind of uniqueness in his personality. He would talk about having another home and family and sometimes would cry saying he wants to see his mama. He mentions about Harry Potter, Guns and lizard, and occasionally would have nightmares. He is water phobic and often refuse to take bath. These things were known to Janie but she ignored it taking it as a sign of intelligence.

The matters became serious when his school teacher called her telling about his behaviour which affected other children as well. Janie didn't believe at first and said, "They were always making the wrong assumptions when it came to her son. He had a miraculous brain that picked up information seemingly from the air some stray comment he had heard once, perhaps, who knew?- but they always tried to make it mean something else" (Guskin 33). His stories about guns, the character Voldemort and having another family developed fear in other children. The teacher suspended him asking Janie to take him to a psychiatrist. She goes to many psychiatrists, psychologists, Neurologists etc. but no one could tell his real problem. One day while surfing through the internet she happens to see a famous child psychiatrist named Jerome Anderson. She contacts him and meets him in a hotel. Anderson appears to have been working on a book for many years dealing with children who remember past lives. Without any therapy he accessed to his past life. It was revealed that his name was Tommy in the past life who lived in Asheville road. He had a father, mother and a younger brother. They had a lizard in their home and his interests was reading Harry Potter Books. He was shot with a gun by a friend Paul and dumped in a river. He died drowning in the river. All these details were enough to reach out to his family and they went to see his parents in Asheville road. Noah met his family of previous life and his excitement cannot be expressed in words.

There are heart-warming incidents between Noah and Denise, his previous life's mother, Charlie his brother which would leave the readers in tears. Meanwhile, he went missing and it was found out that he had gone to see Paul to his house. Janie, Noah and Anderson stayed

there for 2 or 3 days and left the place. He comes back to normal after leaving the place and never mentions about wanting to see his family. In the end, all the characters part ways happily. Later, Anderson publishes his book which include the case of Noah. Janie and Noah meet Denise once more and Paul was arrested for killing Tommy and was in jail. A secret which had been kept for many years was exposed after meeting Noah. Everything goes smoothly which makes all the characters forget the times which badly affected their lives.

Regression Therapy allows the person to get back into his past and retrieve memories which are influencing him negatively in the current lifetime. Weiss has adopted a method called Repetitive Compulsion. It is a psychological phenomenon in which a person repeats a traumatic event or its circumstances over and over again. The term was coined by Sigmund Freud and he “discovered that bringing the initial trauma to consciousness, cathartically releasing it and integrating what has been felt and learned is effective” (Weiss 28). Sometimes a person is compelled to experience traumas in various forms in different lifetimes. Janie said that he would refuse to take bath. That he had dreams about drowning in the water and not able to breathe. Later it was discovered that he was murdered and dumped in a river in the past life which is why he is having fear of water. Bringing initial trauma into consciousness is called abreaction. This is done to release the pain but it has only 40% chance of being successful. Weiss argues that while hypnotising, patients describe past life memories in two patterns: Classical Pattern and Key Moment Flow Pattern. In the Classical Pattern, the patients describe the past events almost like a story from birth to death. It is like watching a movie by describing each event in great detail. It does not get that much validation because it focus more on the essence than the details. In Key Moment Flow Pattern, the patients describe important events or moments from different lifetimes that best describe the present problems. The key moment in Weiss words would be somewhat related to the current situation of the person. This pattern is more relevant in Noah’s case because he remembers only the significant things that caused his death which became the reason for his problem. Once when Anderson was at Janie’s house Noah suddenly started having nightmares and asthma attack. He started talking about his previous family, the place he lived in, the person who murdered him and his relationship with his mother and brother. No other details were mentioned from his past life.

According to Weiss, one of the common symptoms of past life is ‘déjà vu’. It means the sensation that you have met a person before or has visited someplace previously. Noah had similar signs all through the novel. Not only he said he wants to go home and meet his mama but when he reached Ashville road Noah reacted as if he had known them for ages. He started doing things that Tommy was very fond of like playing piano and listening to the theme song pink panther which Tommy was obsessed with. Another important sign of past life regression is the Birthmarks and Noah had one, “two birthmarks, faintly visible: a faint round circle on the back, slightly reddish, and a ragged star of raised skin in the front” (Guskin 375). Weiss says that Past Life Therapy can also be done without the use of medicines. If a person understands the factors behind his illness in the first place he would be healed quickly. Perhaps, Noah knew his disease and that is the reason why he kept saying he wants to go home. Surprisingly, after his meeting with the family he was back to normal. Janie sent an email to Anderson writing about his health condition. She said never after they returned back did he mention about Denise, Charlie, or Paul. He stopped having nightmares and had a normal teenage years. The method adopted by Anderson to cure Noah was the method of love. He remained patient with him listening to everything he said and making him feel that he is important. Even Weiss is of the opinion that besides these scientific techniques the most important thing is giving love and care.

The Reincarnation of Peter Proud deals with Peter’s weird frequent dreams and nightmares which drive him crazy and makes his life miserable. He is a well-known professor and a highly reputed man who gets haunted by the dreams which take away his focus from other work. There are many dreams that he would see like Automobile Dream, Baby Dream, and Tennis Dream etc. but the most recurrent is the lake dream. He sees a man getting hit by a woman with a paddle on his head in an unknown lake and he drowns and dies. Every time this would appear in his dreams without a change. When he starts dreaming his voice changes and becomes another man who screams and yells saying don’t hit Marcia. Nora, his girlfriend was the first one who witnesses this in real and gets frightened. One day, she records his voice and makes him listen to it which shakes him completely “He listened, stunned, feeling his flesh crawl. The voice was that of a stranger, deeper than his, with a different timbre. There was a kind of

coarseness to it, a slurred quality, and the suggestion of teeth chattering- from the cold of the lake, of course. It had a slight accent. New England?" (Ehrlich 57). Later in the novel, Peter goes to many people regarding his problem like Sam Goodman a sleep therapist, Verna Bird a clairvoyant, Doctor Ludwig Staub a psychiatrist, Edna a horoscope reader and finally Doctor Hall Bentley a parapsychologist. Nobody comes up with a solution except Bentley. He conducts Regression Therapy where he reveals about his past life. His name was Jeffrey Chapin, a married young man and his wife was Marcia, the woman Peter would see in his dreams. They also had a daughter named Ann. Marcia killed him because he raped her. The scene which he sees in his dreams was exactly how Marcia killed Jeff. A TV programme called *The Changing Face of America* which was about New England-factories, towns, markets etc. brought a major twist in Peter's discovery of his reincarnation. The places appeared quite familiar to him because Jeff belonged to that place.

He sets out on a journey to visit the place and meet his wife and daughter. Towards the end, he somehow meets Marcia and Ann who is a grown up now. It was later revealed that Jeff Chapin was born in River Side Massachusetts and after marriage shifted to Vista Drive near Riverside. He owns a cottage in Lake Nipmuck- where he was killed. Marcia after meeting Peter develops an unfamiliar connection with him. She starts to feel as if the spirit of Jeff has appeared in front of her because his behaviour reminded her of Jeff. Even Ann becomes very close to him and starts talking about her father on the first meeting itself. Peter also never tells them his main motive regarding his visit as it would create a doubt in their mind and will not reveal details about Jeff. The prediction of Verna Bird comes true as he starts to re-enact his dreams which is called *Ondinnonk*. Meanwhile, he comes back to Bentley telling all his experiences and on his advice he again goes back to erase his dreams forever. He was successful in re-enacting all other dreams except the lake dream. Gradually, he gets rid of them but during the lake dream Marcia visits the lake and kills him in the same way as she murdered Jeff. Meanwhile, Ann and Peter fall in love and starts a relationship. When it was came to her notice she decides to kill him because she did not want him to ruin her life the way Jeff destroyed hers. Peter Proud had a tragic end like Jeff which re-enacted his destiny.

Sigmund Freud has discussed various theories regarding dreams. He says that dreams are a way of wish fulfilment. It allows the unconscious mind where the repressed wishes and desires manifest in the form of dreams and make it come into the awareness of a person. He points out the theory of wish fulfilment in his acclaimed book *The Interpretation of Dreams*(2010)where he says that “the dream represents a certain state of affairs, such as I might wish to exist; the content of the dream is thus the fulfilment of a wish; its motive is a wish” (Freud 124).Freud’s theory of dreams may be interpreted in many ways regarding the dreams of Peter Proud. He was a charming young man and a womaniser in the past life who wooed Marcia and got married. Their marriage was based on lust and it overpowered the desire to attain physical pleasures from each other. He also started drinking which further ruined everything. Marcia was furious and upset but didn’t protest. She completely ignored him and gave all her attention to her baby. Then one day out of rage Jeff asked the reason behind her behaviour and began to beat her “grabbing her by the neck, hitting her around the head and shoulders, shouting drunkenly, you’re going to be raped, baby. Might as well lean back and enjoy it” (Ehrlich 252).Marcia realised that he didn’t love her but wanted as a possession to fulfil his sexual desires. The anger and fury turned her into a murderess which was kept as secret and she lived with it all through her life.Probably, the dreams that Peter was seeing is just a hint to sort out all the matters with Marcia. Like Freud said, the soul of Jeff must be regretful for his cruel action and would wish to have apologised to her. After taking birth as Peter Proud, his unfulfilled wish might have taken place in Peter’s unconscious mind making him aware of his duty. Peter’s meeting with Marcia was inevitable and the dreams were just a way to get to Marcia.

The theories of reincarnation of Doctor Bentley and Brian Weiss are much alike. Both have similar explanation about the concept. Bentley is an expert in hypnosis and is highly respected man. He believes that human beings are born for a higher reason rather than just sleep, eat, defecate, fornicate, love and hate others, suffer pain, enjoy a little pleasure and then die.The hypnosis session with Bentley appears to be more fruitful as he got to know that he’s been reincarnated and all he wanted to do was meet his previous life’s family.Deja vu is the first and foremost phenomenon that both of them highly stress on. The programme that he watches on TV is a clear sign of Déjà vu.

According to Weiss, sometimes people would have exceptional talents and abilities even if they have not excelled in it. He says, “Often the soul returns to a new lifetime with the same talents and abilities a person exhibited in a previous lifetime. Sometimes, people even access unknown talents in the current lifetime after recalling the existence of these talents in previous lives” (142). This is about Peter’s tennis skills. As a child, he did take classes and training but he picked up very quickly. He impressed his instructor on the very first day and he said to his father that he must have born with a tennis racket in his hand. Bentley and Weiss’ most important method to reach the past life of a person is Regressive Hypnosis. Regress people in a trance to prenatal state. Hypnosis is done under a skilled therapist where a person would see fragmented images in his mind and respond accordingly. The approach of Bentley is quite different from Weiss. He started asking questions to Peter like most of the therapists. He didn’t jump into asking important questions directly from his past life. Firstly, Bentley asked about his childhood in the order eight year old, seven year old, six year old etc. and gradually took him into the past. Amazingly, he was able to tell everything exactly like his dreams. Even though he couldn’t recognize the people or the places but he was successful in revealing major things about his past life. In most of the cases of Weiss he would directly dig out from the past and sometimes it remains unsuccessful. Bentley’s method is easier for the patients to recollect memories slowly than the conventional method.

Peter’s Regression Therapy seems to be Key Moment Flow Pattern described by Brian Weiss. He remembers everything that he sees in Lake Dream. But he does not remember any other details such as the name of the lake and the woman he is with, the reason behind his going to the lake and why she killed him. Even he couldnot recollect his name and his identity in the previous life while doing the therapy. So, he refers to the man as X. Another interesting technique described by Weiss is Repetitive Compulsion which is “an irresistible urge to re-dramatize or re-enact emotional, typically painful experiences that occurred in one’s past” (27). Peter had a pain in the left hip. When consulted a doctor no problem was detected. Then, when he went to Verna Bird she spoke about his past lives. It was discovered in two of his lives he had the same problem. The manner of death was also similar in these two lives that is drowning. Jeff and Peter were killed by the same person in the same place and in the same way which can be

considered as a coincidence. The session with Verna bird was useful as she advised him to re-enact the dreams in real to get rid of them. Coincidentally, a student appeared to him to discuss about the dissertation project and his topic was the same and it is called Ondinnonk. “Idea of therapy was to actually re-enact their dreams-make them come true. If the dream desire was not granted, it revolted against the body, causing various diseases” (Ehrlich 27). As said, Peter re-dramatized scenes and one by one it vanished away. For instance, when he reached New England and saw the towers, buildings, market, the so called Tower Dream had gone. Similarly, after playing tennis with Ann, the tennis dream went away. Gradually, he was eliminating all his dreams. When he was about to re-enact the lake dream Marcia came over and killed him which was very unfortunate. Souls have the power to maintain relationships through love. Sometimes people reunite with their loved ones by taking birth in the same family over and over again. Weiss is of the opinion that some bonds are unbreakable and they unite perhaps in different groups like a mother-son relationship in one life might take the form of siblings in next and husband-wife further. Peter and Ann have same kind of association with each other. She was Jeff’s daughter but after he took birth as Peter became his girlfriend.

Noah and Peter’s reincarnation experiences were different, the former’s awareness about rebirth was from an unusual feeling that he had but in the case of latter dreams dominated more and brought it to his consciousness. As Noah was a kid, there were some restrictions and staying within his limits he emerged as successful but with Peter all the therapies went in vain as he had to face death in the end. There is a theory called Drive Reduction Theory which encompasses human drive to reach a particular goal. It was initiated by an American psychologist Carl L Hull who is also famous for his research on human motivation. To further explain the theory is as follows,

Drive refers to increased arousal or internal motivation to reach a particular goal. Psychologists differentiate between primary and secondary drives. Primary drives are directly related to survival and include the need for food, water and oxygen. Secondary or acquired drives are those that are culturally determined or learned, such as the drive to obtain money, intimacy or social approval. Drive theory holds that these

drives motivate people to reduce desires by choosing responses that will most effectively do so. For instance, when a person feels hunger, he or she is motivated to reduce that drive by eating; when there is a task at hand, the person is motivated to complete it. (Drive Theory)

Possibly, this theory could be applied to Noah and Peter. Their urge to meet their previous members are expressed in the form of unusual symptoms which is reflected in their behaviours, their conversations etc. Noah's desire was to meet according to him his original family. He did not consider Janie as his mother and always showed signs that he is driven towards his previous life's family. That wish to meet the members was only reduced when he actually saw them. Until then he showed no signs of happiness and was always sad and gloomy. Likewise, Peter also had the desire and it was shown in the form of dreams. It could be interpreted that the symptoms which they were showing was the desire to meet their former families. According to the theory the desire gets reduced once the wishes get fulfilled which clearly happened with them.

The story of Noah and Peter makes the readers understand that death is not the end. It gives a hope to rewrite the destiny in the future if something remains unfulfilled in the present. Therefore, one must understand that if life gives you another chance grab it and re-establish yourself to make the future better. Of all the arguments it can be concluded that there might be the existence of some power in the universe that controls human beings. Death is not a journey towards the end but a beginning of a new life. There is some force that is guiding human beings and it is better not to question them without knowing the exact truth. From all the theories and approaches made by people one thing is clear that reincarnation is not an easy process to understand. One need to have some kind of experience to accept it otherwise people would consider it as a superstition or some kind of ghostly presence in a human body. The unique feature in psychology of reincarnation is that in most cases dreams are one of the major symptoms. All these feelings emerge during the sleep which perhaps turns into nightmares more often. From the above analysis it is clear that it is not a blissful experience for the people who are dealing with it. It is rather a daunting task where there is no guarantee about a hundred percentage cure. Luck is a major factor to get through the situation. People like Weiss are

keenly investigating on the relevance of reincarnation theory in today's world. The only approach taken by them is to listen to as many stories as possible which certainly might be abstract or without any evidence. When these things are not cordial with one another severe damages may happen to many lives. Therefore, it is very important to imbibe positivity in life which results in good deeds and thus karma would take the responsibility of a better future. Thus, it is worth living so many different lives and to convert death as a symbol of revival.

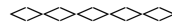
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Space of Resistance and Survival in Sara Joseph's *Mattathi*

Nasri Narimadakkal
 Assistant Professor on Contract
 MES Kalladi College, Mannarkkad
 nasnm543@gmail.com
 9020526659

Abstract

This paper investigates how the narrative strategies and cultural references in *Mattathi* bring to surface the resistance and survival of Lucy through the space of gender, domination and longing. Contradictions and ambiguities of the representation of women and women space present the dominant and subjugated selves. Lucy's longing for being loved is thus imaged as the subjugated feminine subjectivity who thirst to be safely concealed in the institutions, marriage and family, with a hope of security and to expose her 'self'. It is contrasted with the assertion of Brigetha that marriage is slavery for women and being single offers a life free from all bondages which she epitomizes through her single life. Paradoxically her single life is celebrated only through the companionship of Lucy and her hard labour. Lucy wipes out the signs of labour under the sign of security and shelter. Later Lucy leaves her private place recognising that as strange space without Brigetha whom she considered as a part of her ecosystem. She retired to offer herself as the shelter for the all oppressed and subjugated fellow being.

Key Words: gender – space- dominance- longing-exploitation- resistance-survival- security-subjugate- binary opposition

This paper problematizes a spatial poetics that defines in the novel *Mattathi* with regard to the multi satiated aspect space of resistance and survival that a woman perceives- social, domestic, emotional and so far. Discussion on feminism centering on the role of female in the family and society is not new. This study explores the conflict and persistence of female character through the track of space and longing in the light of Sara Joseph's novel *Mattathi*.

The story mostly deals with the life of a young woman in her late teens, Lucy. She lives with her 80-year-old relative, Brigetha,

whom Lucy considers as her Cheriyyamma (aunt). Though they two are the only inhabitants of the house, the spaces they occupy are different as well as the mode of their resistance and survival. It is the space as Michel Foucault defines: “The space in which we live, which draws us out of ourselves, in which the erosion of our lives, our time and our history occurs, the space that claws and gnaws at us, is also, in itself, a heterogeneous space.....we live inside a set of relations (Foucault 24).

On the other hand “space is a social product... it is also a means of control, and hence of domination, of power” (Lefebvre 26). Brigetha occupies the frontage of the house and takes the control as only she has the authority of that house where as Lucy as the servant finds her contented world in the backside of the house.

Historical notions of space are analysed on three aspects: the ‘perceived space’, ‘conceived space’ and ‘lived space’, First Space (Physical space/perceived space) “The spatial practice of a society secretes that society space; it propounds and presupposes it, in a dialectical interaction; it produces it slowly and surely as it masters and appropriates it. “Second Space (Mental space/conceived space) “Conceptualized space, the space of scientists, planners, urbanists, technocratic sub-dividers and social engineers, as of a certain type of artist with a scientific bent -- all of whom identify what is lived and what is perceived with what is conceived.”Third Space (Social space/lived space) “Space as directly lived through its associated images and symbols” (Lefebvre 38).

Spacing and placing are inter-connected and its regime will be changed from the perspective of each individual. For Brigetha, she herself is the centre and Lucy and Cherona are the marginalized and placed them as the dwellers of the back yard. When the story has been looked through the point of view of other characters the centre will be deferred to them. In Lucy’s point of view the place and space she has been given to Brigetha is different from which Brigetha has given to Lucy. She never felt the frontage as a contented place instead it suffocates her. Lucy is creating a ‘third space’ as her “survivance” (Vizenor 15) which allows her to survive through resisting the unpleasant.

Edward William Soja developed ‘Thirdspace’ (Soja 57), from the spatial trialectics established by Henri Lefebvre. For Soja, there is

no distinction to the question whether space is real or imagined. He tries to blur the border of binaries: subjectivity and objectivity, the abstract and the concrete, the real and the imagined, the knowable and the unimaginable, the repetitive and the differential, structure and agency, mind and body, consciousness and the unconscious, the disciplined and the transdisciplinary, everyday life and unending history (Soja 57).

The question regarding the space of kitchen and its value in socio cultural aspect is always a discussion in gender studies. Lucy's world is restricted to the kitchen and backyard. For Lucy, the house faces the backyard and the front portion of the house is an alienated place. The kitchen becomes the fulcrum of narration in this novel.

Lucy knows all the small details of the kitchen and back yard where her companions; the cattle, the feathered mates, and the vegetable garden are retained .As well the vessels, the well, door, window, the process of cooking, recipes of dishes, etc. have been brought to the spot light. Thus she decentred her space. Mainstream feminism observes the kitchen and the domestic space as a place where women are caged emotionally and physically. Therefore it is a space from which women should acquire freedom. But Lucy looks at it as her reserved space. Her experiences, pleasant as well as painful, are connected to that space. Lucy's association with Cherona, Sundari, Seleena, are examples of vivid placing and spacing. Infinite possibilities and trivia of domestic spaces are explored the unique experiences and needs of women through *Mattathi*. Thus the dilemma regarding the space of kitchen blurred. The kitchen has been created as a heterotopia of illusion (Foucault 27). Edward Soja defines "Thirdspace as an-Other way of understanding and acting to change the spatiality of human life, a distinct mode of critical spatial awareness that is appropriate to the new scope and significance being brought about in the rebalanced trialectics of spatiality–historicality-sociality (Soja,57).

A power structure, a central point of discussion in gender studies, is an overall system of influence, relationships between any individual and every other individual within any selected group of people. In this novel Brigetha is the central power structure. Lucy, the abandoned child by her mother in her childhood itself is the one who is within that power structure. Brigetha an unmarried lady and a distant

relative of Lucy, decided to bring up Lucy .But moving forward, we may get a picture that Brigetha brought Lucy up only to get her an unpaid servant. Even though Lucy calls Brigetha as Cheriamma, Brigetha never hear it as voice of her daughter or even as a relative. Despite of all inhumanness and indifference Lucy loved Brigetha and was ready to accept whatever Brigetha asked or ordered. This resistance has been developed in Lucy since her orphanhood from the indications of Brigetha about her miserable life which made her to resist the adversities with a smile. She never gave a space for rude words and actions of Brigetha. Despite Lucy couldn't create a revolutionary change to outer world her inner space has been formed as a resort. It is her resilience or "The process of, capacity for, or outcome of successful adaptation despite challenging or threatening circumstances" (Masten, Best and Garmezy 429)

In attitude, Brigetha acts almost like a colonizer. A colonizer subjugates colonized to their will, they used the colonizer to promote their unselfish gratification, but they never desired or allowed to elevate the colonized to their rank .They have done all they could do to degrade and enslave colonizers mind physically as well as emotionally through which they can exploit the colonized to promote their comfort. Through domination Brigetha finds happiness which is her resistance to the patriarchy. Kate Millet spots in *Sexual Politics* (1969): "Both in patriarchy and colonialism various subversion factors are used by the dominated group – open rebellion, secret revolt, formation of defiant groups, outward submission accompanied by a slow craving out of inner independent space, acts of subversion and sabotage and the creation of free space through written or oral language composition"(46).

Brigetha is successful in creating a notion in Lucy that she can't live outside the house of Brigetha. In return she has been asked to do all the domestic chores of the house. As a colonizer Brigetha has enslaved Lucy and was successful in creating a colonized mentality in Lucy. She was made to believe that the domestic chores what she do was not a job at all and she can't expect any kind of reward for it. It reflects how the patriarchal society treats women's domestic chores.

Even during the days of studies, Brigetha never gave Lucy any relaxation from the domestic chores. She was allowed to go to school only after completing all the imposed domestic duties including the oil

massage of Brigetha. It resembles the chores which a wife has to do for the comfort of her husband. When Lucy asked money to join in college Brigetha asked her to find money by farming. In addition to the domestic chores and poultry care she found time to farm Banana. She longs for getting non material rewards from Brigetha as how Salina, the niece of Brigetha praises her dishes. But her longings are futile. She was not disappointed or cursed her life instead she decided to live in the house of Brigetha by creating her own emotional space of freedom where she can be the queen of her longings.

Another female character named Cherona who also suffers from the inequalities more or less equal to Lucy. Despite having a family, she didn't get a life free from humiliation and exploitation. But she could be a space for Lucy to share her suppressed feeling as well as to extend care towards her. Cherona is the only person who could understand the undisclosed love of Lucy towards Sethu. She tried her level best to make a match Lucy with, the gulf returned and newly rich Oppan. Cherona wants Lucy to escape from the tyranny of Brigetha and live happily. She thinks it is easy to make Oppan to fall in love with Lucy as she cooks well. But Lucy didn't do any advancement to win the heart of Oppan. She yearned to be loved by Oppan, Cheru, etc. But she never revealed her feelings towards them even though she had opportunity to do so. Instead she found her happy being by keeping her longings in to the realm of her emotional space.

Being a single woman, Brigetha often makes fun of family and marriage and concludes that she could live her life the way she wanted because she did not opt for either of this. For her it is a hindrance for her survival. As a contrary to it Lucy, dreams about a family with a lot of people because even the imaginary realm of family made her contented and equipped her to persist. At the same time Sundari, Lucy's friend and Cherona's families are different in nature, where the family is seen as not providing any support. Despite of their indifference they were ready to sacrifice their life for their family. Salina, Brigetha's niece has a different concept about familial relationship. After rejecting all her former lovers which included the bus conductor, auto driver, etc. she tied the knot with a well settled handsome professional. She was always conscious to get his attention through affectionate words. Economic and social situations bring changes in to the notion of familial relationship and their approach to the life.

As the world is a phenomenon to the inhabitants each one has different perspective about the space they occupy. The individual's perception of world and the world's observation of the individual are phenomenon and it varies upon the symbolic meanings and values. 'Mattathi' is a word used in northern part of Kerala to denote a woman who is made the 'other' in her in-laws' family. That the symbolic value of the daughter in law is changed upon the space she occupies. If she is in her house she is just a daughter or sister but the same time in her in law's house she is an outsider who does not have any opportunity in taking part the important decisions of the family even if it is about her own daughter. Salina's mother went out of the room when her husband was having a conversation with Brigetha over Salina's marriage. No one compelled Selina's mother to be out of the discussion. But considering it as a duty she herself withdrawn from there and had a conversation with Lucy in the kitchen. She told Lucy without any probe that as a 'mattathi' she never supposed to be with her husband's family matters. Lucy was too compelled to withdrawn from Brigetha's house after the death of Brigetha. The moment Brigetha's soul departed ,Lucy knew that she is an outsider among the rich relatives of Brigetha .Though she lost her symbolic value in Brigetha's house she gained another space among the oppressed and marginalized. She created the space for her resistance towards the subjugation as well as her own survival.

Through the internal and external spaces of characters contradictions and ambiguities of dominant and subjugated selves are brought to the light. By creating her own independent space despite of the subjugation of Brigetha, she blurs the distinction between real imagined and thus created the 'third-space'. The formation of liberated mind in a dominated space helped her to acquire strength to fight against injustice and to extent an arm for the oppressed. When Lucy lost her internal space in the house after Brigetha's demise she finds it among the subjugated selves. The narrative strategy and cultural references convey how social status influence in creating and altering the space one occupies. Lucy's imaginative world opens up the realm of third-space which free from the restricted space offered in the perceived space- the space of reality. The third-space which lies in the conceptual need of her or longingness, side lines the perceived space – the constant psychological and physical suppressions. Familiarising herself with the restricted space of kitchen she gradually integrates to

the world. Third-space, the dichotomy between a servant but a monarch of her feeling and dreams.

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**Colonialism and Post-Colonialism:
A Comparative Study on William Shakespeare's *The Tempest*
and Margaret Atwood's *Hag-Seed***

Anjana A. R.
anjanaanooprenuka@gmail.com
8606379534

A comparative study on William Shakespeare's *The Tempest* (1623) and Margaret Atwood's *Hag-Seed* (2016) is done by which it is found that there are many characteristics of colonialism in *The Tempest* and characteristics of Postcolonialism in *Hag-Seed*. The main aspect in *The Tempest* is that the people who come to the island behave as if they have a right to treat the inhabitants cruelly. The people on the island were depicted as uncivilized and ugly. The Island is portrayed as beautiful in *Tempest*. These three aspects are opposite to what we see in *Hag-Seed*. *Hag-Seed* is a work which belongs to Post-colonial era. Here the inhabitants rise in revolt against the outsiders, and they are powerful too. There is corruption and exploitation among the inhabitants. Also the island in *Hag-Seed* is not beautiful. These aspects are extreme opposite to *The Tempest*.

Hag-Seed is a magical tribute to Shakespeare, leading the reader through a reworking of the original but infusing it with ironic nods to contemporary culture, thrilling to anyone who knows *The Tempest* intimately, but equally compelling to anyone not familiar with the work. The novel is a mouse-trap, a play within a play. The novel builds a fantastic climax, with a wonderful footnote that sees the prisoner actors analyze what they would want to happen next in the play. There is so much cheerfulness and wonder in this play and it is a work of fantasy and courtly romance, the story of a wise old magician, his beautiful, unworldly daughter, a brave young prince, and a cruel, scheming brother. It contains all the elements of a fairy tale in which wrongs are right and true lovers live happily ever after. The play also contains poetic atmosphere and allegory. Beginning with a storm and danger at sea, it ends on a note of peace and joy. None of Shakespeare's other dramas holds so much of the author's mature reflection on life itself.

Early critics of *The Tempest*, concerned with meaning, attempted to establish symbolic correlations between the characters Prospero,

Ariel, Caliban, and Miranda and such qualities as imagination, fancy, brutality, and innocence. Others considered the play in terms of its spectacle and music, comparing it to a masque. Most critics read into Prospero's control and direction of all the characters with the famous speech in which he gives up his magic wand which denotes Shakespeare's own dramatic progress and final farewell to the stage. Some suggested that the enchanted island where the shipwreck occurs is a symbol of life itself: an enclosed arena wherein are enacted a range of human passions, dreams, conflicts, and self-discoveries. Such a wide-angled perspective satisfies both the casual reader wishing to be entertained and the serious scholar examining different aspects of Shakespeare's art and philosophy.

William Shakespeare was born and brought up in Stratford-upon-Avon, Warwickshire and baptized on April 26, 1564. He was an English poet, playwright and actor, widely regarded as the greatest writer in the English language. He is often called England's national poet and the "Bard of Avon". His works consist of approximately thirty seven plays, one fifty four sonnets, two long narrative poems and a few other verses, some of uncertain authorship. He wrote a total of thirty seven plays revolving around several main themes: histories, tragedies, comedies and tragicomedies. William Shakespeare died on his Fifty second birthday, April 23, 1616.

Margaret Eleanor Atwood, born on November 18, 1939 is a Canadian poet, novelist, literary critic, essayist, inventor, and environmental activist. She has published seventeen books of poetry, sixteen novels, ten books of nonfiction, eight collections of short fiction, eight children's books, and one graphic novel, as well as a number of small press editions in poetry and fiction. Atwood has been shortlisted for the Man Booker Prize five times, winning in 2000 for *The Blind Assassin* (2000).

Many of her poems are inspired by myths and fairy tales which interested her from a very early age. Atwood's first published work was the pamphlet of poetry "Double Persephone" (1961) She then published her first novel, *The Edible Woman*, in 1969, a metaphoric, witty work about the social status of a woman about to wed. She has worked as a cartoonist, illustrator, librettist, playwright and puppeteer. Atwood holds numerous honorary degrees and has won more than 55 awards in Canada and internationally. Atwood is a humanist, and, in 1987, she

was named Humanist of the Year by the American Humanist Association.

Colonialism occurs when a country or a nation takes control of other lands, regions, or territories outside of its borders i.e., boundaries of the country by turning those other lands, regions, or territories into a colony. Usually, it is a more powerful, richer country that takes control of a smaller, less powerful region or territory. Sometimes the words “colonialism” and “imperialism” used to mean the same thing. In the 1700s and 1800s, many of the richer, more powerful European countries such as Britain, France, Spain, and Netherlands established colonies in the continents of Africa, South America, and the Caribbean. Some countries use colonialism to get more land for their people to live in. They helped settlers move to the new area. The local people living in the land or territories were usually moved away by using force and violence from armies. To protect these settlers from the local residents who were pushed aside, colonial nations often set up a military fort or colonial police system. Other countries use colonialism to get more land so that they can use the land for farming or to extract resources such as wood, coal, or metals, or to create a local government or military fort. Other countries use colonialism so that they can get workers from the poorer country to work in factories or farms either in the richer country, or in the poorer country. In the past, powerful countries that were colonizing poorer countries or regions often forced the people from the poorer countries to work as slaves. If the Greek settlers found a local tribe living in the new territory, they would fight to force them to leave. The local tribe was usually made into slaves. The new colony would exploit the land it found, by growing crops or by raising cattle. Ancient Rome invented the word “colonia” from the word “colonus” meaning “farmer”. “Colonia” at that time meant a new town to which some Romans moved, including farmers. Many of the settlers were veterans. In later centuries the word “colony” less often meant settlers, and more often meant rule by foreigners.

Post-colonialism or post-colonial studies are the academic study of the cultural legacy of colonialism and imperialism, focusing on the human consequences of the control and exploitation of colonized people and their lands. The name postcolonialism is modeled on postmodernism, with which it shares certain concepts and methods, and may be thought of as a reaction to or departure from colonialism in the

same way postmodernism is a reaction to modernism. The ambiguous term colonialism may refer either to a system of government or to an ideology or world view underlying that system - in general post-colonialism represents an ideological response to colonialist thought, rather than simply describing a system that comes after colonialism. The term post-colonial studies may be preferred for this reason. Postcolonialism encompasses a wide variety of approaches, and theoreticians may not always agree on a common set of definitions. On a simple level, it may seek through anthropological study to build a better understanding of colonial life from the point of view of the colonized people, based on the assumption that the colonial rulers are unreliable narrators. On a deeper level, postcolonialism examines the social and political power relationships that sustain colonialism and neocolonialism, including the social, political and cultural narratives surrounding the colonizer and the colonized.

Postcolonial or third world literatures follow a transition or periodization of three phases which can be termed as 'adopt', 'adapt', and 'adept'. The phase of 'adopt' is that in which the European models are imitated, as these are supposed to be the best models universally acclaimed. The second stage of 'Adapt' begins when the European form is modified to suit indigenous requirements. The third is the 'Adept' phase in which the new literature breaks away from all the previous norms and conventions and strikes a path creating a literature that is one's own. It is to this end, and towards such an attainment, contemporary literature of the Third world moves. Sometimes postcolonial criticism is used as just another way of reading the Western canon. Postcolonial literature may face the danger of being 'colonized' by the imperialism that dominates literary criticism and education the world over.

The people in William Shakespeare's *The Tempest* are depicted as uncivilized and ugly. It had the ugliest antagonist - Caliban. Caliban and Ariel were the only inhabitants in the Island before the arrival of Prospero, the rightful Duke of Milan and his beloved daughter Miranda. But compared to Ariel, Caliban is more ugly, Stubborn, evilish. Ariel is an airy spirit who is very obedient and does any job which is given to him. Ariel is a sort of creature of air. Caliban is a creature of earth. He is a mixture of the gnome and the savage, half-demon and half-brute.

Those who come to the Island behave as if they have a right to treat the inhabitants cruelly. Prospero employed Caliban as a servant.

He collected fuel, made fire for them and performed many other useful jobs for him. But Caliban was a horrible servant. He deserved only hate. Caliban utters curse words to Prospero and he too replies to Caliban in a bad way. Prospero curses Caliban by saying that he will be punished with acute pain in his joints and he must be punished by whipping. Prospero took a great effort in teaching Caliban his language but Caliban only made use of that power to utter curses. Prospero wished that Caliban is deserved to be put in a prison house. Prospero warns Caliban to do all the jobs which were given to him, otherwise he will torture Caliban and inflict pain upon him. But Caliban always had in his mind that Prospero's magical powers were enough to destroy him.

Prospero symbolizes the Western power dominating an island and its inhabitants; while Caliban represents the islander who is forcefully controlled by the Westerner. On the surface, Shakespeare's interpretation of Caliban seems racist and stereotypical but underneath, Caliban represents the falsified image of the Caribbean people. Caliban's relation to Prospero embodies symbolism and irony. The Ironic relationship of Prospero and Caliban is that Prospero, who has the supreme control of the island, knows less about the island itself than Caliban. With the ability to manipulate the weather, induce sleep and instantly create pain, Prospero has an almost godlike ego that the colonizers at the time felt as well. The symbolism in this play lies in Prospero's control of the island. The overpowering attitude that Prospero exhibits, symbolizes the white man's conquest over other cultures. The concept of one man being more powerful than another stands as a contributing factor for the immoral relationship between Prospero and Caliban. Caliban represents the indigenous islander who cannot escape the brutality of his master.

Through the duration of the play there lies a running theme of nature versus art because art being man's advancement of technology and how the two conflict in a changing society. Nature, represented by Caliban is always in conflict with Art, the Westerners. The Art being presented in this play involves Prospero's creations with magic and the arrival of the new ships.

Caliban exemplifies Nature by pertaining to earthly deeds such as gathering wood. Also, Caliban lives on the island so he relates much closer to nature than the Westerners. The collision of these two symbols creates problems like slavery and warfare. At the time of Colonization the mix of these two ways of life resulted in many of the problems the Caribbean and other nations face today. In the play, Caliban is often labeled an animal or something less of a human. Shakespeare creates a complex analysis of the western's perception of the Caribs through these offensive terms. To the westerner the only distinction between an animal and Caliban, is that the islander can speak an accepted language. In this context, Shakespeare feels in order to be accepted in society, one must subscribe to the language and customs of that regime. Despite that Ariel lives as a servant of Prospero, Ariel is looked upon differently and Shakespeare deliberately does this to make a claim about the westerner's greedy intentions. Caliban is viewed as a beast that serves only for laborious uses such as picking up firewood or collecting food. While Ariel represents the true treasure of the Caribbean isles.

The Island is beautiful. *The Tempest* is set in a beautiful Island, somewhere in the Mediterranean. The island is full of mysterious sounds which are perfectly harmless, but it lent pleasure, especially for Caliban. Sometimes there was the sound of musical instruments, and at other times he heard many voices, that woke him for a moment and again puts him into sleep. While sleeping he dreamt of clouds that would threaten to burst into heavy showers and he woke up crying again, in his dream. He Says:

The isle is full of noises,
 Sounds and sweet airs that give delight and hurt not
 Sometimes a thousand twangling instruments
 Will hum about mine ears, and sometime voices
 That if I then had waked after long sleep,
 Will make me sleep again: and then, in dreaming,
 The clouds methought would open and show riches
 Ready to drop upon me, that, when I waked,
 I cried to dream again. (68)

The island itself is a place of magic including the quality that allows it to alter its appearance depending on the individual. Caliban, who lives on the island, claims it is full of variety while Gonzalo says it

is full of life. The strange noises and musical sounds are part of this magical world that creates a sense of the supernatural within a natural setting, providing us with insight into the characters as well as into the nature of man's desire to control the world around him. Caliban, an inhabitant of the island argues that the island is full of variety having fresh springs, brine-pits, barren place and fertile. Gonzalo's view of the island is that there is everything which is advantageous to life which shows that how each of the characters view the island is influenced by their personalities, as Gonzalo is a very optimistic character whereas many of the others tend to be quite pessimistic. This may show the idea that the island is magical, and perhaps that it can alter its appearance to suit the individual. Further, the island is used as a tool by Shakespeare to expose the nature of each of the characters. For example, it highlights the significance of colonialism through many of the Western characters, such as Prospero and Stephano's, desire to control the island.

While going back into the history, after the two World Wars, there is a gradual decline of moral values and principles. Scientific inventions besides making life more comfortable make men self-centered and egoistic. The colonized countries freed from the colonizers have caught between two worlds. People face identity crisis since they imitate the culture of the colonizers. The East-West encounter brings huge changes in the attitude and behavior of people. Quest for identity, moral code, alienation, fulfillment, pain and suffering are the traits of Post-colonization. There is no moral fear and human values are drained. Modern man is not happy since he has the feeling of incompleteness. He is not free from existential pain and torture.

In the novel, the main protagonist Felix is someone who is a widower, and someone who had lost his only child. He loses his job as well. He is tortured by Tony, his colleague, especially when he snatches away the position of Felix as an Artistic Director at Makesiweg Theatre Festival. Felix abandons his city life and he begins to live in exile in a backwoods hovel. Nine years into seclusion, Felix has spent his time imagining a life shared with his dead daughter and keeping track of the two men who betrayed him; Tony and the minister of heritage Sal O'Nally. Following an advertisement for a teaching position at the literacy program in the Fletcher Country Correctional

Institute, Felix applies for the position using the name 'Mr. Duke'. Thus, Felix faces an identity crisis. He wanted to get back to his job but he couldn't since his job was taken away by Tony. The identity crisis that which is discussed has a strong parallel in the post-colonial world. Though Colonization changed the way people of the colonies live once and for all, they seem to have, as Fanon says in his book *Black skin white masks*, “put on a mask that doesn't suit them”(62). It is a kind of transposed state - individual separated from and being made a part of an alien culture. Felix was destined to live in a hovel, even though he had higher prospects. He leaves behind his house and enters into a secluded life, where nobody will be in contact with him.

An Indian or person of colonies with some western education and exposure attempts to fit themselves in that Western Culture. Others consider them as superior as they belong to a culture of Europe. But perfection is not achieved with such a borrowed identity, but with one's own. Same was the case of Felix, who could not achieve perfection in borrowed attire as Mr. Duke. On the other hand the natives of the colonies were given Western education and are made to consider the West as an Intellectual and Cultural Superior, though thrives to attain that cultural elements and be a part of it, actually find themselves caught between, and in fact neither here nor there. Their souls remain restless and their identity is at crisis. *Hag-seed* can be looked upon from such an angle to lend it Postcolonial significance and the much discussed identity crises of the leading character turn political from psychological. Being written in this globalized, post-colonial condition, the story should not be taken for granted. Apart from being an adapted version of an ancient Legend, *Hag-Seed* explores the psychology of the Orient, and the politics of Eurocentric and its resultant cultural turmoil in the minds of the natives of the colonized nations.

Modern man is destined to suffer from a kind of alienation. He alienates himself from fellow men and the society and confines himself in the self-created a world of his own. Felix suffers from self-alienation. Felix alienates himself from the place where he worked and lived and is unable to discuss his agony and pain with anyone.

The Inhabitants can rise in revolt against the outsiders- the inhabitants are powerful. The Inhabitant in *Hag-seed* is Felix. His character mirrors that of Prospero in *The Tempest* and he casts himself

in this role in his prison production. In the novel Felix is considered as more powerful because at the end it is he who wins. At the same time in Shakespeare's *Tempest* also, Prospero, the Duke of Milan rises in revolt against the ones who have thrown him away from his throne. The major aim of Prospero in *Tempest* and Felix in *Hag-Seed* is Revenge- without any blood-shed. Both of them emerge victoriously and the enemies fall down and realize their mistakes. The inhabitant of the island in *Tempest*- Prospero uses his magic power to seek revenge. He uses the Airy spirit and orders him to sink the ship in which the kings and their followers arrive after the marriage of Alonso's daughter. But Prospero hurts Alonso more, rather than his own brother Antonio. But at the same time in *Hag-Seed*, Felix seeks revenge on Tony, his actual enemy rather than on Sal who is not much cruel like Tony. It takes twelve long years for Felix to revolt against his enemies, similar to Prospero. Felix uses *Tempest* as a weapon to get back what he had lost.

According to the book, "Atwood's Caliban: A Cultural History" by Alden T. Vaughan, Virginia Mason Vaughan, they discuss broadly about Caliban that time to time how Shakespearean scholars criticize about Caliban by adapting the *Tempest*. They say,

The Third World interpretation of Caliban is symbolic not historic; it adapts Caliban for what he represents to the observer, not for what Atwood may have had in mind. Few Third World exponents of Hag-seed images content that Atwood expected his audience to see Caliban as a black African, brown mestizo or white American. (146)

Two things are associated with Post-colonialism, Imprisonment and freedom. Imprisonment, in its various forms, appears in the novel as a consequence of the trauma that Felix has experienced, as he is confined by his past. It is also part of the setting he utilizes for taking revenge: the prison. The theme of imprisonment and freedom thus appears in *Hag-Seed* both literally and figuratively; Atwood shows through her characters the ways in which Shakespeare employs this theme. This is increased by the fact that this novel takes place in a prison for the majority of the time.

Felix finally gets what he wants; his lost job and *The Tempest* got staged. He got his revenge, such as it was. His enemies had suffered, which had been a pleasure. Felix gives forgiveness around

while listening to the clenching of Tony's teeth, which had been a great pleasure. Tony resigned from his position, so he's lost his credibility. Finally, he gets his old job back: Artistic Director of Makeshiweg Theatre Festival. Felix's island is both prison and theater, and the play-within-a-play was of course a favorite device of Shakespeare's, while the novel-within-a-novel has in the past been used by Atwood to spectacular effect.

In the novel the Island is not beautiful. In *Hag-Seed* Felix was destined to live in a small hovel, away from the place he once used to live in. Once he lived a luxurious house enjoying city life. He leaves behind all the possessions that he used to have to live in a tiny hovel with less facility. He never wants to face reality and face the questions of people. Tony was responsible for losing his job and his home. The Hovel or the Island, which he lives is not beautiful. He considers himself how much emptied, reduced and thinks that he barely exists. He was ignored in a forgotten backwater. All around him stretched the road which was gravel and not in good repair. After going away from the city in which he lived, he longed for a den, a hidey-hole, a place where he knew no one and no one knew him. This is a retreat where he could recover, for now he was beginning to acknowledge to himself how badly he was wounded. He rented the home of others. He had a few pieces of furniture. He started to live in a farmhouse and paid the rent. Some folks said that the little house was haunted, but Felix paid no attention to that rumor. Felix could make any improvement on the shanty. Many people lived there, but not for a long time. The hovel was in a pathetic condition. During his earlier time of mourning and brooding, he turned to the improvement of his rustic dwelling. The activity was therapeutic. He arranged the inside space, swept away the cobwebs, got his few things out of storage and moved them in. The shanty was covered by weeds, which he cuts. He thought of making a garden, but restricted himself from doing it. Even when the lane is ploughed, it can be treacherous and it's muddy in spring. So he uses it only in the dry season which is summer and rainfall. He describes the Theatre in which he worked, having fluttering pennants, water spewing dolphin fountain and an outdoor patio and landscaped floral surroundings. The main street of Makeshiweg had pricey restaurants, and pubs, outlets, English-Chinese boutiques, brick houses, drugstores and shoe repairs.

Felix was destined to be on the Island. It was his choice which puts him in it. In *Tempest*, Prospero was only forced to be on the island. The isolated farmhouse where Felix moves after losing his job as artistic director is the equivalent of the enchanted island from *The Tempest*. The farmhouse symbolizes the isolation that Prospero feels being cut off from all of society while on the island; although for Felix he still has access to the towns and people in a way that is not possible for Prospero. The farmhouse also features some of the magical and supernatural elements associated with Prospero's island: it is this location where Felix most often indulges in his imagination that Miranda is still alive and communicating with him, and when he eventually leaves the house he notices that the family he rented it from have disappeared musing that It was as if they'd never been there at all; as if they'd manifested themselves only as long as Felix had needed them, then turned to mist and blended into the fields and woodlots.

Fletcher Correctional is the location where Felix heals his wounds over what happened at the theatre festival as well as where he eventually conducts his revenge against Tony. It is one of the equivalents of the enchanted island in *The Tempest*. Fletcher Correctional is a place where Felix gets back to basics with his artistic approach, in contrast to his excessive and bizarre productions at the theatre festival. He returns from his time at the prison a more humble and gracious person. The prison is not at all an amazing place, but it was a place which helped Felix to grow a lot.

A comparative study attempted on Colonialism and Post-colonialism proves that both the drama and the novel are in contrast with each other. There are many characteristics of colonialism in *The Tempest* and characteristics of Postcolonialism in *Hag-Seed*, hence it is a study of two novels based on the theories of Colonialism and Postcolonialism. The main aspect in *The Tempest* is that the people who come to the island behave as if they have a right to treat the inhabitants cruelly. The people on the island were depicted as uncivilized and ugly. The Island is portrayed as beautiful in *Tempest*. These three aspects are opposite to what we see in *Hag-Seed*. *Hag-Seed* is a work which belongs to Post-colonial era. Here the inhabitants rise in revolt against the outsiders, and they are powerful too. There is corruption and exploitation among the inhabitants. Also the island in

Hag-seed is not beautiful. These aspects are extreme opposite to *The Tempest*.

The people on the island were depicted uncivilized and ugly. Caliban regarded the island as his own and Prospero as a usurper, and it is quite possible that in this character Shakespeare intended to put before us some of the problems which confront us when we reflect upon the benefits and the evils of colonization. He shows us the effect of alcohol upon the savage nature and leaves us to draw our own conclusions. Critics consider Caliban as three-fold embodiment of the supernatural, a slave and a dispossessed Indian.

Prospero says : “Thou most lying slave. Whom stripes may move, not kindness! I have us’d thee, Filth as you art, with human care, and lodged thee in mine own cell, till thou seek to violate The honour of my child”(22). Prospero speaks about the disloyal nature of Caliban. Prospero reminds him that he is a dirty and foul creature. But he treated him the most kindly and sheltered him in his cell, but Caliban always wanted to abuse Miranda. Caliban says: “You taught me language, and my profit on’t is. I know how to curse. The red plague rid you For learning me your language!” (24). These lines clearly depicts that Caliban is much uncivilized. Caliban here represents the race of Savages which used to be discovered in the new land or colonies in America, Africa, and in the Far East.

Those who come to the Island behave as if they have a right to treat the inhabitants cruelly. The people who came to the island behaved as if they have a right to treat the inhabitants cruelly. The other people were Trinculo and Stephano, other than Prospero. Ariel was ready to carry out the orders of Prospero. Ariel always yearned for freedom. Prospero once promised to reduce the period of service of Ariel by one year. But Prospero gave him more and more tasks to do. Prospero warns Ariel that if he grudge or grumble any more then he will open up the trunk of an oak tree and lock him up there so that he will be crying in pain for another twelve years. Prospero says: “ if thou murmur’st, I will rent an oak And peg thee in his knotty entrails till Thou hast howl’d away twelve winters” (20).

Prospero employed Caliban as a servant. He collected fuel, made fire for them and performed many other useful jobs for him. But Caliban was a horrible servant. He deserved only hate. Caliban utters

curse words to Prospero and he too replies to Caliban in a bad way. Prospero curses Caliban by saying that he will be punished with acute pain in his joints and he must be punished by whipping. Prospero took a great effort in teaching Caliban his language but Caliban only made use of that power to utter curses. Prospero wished that Caliban is deserved to be put in a prison house. Prospero warns Caliban to do all the jobs which were given to him, otherwise he will torture Caliban and inflict pain upon him. But Caliban always had in his mind that Prospero's magical powers were enough to destroy him.

Prospero symbolizes the Western power dominating an island and its inhabitants; while Caliban represents the islander who is forcefully controlled by the Westerner. On the surface, Shakespeare's interpretation of Caliban seems racist and stereotypical but underneath, Caliban represents the falsified image of the Caribbean people. Caliban's relation to Prospero embodies symbolism and irony. The Ironic relationship of Prospero and Caliban is that Prospero, who has the supreme control of the island, knows less about the island itself than Caliban. With the ability to manipulate the weather, induce sleep and instantly create pain, Prospero has an almost godlike ego that the colonizers at the time felt as well. The symbolism in this play lies in Prospero's control of the island. The overpowering attitude that Prospero exhibits, symbolizes the white man's conquest over other cultures. The concept of one man being more powerful than another stands as a contributing factor for the immoral relationship between Prospero and Caliban. Caliban represents the indigenous islander who cannot escape the brutality of his master. .

In the 17th century people like Caliban were exploited because of disfigurement and disability. Caliban has been exploited by Prospero as he did not know how to defend himself. Prospero says in Act five that Caliban is "mine". Prospero says this as there was an obsession in the Jacobean time of having and maintaining power. Having power and control in the seventeenth century was vital if one planned on prosperous and fulfilling life, otherwise people like Prospero and later Antonio will exploit you specifically now the 'you' being Caliban and take advantage of you. Caliban is possibly the most important character excluding Prospero because he is so different from the other characters and that is why he is treated so contrastingly to how any other character is treated. He offers a light hearted dissimilarity to the vitriolic nature of

characters such as Antonio. Rather than fear or hate Caliban, the audience should consider him a native creature that needs to be led. Caliban shows a side to human nature that some would want to disown, and so call him a monster, he is a faintly frightening part of the human mind-set that cannot be avoided.

The Island is beautiful. *The Tempest* is set in a beautiful Island, somewhere in the Mediterranean. The island is full of mysterious sounds which are perfectly harmless, but it lent pleasure, especially for Caliban. Sometimes there was the sound of musical instruments, and at other times he heard many voices, that woke him for a moment and again puts him into sleep. While sleeping he dreamt of clouds that would threaten to burst into heavy showers and he woke up crying again, in his dream.

The setting instantly isolates the characters from the world beyond. That isolation allows the magic to happen on the island as the natural and the supernatural collide there without the constraints of civilization. Isolation also adds to Miranda's innocence, leaving her untouched by the world and by men other than her father, so she has no feminine wiles, no dishonesty, only purity, sweetness and honesty. Prospero rules the island but according to Caliban, Prospero snatched it away from him, and Caliban inherited the island from his mother. The island is also a place to be fought over as pretty much everyone from Caliban to those who want to control the land. The opening scene of the play shows the political nature of the characters and while the adventurers might be washed up on shore and given another chance, it does not lessen their political agenda. It may be Shakespeare's comment on colonialism and the character of Western civilizations to settle lands for political gain.

There are many post-colonial aspects in *Hag-Seed*. Mainly, People face identity crisis since they imitate the culture of the colonizers. The East-West encounter brings huge changes in the attitude and behavior of people. Quest for identity, moral code, alienation, fulfillment, pain and suffering are the traits of Post-colonization. There is no moral fear and human values are drained. Modern man is not happy since he has the feeling of incompleteness. He is not free from existential pain and torture.

Felix faces an identity crisis. He wanted to get back to his job but he couldn't since his job was taken away by Tony. The identity crisis that which is discussed has a strong parallel in the post-colonial world. Though Colonization changed the way people of the colonies live once and for all, they seem to have, as Fanon says in his book *Black skin white masks*, "put on a mask that doesn't suit them"(62). It is a kind of transposed state - individual separated from and being made a part of an alien culture. Felix was destined to live in a hovel, even though he had higher prospects. He leaves behind his house and enters into a secluded life, where nobody will be in contact with him.

Modern man is destined to suffer from a kind of alienation. He alienates himself from fellow men and the society and confines himself in the self-created a world of his own. Felix suffers from self-alienation. Felix alienates himself from the place where he worked and lived and is unable to discuss his agony and pain with anyone. The damage made to Felix was so big that he has to find out a job which will be a means of earning for him. He lives alone in a shack, with nobody to share his feelings. He was plotting revenge for twelve years. He gets a job as a teacher, mainly teaching the inmates of the prison so that they will be improving themselves. He does get paid. But he was not doing it for money. All he needed was a recreation of *The Tempest* so that his ultimate dream gets fulfilled. Through staging *The Tempest* two of his dreams will be coming into a reality- his daughter Miranda will be reborn through Prospero's daughter Miranda and also, he will be throwing away Tony and Sal from their respective positions. Therefore, Felix will be getting his job back. It's not only displacing them, but also about showing to the world their fraud faces.

The Inhabitants can rise in revolt against the outsiders- the inhabitants are powerful. The Inhabitant in *Hag-Seed* is Felix. His character mirrors that of Prospero in *The Tempest* and he casts himself in this role in his prison production. In the novel Felix is considered as more powerful because at the end it is he who wins. At the same time in Shakespeare's *Tempest* also, Prospero, the Duke of Milan rises in revolt against the ones who have thrown him away from his throne. The major aim of Prospero in *Tempest* and Felix in *Hag-Seed* is Revenge- without any blood-shed. Both of them emerge victoriously and the enemies fall down and realize their mistakes. The inhabitant of the island in *Tempest*

- Prospero uses his magic power to seek revenge. He uses the Airy spirit and orders him to sink the ship in which the kings and their followers arrive after the marriage of Alonso's daughter. But Prospero hurts Alonso more, rather than his own brother Antonio. But at the same time in *Hag-Seed*, Felix seeks revenge on Tony, his actual enemy rather than on Sal who is not much cruel like Tony. It takes twelve long years for Felix to revolt against his enemies, similar to Prospero. Felix uses tempest as a weapon to get back what he had lost.

After twelve years, his chance finally arrives in the shape of a theatre course at a nearby prison. Felix and his inmate actors put on his *Tempest* and trap the traitors who destroyed him. Felix's greatest dream was to stage *The Tempest* and bring back his daughter through Miranda in *The Tempest*. He loses his hope when Tony announces that he was appointed as the new Artistic Director, dismissing Felix. His termination was also a decision of the Heritage Minister Sal O' Nally. Felix feels powerless when he had lost everything- but plans revenge and decides to get his job back. The revolting against colonizers by the colonized is reflected here.

The island in *Tempest* is considered to be magical. But the island in *Hag-Seed* is not magical. It is neither beautiful, nor special. The inhabitants only move away from it rather than going more into it. Prospero has spent his twelve years on an island refining the magic that gives him the power he needs to punish and reconcile with his enemies. Similar was the case of Felix, he broods over getting back his job and taking revenge on the people who were responsible for his downfall. The hovel where Felix lives was haunted by the ghost of his daughter-Miranda. Miranda's ghost was only an illusion in the mind of Felix. Finally, at the end of the novel he let go the ghost of his daughter. In *Tempest*, Prospero becomes the lord of the Island, but Caliban always feels that he is the master of the Island and that he owns it inheriting it from his mother Sycorax. But in *Hag-Seed*, there is no concept like inhabitant or lord, Felix is the main inhabitant, but he never asserts any power on it. The Island is described beautifully in *Tempest*, but in *Hag-Seed* the Island is described as ugly.

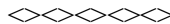
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Poetry of Bob Dylan: A Document of Contemporary American Culture

Stinphy Vincent
Stinphyvincent02@gmail.com
9383445438

This article is a study of Bob Dylan's Poetry and analysis of how his poetry connected to contemporary American culture. It is a study on the basis of Dylan's hundred songs which we can classify into different categories. One could say that America has changed all other cultures around the world. A lot of people have been exposed to music, whether it is on a commercial or a musical level. Music is bound to pop up everywhere. Bob Dylan was born with an incredible ability, a unique talent and one of the world's great voices. And his ability to soak up so much of what was going on around him made the last fifty years of his life reflective of the nuances of American culture.

He was a really interesting fusion of musical and literary influences which was unique at the time. He came from a musical place that nobody had occupied before and the world had no idea it needed or was even ready for. He's a restless talent who constantly reinvented himself throughout his career and took a number of strange turns, some of which worked and some didn't. Dylan was awarded the 2016 Nobel Prize in Literature, for having created new poetic expressions within the great American music. It is the first time since 1993 that the Nobel committee has offered the award to a singer in the category of American Literature. Dylan's writing is inseparable from music. That was in fact how he changed the times-its arguments and demarcations-and how he transformed modern literature in ways that poetry or prose could not.

Bob Dylan was born Robert Allen Zimmerman on 24 May 1941. His birthplace was Duluth, but it is more accurate to call Hibbing- also in Minnesota- his home town. Dylan spent much of his childhood and teenage years dreaming of escaping Minnesota's cultural and climatic cold. Naturally, music was his envisaged escape route. By November Dylan was recording his own album after being signed by Columbia Record's John Hammond, a man already legendary for championing the likes of Benny Goodman, Billie Holiday and Count Basie before they were legends. By March 1962, the twenty old former

Robert Zimmerman had released his debut album, under the name, Bob Dylan.

Dylan lived through the times when America has been stuck in a pointless war in Vietnam as well as in the Cold war often accepted as unofficial anthems of Civil Rights Movements and other global activities that supported peace. In the poem “Blowin the Wind”, he strongly disagreed with the war movements of American government in the line “How many times can a Cannonball fly...before they are forever banned?” (Dylan 4). Dylan has explored many of the traditions of the American song from folk, blues, and country to gospel. He made his breakthrough as a songwriter with the release of the 1963 album “The Freewheelin”, featuring “Blowin in the Wind” and the thematically complete compositions “A Hard Rain’s Gonna Fall” alongside several other enduring songs of the era.

The hippie generation was central in anti war or anti Vietnam movements. In his early days, Dylan’s music touched on themes of Racism, Poverty, Corruption, and the Cold war. He is considered to be an articulate and relevant social critic and was often called the voice of generation. He has received many accolades throughout his song career as a songwriter and performing artist. He got Grammy Awards. He received Academy Award and Global Award, each Sara Danius the permanent secretary of the Swedish Academy said about Dylan is: “He is a great poet in the English speaking tradition. For fifty four years he’s been at it, reinventing himself constantly, creating a new identity”(Wilentz 5).Dylan’s music is full of riffs, blues sequences, and pentatonic melodies, all heavily part and parcel of blues, folk, gospel, and country music.

A cultural study of Dylan’s poetry with American society is one of the main intentions of this project. American culture has influenced and shaped the world through centuries. Literary and cultural studies give us access to historical and emergent traditions of literature, culture and thought.“Cultural studies is a field of theoretically, politically, and empirically engaged cultural analysis that concentrates upon the political dynamics of contemporary culture, its historical foundations, defining traits, conflicts, and contingencies” (Abrams 54). Cultural studies researches generally investigate how cultural practices relate to wider systems of power associated with or operating through social phenomena, such as ideology, class

structures, national formations, ethnicity, sexual orientation, gender, and generation (“Cultural Studies”).

Dylan was involved in the Civil Rights Movement. His interest in politics is often credited to his girlfriend Suze Rotolo. Dylan has since been an active voice for social and political change, and one only needs to listen to his music to see this (“how Bob Dylan”). One of his most powerful songs in this context is “Blowin in the Wind” (1962).

Although he was never a big part of the Vietnam protest, Dylan wrote several anti-war songs. One of the most popular of his anti-war song was “Masters of War for the others to fire, then you set back and watch when the death count gets higher” (Bob Dylan 4). “John Brown” on the other hand tells of the deception of war, and its true effects on the individual. John Brown, the man in the song, is sent off to war with honor; his mother, “brags about her son with his uniform and gun...in this old fashioned war” (Masgotin, Michel Guesdon 8). Another popular anti-war song was “With God on Our Side”, this song goes through several of the wars that the United States has been through, including the Spanish-American war and both World War I and World War II, and basically says how arrogant it is for us to expect God to be on our side. Other anti-war songs of such stature are “Legionnaire’s Disease”, “Let Me Die in My Footsteps”, and “Talkin’ World War III Blues. From the book *Bob Dylan 100 Songs*, readers can find more than twenty songs that are related to the topic Nation. Through these kinds of songs, readers can easily get an idea about the political atmosphere of America. “Masters of the War” is the first song included in this category.

Dylan wrote one of his greatest compositions, “A Hard Rain’s A- Goanna Fall”, during the summer of 1962. He wrote this song in a particular political climate, the cold war was in full swing. America was shocked to discover that the Russians had installed missiles in Cuba with nuclear sites. This song is always linked with the Cuban missile crisis. The various oppressions in America are expressed in the lines of,

I met a young child beside a dead pony,
I met a white man, who walked a black dog,
I met a young women whose body was burning,
I met a young girl; she gave me a rainbow,
I met one man who was wounded with hatred. (6)

Bob Dylan is very much bothered about the current affairs, so he tries to explore his knowledge through his songs. Like that this song shows Dylan's knowledge about racism. In American society at that time these kinds of problems are very common. The line "he's only a pawn in their game" (17), is frequently repeated in this song. Dylan here used the term pawn as a powerful metaphor. "You got more than the blacks don't complain, you're better than them, you been born with while skin," (17) talks about the segregation. Politicians used the Negroes for his own favor. They always aimed for the fame, not the benefiteres of the black people. All the rules and regulations are up to white people. The black people don't get any chance to make mark on the earth before their death.

Through Bob Dylan's nation related songs readers can understand the political background of America in those times. Bob Dylan would become first the voice of a generation and then arguably the most important singer or songwriter of the last century. Dylan had not been alone when he allegedly got together with Baez. Some of the women who have been most important in Dylan's life, long term lovers, mothers of children, have never been acknowledged. In contrast, early girlfriend Suze Rotolo was immortalized on the cover of *The Freewheelin* Bob Dylan, the album he released in 1963. It is said to be the inspiration for many early love songs, including "Don't Think Twice", in which he wrote: "I once loved a woman, a child, I am told, I gave her my heart but she wanted my soul" (Bob Dylan 8). However Dylan's songs are not only concentrated in his lady love but also focused on his humanity expressed through various issues on America.

The song "Song to Woody" discusses the speaker's intense relation to his friend or master, Woody Guthrie. In another sense the audience can say that this song is a kind of dedication to his inspirational figure Woody Guthrie. "Song to Woody" also demonstrates how Dylan, at the age of twenty, is powerfully and poetically haunted by death and endings- not only the death of his mentor who died in his hospital bed, but also the end of an era and a musical universe; it is a typical Dylanesque song. It is characterized by an evocative power that distinguishes Dylan from his peers. Dylan admits readily that he took the song from his mentor: "I used the melody from one of his old songs," (1), he says in the book *Chronicles*. This song demonstrates the essence of the combination between text

and music. Dylan frequently included these kinds of techniques in his poetry.

It cleared in this song and more accurately we can say that it reflected in the lines of:

Hey, Woody Guthrie, but I know that you know
 All the things that I'm a-sayin' an' a-many times more
 I'm a- singin' you the song, but I can't sing enough
 Cause there's not many men that done the things that you've
 done. (1)

The above lines clearly depict Dylan's respect to his mentors Woody Guthrie. The next one is "Girl of the North Country", from the title readers can easily identify that this song talks about a woman that comes from North Country. The song was written after Bob Dylan's trip to London in December 1962.

"The girl mentioned in his song, may be Echo Helstrom, who had been his girlfriend when he lived in Hibbing. Or perhaps Bonnie Beecher, whom he had met in Minneapolis, and whom he kept on seeing after he settled in Greenwich Village. But it is more likely his erstwhile girlfriend, leaving Dylan in deep distress". (Masgotin, 56)

This song was very short consisting of twenty lines; even today it is a mystery as to who the girl is. He describes his relationship with that girl through the lines of "In the darkness of my night, in the brightness of my day" (Bob Dylan 3). The song "Motorpsycho Nightmare", almost talking blues song is a fantasy that combines sarcasm, black humor, and nonsense. The song is a parody about a travelling of a salesman who is looking for a place to spend the night. He stops at a farmhouse where he is greeted by a gun-bearing farmer, accusing him of being after his daughter. Dylan based "Motorpsycho Nightmare", on Alfred Hitchcock's 1960 movie 'Psycho'. He explicitly sings in the fifth verse,

Their stood Rita
 looking' just likes Tony Perkins
 She said, "you like to take a shower?
 I'll show you up to the door"
 I said, "oh, no, no,
 I've been through this before". (Bob Dylan 29)

This song is kind of single person narrative. “Love Minus Zero/No Limit”, is the second love song on Dylan’s fifth album, bringing it all back home. The literary references are varied. “Love Minus Zero/No Limit” is a poetic evocation of loved one, or, to be more precise, the fragility of love as the last stanza reveals: “My love she’s like some raven, at my window with a broken wing” (Bob Dylan 40). Who is this woman he’s singing about? “My love she speaks like silence, without ideals or violence” (40) - this song is totally dedicated to his lover. Clearly it is a reference about his marriage with Sara. The song “Standing in the Doorway” discusses the speaker’s melancholy. In this poem he gives a description about the surroundings:

The light in this place is so bad
 Making me sick in the head
 All the laughter is just the making me sad
 The stars have turned cherry red
 Smoking a cheap cigar
 You left me standing in the doorway crying
 Under the midnight moon. (169)

The melody seems to have evolved as Dylan wrote these lyrics. The result is very subtle and evocative of the narrator’s melancholy mood. The atmosphere is quite close to that of “Not Dark Yet”, the first two bars seem to be duplicated and out of tempo. Dylan beautifully presents his ideas about the topic love. His language, way of writing, topics, and the technique of connecting his ideas with the familiar characters are very helpful to the audience that can understand his poetry easily. He is not only concerned with the affairs through his love songs he also conveys the message of humanity and love to others through music. Dylan also talks about the various major crimes or incidents during the period. Through the analyses of his poems, one can understand the history of America.

Music is one of the powerful tools to speak about the negative side or miseries of America. So through his various kinds of love poems, he describes his passion about romantic life. He has been somehow affected by various historical events. All his memories and experiences are reflected in his poems. His personal memories signify the memories about his relationships expressed in his love songs. Through the analysis of his love songs, the readers can observe his romantic life and how it has affected his music career. When we

appreciate Bob Dylan’s influence on pop culture we should first explore his views on Judaism, Christianity and everything spiritual-which is no easy task. As it turns out, it’s tough to ignore the impact of his Jewish roots and the impact that Jesus has had on him - they both form part of his life. Throughout his career he has reflected his religious upbringing. He fills his songs with religious language, biblical references and characters along with various theological questions. He views man in the light of the cosmic struggle between good and evil. In his opinion, man must choose to follow God and truth or fall into death, decay, and ultimate judgment.

It is a song more religious than many others. His spontaneous writing skill can be seen in this song. As surprising as it may seem, he wrote “Blowin’ in the Wind” in just ten minutes on April 16, 1962. Listening to “Blowin in the Wind”, there is a profound spirituality and-a philosophical spirituality, since with his power of the spirit will always be more important than material or religious spirituality. The songwriter seems to have been inspired by images in the book of Ezekiel to create this message:

How many times must a man look up?
 Before he can see the sky?
 Yes, n’how many ears must one man have
 Before he can hear people cry?
 Yes, n’ how many deaths will it take till he knows
 That too many people have dies? (Bob Dylan 2)

The song ‘Highway 61 Revisited” includes five verses. The first one was the most interesting, not because it referred to the book of Genesis, but mainly because it implicitly referred to the very life of the songwriter. Dylan’s father first name was Abraham. This man from the Midwest mainstream believed in traditional American values and he did not approve of his son’s decision to become a musician, much less his image as a rebel. This created distance between Bob and his father, at least up to the Carnegie Hall concert 1963, which he attended with his wife.

Others think that this verse reflected the relationship between Bob Dylan and his manager Albert Grossman, who was both a real mentor and a castrating figure. This poem begins with the abstract conversation from the Bible:

Oh God said to Abraham, “Kill me a son”
 Abe says, “Man, you must be puttin’ me on”
 God say, “No.” Abe say, “What?”
 God say, “You can do what you want Abe, but
 The next time you see me comin’ you better run”
 Well Abe says, “Where do you want this killin’ done?”
 God says, “Out on Highway 61”. (66)

Dylan’s next song “I Pity the Poor Immigrant” is like a conversational tone. Sometimes the readers felt that the God himself is speaking. This song is also influenced by Bible. His immigrant is not at all the same as the one portrayed by Charlie Chaplin’s short film of 1917, *The Immigrant*. Once again, Dylan creates confusion with the most violent and the most pessimistic lyrics on the album, when he sings,

Whose strength is spent in vain
 Who eats but is not satisfied
 Who hears but does not see
 Who falls in love with wealth itself?
 And turns his back on me. (90)

The gospel according to Bob Dylan means something quite different from fan to fan. From his first recordings, when he was still apprenticing himself to the folk and blues traditions, religious concerns and moral motifs have permeated the work as they do those musical traditions. Religious and biblical language has been consistent. As he said in a 1963 interview, there’s mystery, magic, truth. And the Bible in great folk music - he can’t hope to touch that, but he is going to try (“Bob Dylan”). Religious and biblical language has been part of the many public versions of Dylan, whether political, religious, counterculture. He may well be among the last generation for whom biblical language is a normal part of literary allusion and discourse and not an affectation or a necessary signal of a dogmatic belief system. Dylan’s use of religious motifs and biblical imagery has sparked a host of commentaries and critical analyses, many of which were done by evangelical Christians. Bob Dylan has been one of the most influential personalities in American popular music within his forty year career. He has experienced significant success in his sixties with his music that has caused the biggest impact. His songs of protest were extremely popular in the sixties, particularly among the hippie subculture that was so prominent at the time. As his career and popularity soared, Dylan

was soon branded as the voice of his generations and his name became synonymous with the anti-war and civil rights movements at the time. How Dylan managed to be branded with this tag and how he came to embody the movement is comprehensible through an analysis of his work.

The article has been an attempt to illustrate how Dylan's poetry becomes a shadow of American culture. Bob Dylan has a great impact in the music world. Because he was one of the first musicians to take an active role on ethical issues, he was able to unite people with his sing writing. Through his music Dylan was able to gain attention not only of the officials in Washington but also the youth in America. His goal was to bring everyone together. He wanted peace and freedom for everyone no matter their race. Bob Dylan took a huge part in moving towards the Civil Right Movement. As it is said Bob Dylan was crowned as the laureate of a social movement, hailed by the voice of a generation. Dylan has been described as one of the most influential figures of the twentieth century, musically and culturally. Dylan is a singer, songwriter and a performer. Dylan proved that you could be a great singer without being able to sing and he was never more than a rudimentary guitar player. But what he recognized was the marriage of words and music as he could propel a song based on ideas as much as rhythms.

His music responded to the civil rights and Vietnam War protests of the late 1960s. His was always civically and cultural engaged music. His raw voice chanted the lyrics in a way that made them all the more immediately powerful. Dylan's lyrics do not stand alone as poetry; they are important in terms of the tradition of free verse in the twentieth century, a criterion that will not satisfy many. He was called master poet, caustic social critic and intrepid, guiding spirit of the counterculture generations; there is not a bigger giant in the history of American music. We think of Dylan as a part of disruption and revolution, and he is that. But he is also an artist with a profound reverence for tradition. The people continue to carry those traditions through their lives and beliefs. He is found to be able to synthesize the voice of groups often pitted against one another, and open the minds of his listeners to the viewpoints beyond their experiences and their comfort zone.

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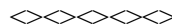
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Modernism and Beyond: Reading the Image of Prufrock

V.Ramakrishnan

Academic Designer, Entrain Education Technologies Pvt. Ltd.

ram.mech.sharma@gmail.com

7200448767

The debate on what constitutes the intellectual movements of Modernism and Postmodernism, though not resolved yet, has left us with several characteristics that can be distinctly related to each term. The terms ‘Modern’ and ‘Postmodern’ are mere temporal terms attributed to the first and second halves of the twentieth century respectively. However, unlike other literary movements, ‘Modernism’ and ‘Postmodernism’ cannot be definitely fixed to any particular age in history, and it is this point at which the debate begins. In fact, many traits attributed to Postmodernism (anarchy of idea, significance of the process or the performance over the finished work, and continuous mutation of meaning) are found in the works of Kafka and Cervantes’ *Don Quixote*, making it all the more difficult to view it as a literary movement than as a phenomenon. i.e., we often observe the terms modern era or postmodern era used in academic circles, but never the term ‘modernist era’. The debate has run to such great lengths as to annul the concept of Postmodernism with a claim that there is only Modernism, and that Modernism encompasses every idea and movement that is and shall be born since the late nineteenth century. However, several theorists such as Leslie Fiedler, Jean-François Lyotard, Linda Hutcheon and Ihab Hassan have discussed and attempted to define Postmodernism extensively, thereby warranting the theory of Postmodernism its due place in the fabric of literary theory, notwithstanding the lack of consensus among them.

Often construed as a rebellious reaction to Modernism, Postmodernism does not have a clear and definitive demarcation to differentiate it from Modernism. Several theorists have

conceded that Postmodernism is a condition that perpetually evades definition and reduction. Its attributes have often been identified only with reference to those of Modernism. These traits and patterns have evolved through the extensive discussions of these theorists to at least signify Postmodernism, if not define it. Ihab Hassan, the Arab-American literary theorist, has collected these traits into a comprehensive table of difference between Modernism and Postmodernism in the postface of his book *The Dismemberment of Orpheus*.

Drawing a line between Modernism and Postmodernism

The age of Modernism in Western literary arena is known as much as an age of anxiety as it is as an age of individuality. The twentieth century dawned with a marked sense of self-consciousness and an incredulity towards authority, thereby upholding the individual and the self. This phenomenon is observed both in the social and artistic aspects of the West. With the First World War reinforcing these ideas, Modernism emerged as a new trend, featuring extensive rumination about the self to the extent of being narcissistic, and a chaotic search for a place for the self in the society. Although these traits have been, as in any age, observed as singularly Modernist only in retrospect, the recurring pattern is attributed as the vogue of that age. Uncertainty, individuality, an anxiety about the self and its function in society, desperation, and dejection are chief themes of the Modernist era. “The Love Song of J. Alfred Prufrock” is one of the first works in English that exhibited these traits, thereby deserving its distinction as the quintessence of English Modernism.

This study takes up the application of objective correlative, logos, distance, type, gender, and transcendence as typically Modernist characteristics. These characteristics are a few that Ihab Hassan considers as constituting factors that chiefly differentiate Modernism from Postmodernism. We shall take “The Love Song of J. Alfred Prufrock”, one of the first important

publications by T. S. Eliot and known as the first masterpiece of Modernism in English, as the subject of this analysis.

(i) Objective correlative is a literary device used to invoke an emotion in the reader through “a set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked” (Eliot, *Hamlet and His Problems* 92). Although Eliot was the one to introduce this term, this technique that had been extensively used in poetry for centuries found wide application in Modernist prose.

(ii) Logos is the Greek term for speech, thought, law or reason. Modernism is considered to accord primacy to speech as a form closer to truth than writing.

(iii) In line with the Brechtian idea of *Verfremdungseffekt* (alienation effect), Modernism dealt with distancing or estrangement of the reader to “resist passive escapism and instead to compel reflection on the characters as participants in broader historical, social and political processes” (Cuddon 20).

(iv) Adherence to archetypes and revival of myths is another salient feature of Modernist writing. The emergence of genre writing is a notable characteristic in the Modernist age, and a religious adherence to these ‘types’ was also unmistakably Modernist.

(v) Following the seminal works of Sigmund Freud and as pointed out by Jacques Lacan in several of his works, Modernism was also known to foreground the phallic in the construction of meaning, and is therefore gender-centric.

(vi) The ‘meta’ gained attention in Modernist art, and there was an obsession to go beyond the self and the physical bounds, resulting in the emergence of transcendence as a chief characteristic of several Modernist texts.

Postmodernism, on the other hand, was marked by a distinct ridicule of Modernism. Although burdened by the same

anxieties and worries of the Modernist era, the post-modern world handles these relevant questions in a markedly different way. Instead of obsessing over the self and suffering desperation and dejection, it exhibits a resigned view of the same problems. The result of the social, spiritual and philosophical lacuna left by the two World Wars, a typically post-modernist tendency of incredulity towards the serious rumination of all spheres of life dawned. There is no more fixation over the self and its identity, but only a wry, humorous take on the same issues. The counterpart (and essentially contrasting) characteristics to the Modernist ones listed above, as enumerated in Ihab Hassan's table, are the chief postmodernist tendencies considered in this study:

- (i) Deconstruction and Multiplicity of Meaning
- (ii) Silence
- (iii) Participation
- (iv) Mutation
- (v) Polymorphism or androgyny
- (vi) Immanence

This study aims at effacing the apparently clear boundary drawn between Modernism and Postmodernism by analyzing how a Modernist text turns out to be Postmodernist in nature through the very same characteristics that define it. The role of the medium of the text, or the translation of the Modernist text from one medium to another, is notable in blurring the boundary between these two supposedly distinct movements.

The Role of the Medium

In the perpetual pursuit of the content or the inner meaning in art, philosophy and even everyday social instances, we often fail to pay enough attention to the medium. A letter or an e-mail, an SMS and a phone call carrying the same message are not exactly the same – each has its own purpose and its own level of exigency. One would be expected to attend to the message of the phone call more immediately than that of an SMS

or an e-mail. But we seldom recognize this innate message even though we instinctively abide by these norms. The tendency of the medium to contain a message of its own apart from the one it carries was better understood by the Canadian philosopher and public intellectual Marshall McLuhan. He put forth this idea in his influential work *Understanding Media: The Extensions of Man* stating “the medium is the message” (9).

This study aims at tapping this capacity of the medium in conveying a message beyond the superficial ‘textual’ content carried by it. The graphic or image (visual) is the medium taken up here for the analysis of the innate message it conveys beyond the same primary, textual (linguistic) message carried by it. A comic strip, for example, carries a message through the very medium in addition to the textual message it carries.

Sound, Image and Meaning

The semiotic role of image in conveying meaning, as a part as well as beyond the confines of language, has been studied in great detail only in the last two centuries. The function of language and its seemingly-complementary aspect of image were brought to the fore through the Structuralist and Post-Structuralist movements in Europe. As awareness of the function and mechanism of language emerged, the importance of the image beyond its functional limits also came into light, mainly through the works of Roland Barthes.

Roland Barthes, in expounding the role of image in his essay “Rhetoric of the Image”, explains how image works in the field of advertising. Apart from the immediate linguistic meaning that the image carries with the support of the marginal caption or labels, and apart from the coherent iconic meaning delivered through the cultural knowledge of the signifieds, it also carries a third message:

If all these signs are removed from the image, we are still left with a certain informational matter; deprived of all

knowledge, I continue to 'read' the image, to 'understand' that it assembles in a common space a number of identifiable (nameable) objects, not merely shapes and colours. The signifieds of this third message are constituted by the real objects in the scene, the signifiers by these same objects photographed, for, given that the relation between thing signified and image signifying in analogical representation is not 'arbitrary'... What defines the third message is precisely that the relation between signified and signifier is quasi-tautological. (35-36)

This study aims at analyzing how this third message of an image functions – through the study of a comic version of “The Love Song of J. Alfred Prufrock” that preserves the lines from the poem as is, but adds meaning through the graphic representation. It can be observed how, despite faithfulness to the source text, this piece tends to break free of the Modernist bounds discussed earlier and enters the Postmodernist space of mutation and multiplicity of meaning.

It is therefore the aim of this study to observe how the medium facilitates a shift from Modernism to Postmodernism, and to analyses how the medium itself acts as a message in this transformation.

Interpreting the Images of Prufrock

Modernism was, as pointed out earlier, interested in the influence and accommodation of other art forms like painting, music and architecture in writing. Titles such as James Joyce’s *A Portrait of the Artist as a Young Man* and *Chamber Music*, Eliot’s “The Love Song of J. Alfred Prufrock” and William Faulkner’s *The Sound and the Fury* show this Modernist affinity towards the hitherto unexplored facets of the ‘other’ disciplines in writing. The Imagist movement, which played a crucial part in the propagation of Modernist writing, is a typical example for this interest in what is called the ‘sister arts’ of literature.

Understanding this affinity of Modernist literature to painting and music is crucial in realizing how the Modernist objectives of objectivity and unity of meaning are inherently paradoxical. If anything, closing the gulf between literature and painting would only widen the rift between the intent of the Author and the possible interpretations. The universal truth that Modernism strives to attain is therefore compromised through the very act of artistically rendering it in a form that invites subjective interpretations.

This analysis deals with a transformation in medium of a Modernist text – a comic representation of “The Love Song of J. Alfred Prufrock”, illustrated by Julian Peters. Julian Peters is a Montreal-based cartoonist and illustrator who works primarily on adaptations of classic poems into comics. His works have been published in several journals and books like *Splitting the Genre: An Intersection of Poetry and Visual Art*, *Le canon graphique Tome 2* and *The Graphic Canon, Volume 1*. In addition to these, all his works are available on his website named julianpeterscomics.com. A graphic representation of “The Love Song of J. Alfred Prufrock” rendered by Julian Peters has been picked from this collection for the analysis of the postmodernist effect that image delivers in the process of transformation of a text.

While Julian Peters has wielded the latitude provided by Modernism in giving a graphic interpretation, the lines from the original text, including the epigraphs, are faithfully preserved in this version. It can be observed how personal and subjective these lines become once the text transforms into images.

The role of comics in mainstream literature is worth mentioning at this juncture, as this connection is crucial in establishing the statement of this thesis – that a translation in the medium of representation carries a typically modernist text into the realms of postmodernism. While comics were once considered as junk and not as a part of mainstream study, the last

century has seen a boom in the spread of this form. The evolution of what was once known as ‘comics’ into a form called ‘graphic fiction’ is a notable one. With the serious study of popular fiction brought about by post-structuralists and postmodernists, the focus has shifted to the once-marginalized art form. Comics and graphic fiction have now grown to be a medium rather than a genre, where the space between the illustrator and the reader is vast enough to instigate the reader to seek meaning between the panels. The form of graphic fiction now serves to bridge the gap between the so-called high art and low art, thereby effacing the boundary between serious and popular literature.

The Graphic Epigraph

Eliot’s epigraphs have always been elements of scholarly debate. The epigraph of “The Love Song” is an excerpt from Canto 27 of *Inferno* by Dante Alighieri. It is the confession of an occupant of the eighth circle of Hell, Guido da Montefeltro, before he reveals the account of his sins. The image of Guido rendered in the epigraph is different from that of Prufrock portrayed in the poem. Guido is portrayed as a hairless, agonized man whose face is creased with several lines of pain and sorrow. The scene is embellished with the infernal fire on the background. The guilty, stealthy and agonized looks on Guido’s face marginalize the text and get the centralized position.

Epigraphs enjoy a liminal position in literary texts, both belonging and standing out of the text. Reflecting on, and in the meanwhile, extending this debate on the convention of writing epigraphs for literary texts, Julian Peters has rendered the epigraph in an exclusive graphic form. However, the link between the epigraph and the poem is presented in the title panel. While each of the first five lines of Guido is rendered in a separate panel, the image of the last line is merged with the title and the first line of the poem in a single panel. Julian Peters thus manages to solve the para-textual problem of maintaining the epigraph both apart from and as a part of the poem.



Fig. (i) Effacing the line between epigraph and the text ‘Figures’ of Speech

While representing concrete objects and ideas in graphic form is a straightforward endeavor, poems pose a tougher challenge in the form of abstract conceptions and figures of speech. Although similes and metaphors equate one thing to another, there is an underlying context based on which it is done that is clearly communicated through words. A simple mathematical equivalence would not sufficiently express such a metaphorical analogy. The skill of the illustrator in expressing such figures of speech plays a crucial role in communicating the poem to the reader.

Julian Peters begins his illustration by capturing one such simile. As can be seen in Fig. (i), the lines “When the evening is spread out against the sky / Like a patient etherized upon a table” are rendered in a single panel (2-3). The birds in the sky denote the early hours of the day or the night (in this case, the evening). The street transforms into an unconscious patient and then into a table towards the bottom of the panel, covering all the images required to communicate the idea of the lines. Still, how is the context conveyed? The figure of Prufrock is placed on the street,

connecting all these dots, waiting for the reader to join him on his evening's excursion.

Similarly, the depiction of the line "Streets that follow like a tedious argument" is notable for the way in which the text has been transformed into image (8). The very line is laid out on the winding streets instead of the conventional layout of placing the text on the top or bottom of the panel. This act of providing the text embedded in the image, going beyond the conventions of comic strip, can be seen as a typically postmodernist style. But this breaking of convention is not done just for that purpose, but with the deeper intent of communicating the original idea. The impersonal that is propounded by Modernism is shattered in this latitude taken by the illustrator to meet Modernism's other requirement of evoking an objective correlative in the senses of the reader.

The personification of the yellow smoke as an animal – probably a cat – in the poem is rendered faithfully, with all its actions captured in frames. One is reminded of the adage "Easier said than done" in this context as the effort that Eliot invested in creating this analogy seems to be nothing compared to Julian Peters's realization of it on panels. Similarly, the personification of the sleeping (or malingering) afternoon and evening in lines 75-78 of the poem is rendered beyond what mere words imply.

Julian Peter's graphic interpretation of the famous line "Do I dare / Disturb the universe?" is specifically notable (45-46). The universe is presented as the starry expanse of space, which is brought within the frame work of a door with a knocker. Prufrock's hesitant hand suspended in the act of reaching out to the knocker succinctly delivers the depth of these simple, yet powerful lines. As he waits on the stairs forever, Prufrock's timidity expands beyond the confined space in which he waits, and covers the whole universe. His diffidence to enter the room is hyperbolized, even in the image, as his diffidence to disturb the universe as a whole. It is Julian Peters's subjective rendering that

captures the attention of the reader than the original line from Eliot’s poem. While Eliot’s use of the word “universe” is not literal, and while it denotes only the company that Prufrock’s mysterious host keeps, a literal interpretation on the part of the illustrator adds to the detailing and depth of the graphic version. It is this subjectivity that facilitates a shift from Eliot’s Modernist rendition to Julian Peters’s Postmodernist depiction.



Fig. (iii) *The Image of Timidity Hyperbolized*

The Un-impersonal Prufrock

When Modernism hoped for impersonality to be the chief characteristic in literature, it obviously fails to account for the limitations of the perception of reality and the susceptibility of language in opening up *aporias* when the work is consumed by the reader. The efforts of the authoritarian Author are annulled once the work of art reaches the grip of the consumer. The impersonality that Eliot aims to achieve in the process of evoking the objective correlative in a reader is not a unified idea anymore. There are as many impersonal versions of Prufrock as there are readers of this poem, and therefore it is no more impersonal.

Julian Peters reveals such un-impersonal areas from the written text in his translation of the poem into the graphic space. For example, the very image of Prufrock as sketched in his

version serves to subvert Eliot's concept of impersonality. The Prufrock that Peters has delineated has an uncanny resemblance to T. S. Eliot himself.



Fig. (iii) Prufrock as a Caricature of Eliot

In short, Julian Peters creates a caricature of Eliot in Prufrock. The hair parted on the left side of the head, the broad forehead and the creases on it, the long, hooked nose and the prominent ears of Eliot are unmistakable in the comic rendering. The effect is indeed comical.

Caricatures have come to the foreground in popular culture since the mid-twentieth century due to their role in the political stage. This is another postmodern manifestation of a popular element in serious context. This bridging of popular and serious elements is a typically postmodernist attitude, and Julian Peters, by sketching a caricature of Eliot in portraying Prufrock, shatters the so-called impersonality and takes the text into postmodernist realms.

Artistic Freedom and Anarchy of Interpretation

Julian Peters wields his artistic freedom much to the distress of Modernist ideals. With a subjective and studied idea of the poem, he has rendered some lines against the seeming intent of Eliot. Until later into the text, the reader doesn't get to know what troubles Prufrock so much that he begins his confession with Guido's lines. It is only in the lines "That is not what I

meant at all. / That is not it, at all” that we come to know Prufrock’s troubling revelation (97-98). However, in the graphic version, the reader is given a glimpse of Prufrock’s mysterious “question” very early in the poem – in line 30 of the poem.



Fig.(iv) The Premature Revelation

One can clearly see that Eliot still wishes to keep the “question” a mystery in this line. However, having had an earlier, learned glimpse into the poem, Julian Peters has revealed the question – Prufrock asking for the hand of his hostess in marriage. In this case, the graphic representation does two tasks at the same time: it studies as well as performs the poem. Thus, the illustrator proves to be enjoying a liminal position in rendering a literary work with apparently unified meaning: he is both the reader and the Author of this work. However, this dual consciousness of the Author is itself an agent that works against the desired effect of impersonality. As George Lukacs observes in his essay “The Ideology of Modernism”,

(In Modernism) the dissolution of personality, originally the unconscious product of the identification of concrete and abstract personality, is elevated to a deliberate principle in the light of

consciousness... Man must be either a moral or a thinking being—he cannot be both at once. (481)

The strife to maintain the dual consciousness of abiding by morality and free thought, creativity and consumption, objectivity and affectation is what undoes Modernism, according to Lukacs. In the graphic version where the unsaid “question” or any such details cannot simply be communicated through ‘silence of space’, this discrepancy reveals its true nature.

Similarly, Julian Peters proceeds with the artistic freedom to open up Prufrock’s world from its impersonal shackles. However detailed a text may be in its content matter, it cannot but leave spaces to the reader’s subjective imagination. Julian Peters fills up these gaps in the narrative with images, for instance, of Prufrock getting dressed and ready for the visit, of an awkward silence between Prufrock and his hostess during one of his digressing talks, of the sea shore with crab tracks on it, of women laughing at him, and so on. There are however three particularly subjective impressions made by the illustrator:

- In the line “I’ve seen the moment of my greatness flicker”, there are several abstract ideas and images that could occur to a reader (84). However, the image of the hostess yawning as Prufrock keeps bombastically ranting is a particularly subjective touch that the illustrator has provided to the poem. After his head is brought on a platter, one would expect the flickering moment to be due to a shocked silence. However, this illustration proves how any amount of painstaking effort would be insufficient to create a truly objective and unified meaning or image in the minds of a reader.
- In the line “I am Lazarus, come from the dead”, the image of Guido and the dead men from the epigraph is resuscitated (94). Lazarus is hairless and in rags, just like the men that appear in the infernal lake at the beginning of the illustration. The subjective image that death and its

related aspects have on the mind of the reader are evident in this case, proving how even objective ideas like death are not completely beyond subjective interpretation.

- When Eliot says “and we drown” in the last line of his poem, the reader who is exposed to several sea-related metaphors and images (crabs, mermaids, waves) immediately before this line would be expected to think of “drowning” in its literal sense. However, Julian Peters goes back to the original context of Prufrock diffidently waiting just outside the door of his hostess. Prufrock’s drowning is his slinking back down the stairs in this illustration – another subjective insight despite the objective correlative that Eliot strives to evoke in the reader.

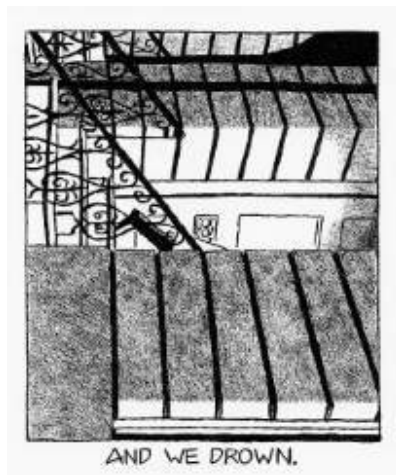


Fig. (v) Prufrock’s Drowning

The Orderly Preservation of Chaos

Julian Peters also maintains the several digressions from the original poem, carefully capturing the chaos that Eliot meticulously preserves in his verse. Although some insightful and foreshadowing images appear in the graphic version even before the reader arrives at those lines, the faithfulness with which the incoherence of Prufrock’s consciousness is conserved in the comic version is notable. In doing so, the illustrator has ensured that the Modernist requirement of eliciting visual images is met.

But this also adds to the variety of subjective interpretations evoked by images that, unlike words, can lead to infinite meanings.

Thus, even when the elements meant to evoke an objective correlative are preserved in their original order as in the poem, they still end up giving multiple meanings. This multiplicity, propounded widely by postmodernism, is made possible by the translation of the text into images. But since Modernism itself aims at eliciting such translation of text into images and sounds in the readers, it follows that the unity of meaning that it aims to attain is undone by the former.

Effacing the line between Modernism and Postmodernism

Literature has always been about reading between the lines. No literary work is read as it is intended to be. They are always read in relation to the life of its author, the time in which it was created, the age preceding it, and to the subjective experiences of the reader. For instance, speculations are still rife on the personality of Sir John Mandeville, the supposedly earliest explorer known through literature. The mystery of the young patron and the dark lady in Shakespeare's sonnets is still being debated and researched, centuries after they were originally written. Stories of Jonathan Swift's political pamphleteering, Dickens' autobiographical portions hidden in his works, and the influence of Edgar Allan Poe's cat in his writing are some random examples of wild conjectures always associated with the writings of these authors. Add to these the tradition of authors assuming pseudonyms for various reasons, and we find ourselves engrossed in a complex web of trivia in the process of interpreting a work, apart from studying the work itself. However, contrary to this popular practice, Roland Barthes anticipated an ideal transaction between the reader and the text by ransoming the death of the Author to facilitate the birth of the reader.

By reading between the strokes of a graphic rendering of a Modernist poem, this analysis has opened up avenues of multiple

interpretations. This has also helped advance the statement of the innate postmodernist characteristic of any text.

The *aporias* in Eliot's idea of impersonality and objective correlative are explored with the help of the intersemiotic translations of his poem, where the target medium itself serves to disrupt the desired objectivity. Intersemiotic translations open up wider areas of interpretations than inter-lingual translations do,. Analysis comparing different adaptations or intersemiotic translations, between the audio readings and the graphic rendition of this same poem for instance, can also be done as an extension of this study. Such analyses can help understand the volatile nature of the seeming gulfs between the literary concepts of Modernism and Postmodernism or serious and popular culture.

In essence, this study aims to illustrate how Eliot is essentially postmodernist in his implications, and how Modernism moves into a characteristically postmodernist space by its own terms.

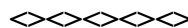
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