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The Global Child-Reader: A Cultural Migrant

Laly Mathew

Translation studies encompass inter-semiotic translation as one of its objects. Following Roman Jakobson's conception of "inter-semiotic translation", Itamar Even-Zohar elaborated the theory of transfer, whereby a text which was created in a cultural system A is re-created in a cultural system B. Even-Zohar's theory of transfer has been used in the study of transfer within one language (Shavit 1986). This article attempts to look at translation and migration as semiotic concepts, as transfer from one cultural identity to another, within the same text and language at different points of history and culture, in the backdrop of a representative regional text in children's literature.

Narratives shape our reality. The need to see their own lives reflected in the books they read has ensured that mimetic realism holds a central place in children's literature. The stories we offer our children can shape their sense of identity, an identity simultaneously personal, and social.

Stories contribute to the formation and re-formation in our children of the cultural imagination, a network of patterns and templates through which we articulate our experience. So the narratives we give them to make sense of cultural experience, constitute a kind of mapping that enable our children to make sense of the world.

The meanings that children or adults take from a text will be different for different groups at different points of history, depending upon the history of its reception and the way meanings are mobilised in human experience and history. The deciphering of meaning, then, rather than the inference of causal laws of explanation, is taken to be the central task of cultural history... (Hunt 10-12). It is when such conservative texts 'enter history' in the process of their reception that the complexity of their cultural meanings are revealed.

Cultural reality is a vast network of narratives that we use to make sense of experience, to understand the present, the past and the future. However, such fictions are open to revision; the high level proto-narratives may change as events and collective forces dismantle the old narratives and construct new ones. The meanings of such works lie in their use by children and adults, making sense

of the world within the constraints of history and culture—measuring the gap between what was and what might be.

The cultural transfer that today's global children have undergone in a totally new world of knowledge, experience, interests, values and ideologies is beyond comprehension and recognition, turning them into cultural migrants in their own innate ethno-regional group. This aspect is explored in the article with reference to *Unnikuttante Lokam* (*The World of Unnikuttan*), a phenomenon in Malayalam children's literature of the seventies, which truthfully reproduced to the child reader the images of idyllic pastoralism of an erstwhile rural agrarian Kerala.

The fictional world of *Unnikuttan* is presented as an analogue of the real world, retaining the essential 'Malayaliness' of the times, with the cultural circumstances and myths of regional identity strongly woven into them. The pastoral attitudes of rural life are reasserted with intensity, presenting a pastoral landscape which guaranteed happiness with virtues of family love, friendliness etc. The complex idea of regionalism runs through this 'country-bred' novel which constructs nostalgic images of an imaginary homeland that sustain myths of regional /national identity, community and common heritage.

The domestic space of *Unnikuttan* operates like a social cement, binding the members of the social community together by providing them with collectively shared values and norms, feelings of tradition and freedom, and systems of thought, belief, symbolic and cultural practices. It is simply the perfect home, built on love, permeated by happiness and filled with a big loving family, comprising of the protagonist Unnikuttan's parents, siblings, grand-parents, the ubiquitous 'karyasthan' (steward) and the maid-servant. The cow and its calf, the goat and its kid, the stray dog that 'calls on' at its own leisure, the squirrel that frequents to eat the honey of the plantains, the chameleon that peeps out of its hole and the house-spider are all participants in this close-knit family – a fairyland tailored to the pattern of a little child's dream.

It is a self-sustained environment where the child protagonist is absolutely content within his domestic space and what it offers - the hustle and bustle and the whiff of garden-fresh dishes from the kitchen, the sights of the domestic animals, the daily chores of the adults and the house-helpers and his own innocent pranks, accidents and 'mischief' born out of childish curiosity. Once this safe haven is crossed, one enters the world of filth and dirt- the 'angadi' (local market); and beyond lies the 'forbidden' shady regions – the slum and the house of the village 'harlot'.

In the safety of this domestic space, Unnikuttan's society is constituted by the cultural artefacts of simple everyday living : his diet is from farm fresh vegetables, dairy products and rice grown in

their own paddy fields. His toys, another culture code, are all made with what is available then and there, out of titbits from nature-like tops made from wood, vehicles made out of leaves and coconut seeds, balls from palm leaves etc. The souvenirs collected and treasured in his knickers' pocket include gilt paper, a few stones and some 'goat droppings'! His greatest desires for possession are for a cinema notice on coloured paper, a small peacock feather or a balloon he saw in a dream. By thinking like a child, the author presents an almost uncanny sense of the mental wavelength of his readers.

Bound up in this idyllic image of an ideally pastoral paradise are cultural values relating to work, family, gender and a model society itself: an organic and natural society of ranks, and of inequality in an economic and social sense, but one based on trust, obligation and even love (Howkins 1986, 80). Individuals gain identity and obtain security within the organic society established according to tradition and natural qualification. The space of the women in the family is clearly earmarked- the kitchen and its surroundings. Unnikuttan knows that it is Mother's job to wash the razor after his Father has shaved and wonders in amusement how his father would have messed up if he had served the Onasadhya- the Onam festive lunch. Tooth paste and tooth brush is for Father alone, the man of the house. Kaliyamma, the lower caste servant, does not enter the inner spaces of the house. She, as also the others of the lower caste, refers to Unnikuttan as 'His Little Lordship' while he refers to them as 'she'- obviously a derogatory way of address from a young boy; he likes 'Ayamma' but thinks of her as scary and ugly and is scandalized that she offers to help him brush his teeth with her 'withered stick-like' fingers! Unnikuttan's best friend Krishnankutty's mother is ostracised as she is 'too daring'-meaning a woman of loose morals. The Dalit woman 'Mundi' and the wandering tribal minstrels who come to the house stand in obeisance at respectable distances away from the yard. Mathaichettan and Moithunni, clearly belonging to the minority castes, bring 'offerings' to Grandpa on Onam day. But everyone, both the invited and the uninvited guests, are served the sumptuous Onasadhya and presented with new clothes.

Myths of an erstwhile social and cultural identity are woven into the stories. The 'Nira' (Fullness) is observed by hanging corn sheaf on the windows and doors, to symbolise bounty in harvest. The local temple festival 'Kalam Thozhal' is replete with religious rituals, cultural codes and mystical characters like the 'Oracle'. Onam is the greatest myth woven into the life of the community, with month-long preparations for and anticipation of, the festival. The flowers to decorate the floral carpet with, are elaborate; the dishes to be prepared for the feast are exclusive; the new dresses to be gifted too are typically traditional. The mud figurines of the deities that adorn the centre of the floral carpet in the decorated courtyard are made with venerable awe; Unnikuttan is pained to see them cast

aside in the rains after a few days, evoking the death-regeneration myth of the fertility god as also the transience of all mortal things, including the much anticipated celebration .

Unnikuttante Lokam presents an essentially nostalgic utopia to the modern reader, both urban and rural (if at all one exists today)- a momentary gratification in which the grey torpor of contemporary everyday life is lifted. Through the depiction of a young boy's story of a regional character, the psychology and world view of our cultural ancestors are transmitted to modern descendents, in such a way and with such power that our perception of contemporary reality and our ability to function in the world are directly, often tragically affected.(qtd. in Yanarella and Sigelman 3).

The world of Unnikuttan is far removed from the social and cultural traditions that gave them significance four decades back. While some of these elements remain in the text, they have lost their original connotation or function. The plot, the language and the socio-cultural atmosphere of the text itself is alien to contemporary values and ideas. Many of the vocabulary have become obsolete and forgotten even by the elderly who belonged to the generation when those were in common parlance. The plants, herbs and the flowers mentioned , the nature cures and homemade medicines suggested, the customs and the rituals observed, the social practices followed –all pop out to the child reader of today's 'mall culture' as from a secondary or parallel world of fantasy. Unlike the "lived culture"(Nayar 29) of *Unnikuttan's World* of everyday living where one's identity is determined by forms of social relations and structures, the identity of the modern consumer citizen is determined by lifestyle and products.

Place and identity in *Unnikuttan* is homogenous in terms of ethnic identities and patterns of consumption. But unlike Unnikuttan, the child of today has multiple identities – "a melange". Unnikuttan's world was local, regional and homogenous while contemporary life is globally heterogeneous or sometimes "glocal"(33) - a hybrid of local and global. Our modern cultural codes are distinguished from the erstwhile cultural identities of *Unnikuttan's World*, in the same ethnic group in a gap of less than half a century. The cultural meanings created through appropriation and adaptation of cultural symbols and icons which had strong emotional appeal have now become global with ethnic appeal but without emotional content. The certainty about space and time that Unnikuttan and his family found security in, has disappeared in a "space-time compression"; that world has been disconnected and de-territorialized. All social, community and ethnic identities are erased. The consumer culture has universalised the consumer and created a 'consumer citizen'.

The socio-cultural reality is not updated in the story since the transfer to another time in culture, of the contemporary period, produces drastic deviation from the customs and traditions of the

period depicted in the story as also the time of its first publication. The contrasting cultural symbols of progress versus nostalgia and material growth versus moral stability can be seen in this transfer.

The modern child readers of *Unnikuttan's World* are thrown into a world that they did not make or do not understand, a language alien to their social world and a culturally scripted set of narratives and representations that they cannot internalise. The global child reader of today has undergone a cultural transfer in a totally new world of knowledge, experience, interests, values and ideologies, turning them into cultural migrants in their own language and representation. In such a world created by a global culture, our classic texts of children's literature may require ideological revision, or else suffer to be relegated as historical case studies intended to interpret the past in the light of the present, and examine what has changed since the time of the story, in the backdrop of what has not changed.

Images of idyllic pastoralism in such stories may offer our children, "wish images and wish-landscapes [that] measure the distance we have to go to achieve real happiness... they are the traces of utopia that constitute the cultural heritage... [that] point to the ultimate realization of a promise land that has yet to find its appropriate form (Bloch 1988). The role of stories such as *Unnikuttan's World* today is to create 'concrete utopias' so as to take the modern child reader 'forward to the past'.

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Muddled Identity: A Descant on the Metafictional Narrative *The White Castle* by Orhan Pamuk

Surabhi Muthe. S

The White Castle, a novel by the renowned Turkish author Orhan Pamuk, is a typical postmodern work that focuses on identity shifts and doubling. Through its metafictional narration, Pamuk questions constructions of reality, identity and history. This novel with its surprising plot and paratextual elements offers a rich discussion of the process of the making of the 'self'. Though a short novel, it successfully incorporates various themes and techniques. This paper attempts to delineate how Pamuk employs metafiction to address the question of identity and self in this novel.

Ferit Orhan Pamuk, the first Turkish writer to win Nobel Prize, is one of the most resonant voices in the current literary scenario. Farnsworth says, Orhan Pamuk "works in a neighbourhood of Istanbul that lies on the edge of Bosphorous, the great waterway that divides Europe and Asia (and knows East and West well, (since he) lived most of his life in Turkey, and... also studied writing and literature in the United States" (1). The geographical position of Turkey has undoubtedly influenced Pamuk's writings and hence the portrayal of the pairs self / other, East/West and real /fictional in his novels. *The White Castle* was published in the year 1985 and it was his third novel and the first to be translated into English. It was translated by Victoria Holbrook. Set in seventeenth century Istanbul, it tells the story of the identical looking Ottoman Hoja and his Venetian slave. This novel marks a shift in Pamuk's oeuvre and it could be argued that with this text Pamuk abandons the conventions of the realist novels.

The novel opens with a preface, which constitutes the framing story. It is narrated by Farak Darvinoglu, a character from Pamuk's previous novel *Silent House*, and it talks about Faruk's discovery of the manuscript, the contents of which will constitute the main body of the novel. The manuscript had the title "The Quilter's Stepson". After the preface comes the story of the Ottoman Hoja and the Venetian slave. The Venetian, who is also the narrator, is an Italian Scholar who is captured and kept as a slave by the Turks. He is handed over to Hoja, who looks exactly like him, and there evolves a complicated relationship between these two people. These two men initially hate

each other and try to establish themselves by answering the question “Why am I what I am” (48). But their physical similarity prevents such an absolute separating line from being drawn. The two men work closely together for decades on scientific and military projects and finally they develop a huge weapon. They convince the Sultan to take this tank-like weapon on campaign, but it greatly slows down the progress of the Turkish advance. In the end they exchange identities and Hoja in the guise of the Venetian slave flees to Italy and the Venetian slave lives as Hoja in Istanbul. The reader is then left with the puzzle surrounding the identity of the narrator.

The question of identity reverberates throughout this novel. The absence of proper names for the main characters deepens the confusion. The Venetian, who is the narrator of the novel, is devoid of a name. The Ottoman Hoja who keeps the Venetian as his slave is also not given a proper name. He is called ‘Hoja’ which means master. By not giving names to these characters Pamuk plays with the notion of self and identity. These characters are identical also thus diminishing the distinction between them. The scene where the narrator first meets Hoja is interesting. The narrator is astonished. He tells, “The resemblance between myself and the man who entered the room was incredible” (Pamuk, 13)! But Hoja is not at all surprised. “As I felt his eyes following me it made me all the more uneasy that he didn’t notice the resemblance between us” (Pamuk, 15). “The unnamed Venetian narrator constantly refers to the composition of his text and his readers and provides numerous images of both reading and writing” (Katsan, 144). The metafictional narrative reinforces the identity crisis and all along the narrator exchanges his worries with the readers. “I believe that those who read my story realize by now that I must have learned as much from Hoja as he learned from me” (Pamuk 60)

Both Hoja and the Italian scholar function as doppelgangers, mirroring traits in each other and serving as fictional representatives of their respective nationalities, Ottoman and Venetian. Hoja and the Venetian begin their life as master and slave and try to eliminate the similarities between them. Hoja is in search of enlightenment and in his quest for knowledge he persuades and even threatens the Venetian to talk about ‘them’. They also write their stories by answering the questions “why am I what I am?” Through these writings they come to know more of each other and the little difference that existed between them is erased. Though Hoja says, “I am what I am, I am what I am” (49), he is gradually transforming into the other. Throughout the narrative the two men’s attempts to distinguish themselves from the other fails, indicating the impossibility of defining an essential and original ‘self’ from which the ‘other’ could be derived.

Hoja acknowledges the similarity between them in the mirror scene where the difference between them is blurred.

The two of us were one person! This now seemed to me an obvious truth. It was as if I were bound fast, my hands tied, unable to budge. I made a movement to save myself, as if to verify that I was myself. I quickly ran my hands through my hair. But he imitated my gesture and did it perfectly, without disturbing the symmetry of the mirror image at all (Pamuk, 71).

All the binaries that used to label their relationship like slave/master, East/West become faded and a merging and even a transformation is taking place. The scientific quest that is the characteristic of the West soon disappears from the narrator. He soon becomes engulfed in matters of the palace and Sultan. Hoja, on the other hand is enamoured by science and he is in search of the West. As the story progresses the slave- master relationship becomes less and less pronounced, and the narrator realizes that the similarity between himself and his master is so profound that the two could easily trade identities. The narrator points out, “The person I once had been had left me and was gone, and the I that was now dozing in a corner jealously desired him, as if in him I could recover the enthusiasm I had lost (Pamuk 95).

Near the end of chapter nine, the narrator speaks of a recurring dream in which he and Hoja are “at a masked ball in Venice reminiscent in its confusion of the feasts of Istanbul” (125). Recognising his mother and fiancée in the crowd, the narrator removes his mask in hopes that they will recognize him but realizes to his horror that his family is pointing to a man standing behind him. The person is Hoja and the narrator realizes that he has gone a long way away from his identity and Hoja now represents his youth. The narrator’s identity is so caught up in Hoja’s that the lines are blurred, and even for the narrator, separating the identities of the two men becomes difficult. Hoja has undergone a great change by now and his experiments with science begin to produce results. He is able to build up a huge tank-like weapon which the Sultan accepts. The Sultan demands Hoja to take this weapon to the warfield.

The titular fortress is one besieged by the Turkish forces in a doomed campaign against the Poles. It is in this advance that Hoja’s weapon is taken. But it is a huge one and it sinks into the swamp near the Doppio Castle. Since the differences between Hoja and the narrator have disappeared Hoja takes upon himself the burden of failure and flees to the West in the guise of the narrator. The narrator now remains in Turkey as Hoja.

We exchanged clothes without haste and without speaking. I gave him my ring and the medallion I’d managed to keep from him all these years. Inside it there was a picture of my grandmother’s

mother and a lock of my fiancée's hair that had gone white, I believe he liked it, he put it around his neck. Then he left the tent and was gone. I watched him slowly disappear in the silent fog. (Pamuk, 130)

The ambiguity related to the identities of Hoja and the narrator is most extreme in the novel's final chapter. Neither Hoja nor the unnamed narrator are mentioned in the final chapter, only an ambiguous and always capitalized 'He'. It is this section, which most powerfully presents the issue of identity and human individuality, as it causes even the reader to blur the line between Hoja and the narrator. In this chapter the narrator 'I' remains ambiguous. As he addresses the reader the narrator once again stresses the fact that he is the writer of the story. "I have now come to the end of my book. Perhaps discerning readers, deciding my story was actually finished long ago, have already tossed it aside" (Pamuk, 131). The narrator with a metafictional note states that he will "conclude my book by telling of the day I decided to finish it" (Pamuk, 141). It is the visit of a traveller from Italy that forces the narrator to finish his book. He had met 'Him' and heard about the narrator from 'Him'. He comes here to learn more about the narrator and his life in Gebze, Turkey. The narrator shows him around and shows him the book he has written which is also the story he had told the readers of *The White Castle*.

The White Castle is a powerful novel that employs various literary tools like a frame story written by a fictional historian, an unreliable narrator, the theme of the double or alter ego and the ambiguity of identity and self. This obliqueness relating to self mixes with the question of east and west identities. This novel becomes at some point a study of psychological role reversal centered around its doppelgänger motif. The metafictional narrative plan adds to this and gives the novel an unusual flow and beauty.

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Third Space Dilemmas in Jhumpa Lahiri's *Interpreter of Maladies*

Bismi Vijayan

Discourses of the Diaspora have gained subtlety and complexity in the contemporary world of global capitalism. With national boundaries turning selectively porous, hordes of people seem to be crossing over. The unprecedented relocation of people is widespread and seems to be undertaken with consensus. While the dynamics of finance capital are the prime stimulants, these are made complex by factors of a cultural kind. The fact remains that millions of people are migrating to different parts of the world every year.

When people are uprooted from their home and find new homes continents apart, problems of uncertain identity, cultural dilemmas, and space/place dichotomies become the dominant syndromes of existence. Home becomes a problematic destination and an abstract desire in diasporic life. Diasporic people live in a state of 'in-betweenness'. The dilemma is common to scattered people across the world irrespective of their region, caste or religion. The intensity of the suffering may vary; so would the compensatory gains. A host of factors including generational identity, and gender would have to be invoked to understand the dimensions of the diaspora in our times.

Diasporic literature is based on multi- cultural, multi- racial and multi- lingual societies. Combinations of the features of different national and cultural identities create rich dialogues that set diasporic writings apart from other kinds of imaginative literatures. Third space dilemmas and issues of hybridity manifest differently across genders, generations, classes, and professions. Jhumpa Lahiri is a prominent figure who has gained international recognition through her writings that relentlessly explore dimensions of the diaspora. Her writings focus almost exclusively on the Bengali immigrant experience abroad. Bengaliness is the dominant feature of her writings. But this never lapses into an exotic cultural element; it is a problematic condition of existence in the contemporary world.

Interpreter of Maladies is the debut short story collection of Jhumpa Lahiri, published in 1999. It won the Pulitzer Prize for Fiction and the Hemingway Foundation/ PEN Award in the year 2000. Lahiri portrays the lives of Indians and Indian immigrants in the United States of America. The subtitle of the short story collection is "Stories of Bengal, Boston and Beyond". This article explicates

the third space dilemmas in the nine short stories in the volume: “A Temporary Matter,” “When Mr. Pirzada Came to Dine,” “Interpreter of Maladies,” “A Real Durwan,” “Sexy,” “Mrs. Sen’s,” “The Blessed House,” “The Treatment of Bibi Haldar,” and “The Third and Final Continent”. Six stories are set in United States and the remaining three in India. The stories set in America deal with the characters in immigration of one sort or another. The other three are on Indian Bengali characters, especially women characters who try to overcome all maladies in their lives.

“A Temporary Matter” is the first story in the collection which is about the estrangement of the young second generation couple Shukumar and Shoba. They were settled in America and followed American ways of living. It is the story about their maladies, alienation, absence of proper communication and losses in their immigrant lives. Marriage seems to be a curse in this story. They had their own dreams about married life. But when their child was born dead, a distance formed in their relationship. The event marked a traumatic moment for Shoba. Both Shukumar and Shoba live an isolated and alienated life in an unfamiliar land.

Shukumar and Shoba are a typical Bengali couple. They try to preserve their Bengaliness in their food habits and in their household. Shoba slowly tries to adapt to the changes from the host society. She cultivates the habit of drinking plenty of wine; she wants liberty both economic and personal. “Bottles of vinho verde had nested in a bed of ice in the bathtub. Shoba was in her fifth month, drinking ginger ale from a martini glass” (9). Freakish habits of this sort are indeed rare in India. Both Shukumar and Shoba have undergone the process of acculturation with the dominant culture of the host society.

“When Mr. Pirzada Came to Dine” is the second story in Lahiri’s collection *Interpreter of Maladies*. It is the story of Pirzada, an Indian scholar who is on a visit to America. His story is narrated through the eyes of a ten year old girl, Lilia. Mr. Pirzada is a regular visitor in the narrator’s home. In this story, the young Lilia experiences the situation of “in - betweenness” and enjoys “the third space” available for her. She can learn both Indian and American culture. In the *Location of Culture*, Bhabha argues that “the third space,” “in - betweenness,” and “the borderline work of culture” engender a mixture of the culture of the motherland and the residing country (7).

Mr. Pirzada suffers from the agony of separation from his family. He is always in anxiety about the safety of his wife and children during the time of war. His loneliness and homesickness are in evidence throughout the story. After Mr. Pirzada returns to his home, Lilia has come to know the first time in her life “what it meant to miss someone who was so many miles and hours away, just as he had missed his wife and daughters for so many months” (42). His presence in Lilia’s home has

opened several cultures, times and spaces into her life. It helps her to form an identity that combines the best part from all cultures.

“Interpreter of Maladies” is the title story of this collection of short stories. It is about the second generation Indian - American couple Mr. Das and Mrs. Das on a tour to India with their children. The protagonist of the story Mr. Kapasi is an interpreter for a doctor, and a tour guide who takes the Das family to the Sun Temple at Konark. This story portrays the cultural conflict between a traditional Indian tourist guide and the Indian - American couple and their children who have never visited India before.

The cultural divergence between the East and the West is evident in the story. Das family is very strange to their own culture and heritage. V. Ranjani and Prof. N. Rama Krishna say, “They even feel alienated in their own soil and the attempt to assimilate becomes a hard task for them” (53). Long years of living experiences in America have changed them radically.

India is an alien nation for this second generation immigrant couple because they were not born and brought up in India. They observe their motherland with curiosity like tourists from outside. Their children, third generation immigrant kids, are in India for the first time. They are far away from their motherland not only physically but culturally. On the way to Konark, they shout ‘monkeys’, and Mr. Kapasi says, “We call them Hanuman” (47). Although Indians, children are too westernised. Unlike the little girl Lilia (“When Mr. Pirzada Came to Dine”), they are unable to adapt to different cultures and forge a transnational identity. This story is a perfect amalgamation of Indian and American culture. Lahiri analyses the institution of marriage and different maladies of Indian immigrant couples. Loss of love, absence of communication and understanding, emotional pain and lack of cultural values are various issues portrayed by her.

“A Real Durwan” is the shortest story in this collection. Boori Ma, a Bengali born in a lower caste is sent to Calcutta after the partition from East Bengal. She has been living under the staircase of a block of flats for many years. Her services “came to resemble those of a real durwan” (73). Lahiri portrays her homelessness, foreignness and non- belongingness. Boori Ma constantly tells stories of her glorious past in East Bengal. Thought of “home” is the dominating feeling in her. Through Boori Ma, Lahiri shows the impossibility for an exile to share with others his/her emotional pain and loneliness.

Boori Ma always tells stories of her idyllic life. Madhuparna Mitra observes that Boori Ma “has crossed the geographical border into Indian space, but psychologically, she inhabits the threshold, the border that separates India from Pakistan.” (243). Boori Ma can’t come to her new place

psychologically till the end of the story. The pull of the homeland is much too strong feature of her character.

“Sexy” is a story structured around the extra marital relationship between Miranda, an American and Dev, a Bengali married man. She is attracted to Dev for his age and his race. This is linked to another subplot - an unnamed man of Indian descent living in Canada cheats his wife with a young Londoner he meets on a plane. These two parallel stories converge through a seven year old boy Rohin. The main story develops between Miranda and Dev. Dev tells Miranda about his childhood in India. He was sent to New York at eighteen years by his family. “It took him years to be able to follow American accents in movies, in spite of fact that he’d had an English- medium education”(94). He had had a painful acculturation. He claims he is still lonely in the United States. Miranda is only a sexy outlet for his loneliness and displacement.

Both Miranda and Dev have bridged the cultural differences through their affair. In the mapparium, she observes that all the countries were close enough to touch; that space was fluid and borderless which allows her to negotiate a transnational identity. The relationship with Dev has opened a world of cultural translation for her.

“Mrs. Sen’s” is the sixth story in this collection. The story explores the life of an immigrant Indian from an American point of view. Mrs. Sen is about thirty and has joined her husband in an unnamed coastal town in America. She takes care of an eleven year old boy called Eliot. This story brings out the difficulties faced by Indian wives in an alien culture abroad without friends and family. Mrs. Sen’s both resists and makes efforts to adapt to American society. On the one hand, her elaborate daily rituals of Indian food preparation show she is clinging to her ethnic identity. On the other hand, her repeated attempts to learn how to drive prove that she is trying to compromise and cross the bridge between cultures. There is a physical, cultural and emotional exile in this story. Mrs. Sen is a very homesick lady. She had a very difficult period to adjust with the loneliness in the American society where her husband “has brought” her. Loneliness of the protagonist in the immigrant land is an important idea of the story. She feels the need for the presence of a human being to avoid the fearful loneliness in her home.

“The Blessed House” is the story about newly married Indian- American couple, Sanjeev and Twinkle. It focuses on the emotional and cultural clash between a Hindu husband and his dislike for his wife’s inclination towards collecting “Christian paraphernalia”(137) including a statue of Jesus Christ, a 3-D postcard of Saint Francis done in four colours and three bedrooms decorated with scenes from the Bible.

Sanjeev is an immigrant who sticks to rigid old customs of his mother country whereas Twinkle does not obey the traditional rules and restrictions. She is very flexible and creative. So she is neither biased on her own religion, Hinduism, nor is she opposed to Christianity. Twinkle is influenced by American culture, customs and practices. She finds her identity in the new land from its intercultural and interreligious stance.

Sanjeev is more traditional than Twinkle. The marriage between them represents the negotiation between the old and the new world. They are in a situation of in-betweenness. He pushes the boundaries of his diasporic identity and seems inclined to live happily in the “blessed house” with a wife who is culturally opposite to his tradition and customs.

“The Treatment of Bibi Haldar” is about a twenty - nine year old Indian woman who has suffered from an ailment all through her life. In addition to this life- long illness, she must endure living in her cousin’s house. In this story Lahiri tries to depict the friendly neighbourhood and their sympathy towards a mentally challenged girl. One can see shallow and meaningless interpersonal relations ‘within a family’ but at the same time one can find significant and meaningful assertions ‘within a society’.

Like Boori Ma in “A Real Durwan,” Bibi Haldar is also suffering from individual alienation and social and emotional estrangement from a community. The only difference between them is that Bibi faces the problem of “unhomeliness” from her own home because of her physical disability. Alienation and estrangement are the common maladies of people irrespective of their race and nationality.

“The Third and The Final Continent” is the last story in this collection. The narrator of the story leaves India in 1964 with a commerce certificate and the equivalent of ten dollars in his pocket. He has moved to England to study in the London School of Economics and to work in the University library at the same time. He turns lucky and gets an offer to work in the processing department of a library at Massachusetts Institute of Technology. He joins after attending his own arranged marriage in Calcutta. America is mentioned as his last and third continent after Asia and Europe.

Mrs. Croft, the house owner helps the narrator to successfully adapt to American culture. He has become an American citizen and has decided to grow gradually in the new land. Mala, the wife of narrator faces many difficulties in her adaptation process in the new land. She is often weeping in the night remembering her parents in India. She keeps her identity as an Indian woman always by wearing sari and Indian accessories. At the airport he recognizes his wife immediately. The free end of her sari is “draped in a sign of bridal modesty over her head. . . Her thin brown arms were stacked

with gold bracelets, a small red circle was painted on her forehead, and the edges of her feet were tinted with a decorative red eye” (191). She has proved herself a typical Indian wife with the skill to cook, knit, embroider and sketch landscapes. Mala’s position is restricted both in India and America. Women have to face more restrictions in their diasporic life than men.

The stories in *Interpreter of Maladies* depict Indians and Indian immigrants in America with rare perception. The stories unfold various dilemmas of the diasporic people like the loss of heritage, issues with identity, feelings of alienation, loneliness, “unhomeliness”, nostalgia, trauma and homesickness. As Lahiri’s subtitle denotes these are the stories not only of Bengal and Boston but beyond all geographical boundaries.

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Children's Literature into Animated Visuals: Intertextuality Aids in Adaptation

Sneha J Daniel

Children's literature is vast, varied and deeply rooted in oral tradition. Nursery rhymes and kids' stories form a rich part of it. Once told and retold through generations, they still entertain as well as instruct children across boundaries irrespective of time and space. Its canon is open; stories, books, magazines and poems of printed form replaced the oral mode of transmission. Technological innovations manipulate them into animated visuals- audios and videos, cartoon series, films or other modes of visualisation- which the toddlers of today find really amusing.

Adaptation of children's literature into animated visuals has much debated merits and drawbacks. However, from a purely literary perspective, such adaptations make ground for exploration of intertextual links. A notion coined and popularised by Julia Kristeva, intertextuality describes the ways in which texts contribute to texts. Read and interpreted within social relations, ideology and culture, texts as "dynamic processes open to the world" generate nuances of meaning, thus transforming the adaptation into a creative work of art.

The present study "Children's Literature into Animated Visuals: Intertextuality Aids in Adaptation" attempts to analyse how intertextuality supports in transforming the adapted work into a creative one. Selected nursery rhymes and kids' stories (both in English and Malayalam) and their animated visuals (in the form of videos or cartoons) are placed parallel to uproot the intertextual links in theme, plot, setting, characters, images, mood. It seems to notify that certain features in such adaptations reiterate over and over from time to time even in different cultures, yet daubed with novelty. Stock characters reappear, story lines are reinvented and existing notions are modified within a certain framework. This paper, thus, is a sincere endeavour into identifying the delicate or sometimes much pronounced intertextual links in adapted animations, where animated figures 'perform' and how they function as a transformational force to creativity.

Digital media dons the world today, and, hence, majority of communicative pathways got transformed into instant transmission messaging system. Literature is, now, not necessarily a term associated with the smell of books or dog-eared pages but something appreciated in the common platform of internet. People read things on the digital media, interpret them, associate to their self, compare to their life and censure them vehemently. Children's literature follows this trend, transforming itself into various genres and into digitalisation. Movies, kids' shows, cartoons and animations occupy the digital space naturally pushing away those books in libraries to the periphery.

Animated visuals of nursery rhymes and kids' stories are becoming part of toddlers' viewing tradition. Factors are many to unearth if one desires to analyse children's viewing habits at present. Print media, that caresses the treasure hold of those orally transmitted kids' literature, succumbs to animations where animated characters and creatures breathe and live. Kids are seen to be glued to watch the 'performance' of those animated figures in an animated backdrop in such videos or cartoons. School authorities seem adamant in allowing young children a considerable span of mingling time with those videos or animations as part of their smart classroom programmes. Parents too lead their kids into the world of animation unaware of how they intrude into their child's capacity of visualisation.

However, those animated videos are instances of literary adaptations, the transformed versions of oral or written literature. For theorists like Linda Hutcheon, adaptation refers either to the act of adapting, to the state of being adapted, or the result produced by the adaptation of something. Comparing with film adaptations or some other way of dramatic performance from a literary work, the animated visuals lack much complexities and difficulties (each creative art has difficulties of its own, though) of adaptation. Notwithstanding, the adapted animations are not mere replications; they offer endless possibilities of "interrogation, reinvention or exploration".

Animated visuals, as a text is not a unilinear entity, but "a heterogeneous combination of texts". They are literary, creative, social and cultural. They are designed, wittingly or not, within the set frameworks of society and culture. The dynamic potential of a text to generate meaning in each reading reveals interwoven intertextual links that brings forth the fine tapestry. Animations, as creative responses to art are full to the brim with such web of connections with other texts, contributing and creating simultaneously.

Kristeva introduces the concept of intertextuality in "Word, Dialogue and Novel" (1966) as a further development of Bakhtinian notion of dialogism. It was a rejection of the New Critical proposal of the autonomy of the text or text as a self-contained entity or as a closed system. She finds

out the relation shared among texts and their possible communication. A text can be found within a text. The potential of the text to release meanings makes it a creative force.

Looking through the mirror of poststructuralist notion of intertextuality, animations form not a detached entity in itself. Those visuals seem to cherish some unprecedented familiarity to which the spectator or the 'reader' in precise responds. They are not new, or blooms magically sprouted out of thin air but, shadows of shadows cast perhaps, years ago or at present. The familiarity is so striking that the reader is reminded of the conventions, taboos, norms, situations, colour, mood, tune or combinations which clearly construct the connections among texts to pour out meanings.

Linda Hutcheon in *A Theory of Adaptation* considers adaptation as a form of intertextuality. She refers them in comparison with "palimpsests", as memory of other texts resonate in them with variation. Thomas Leitch, upon whom Hutcheon develops her arguments, opines that adaptation is haunted by traces of many other texts. Animated visuals as adaptations are repetitions of many other texts, haunted by the shadows of so many intertextual links, nevertheless, are creative outputs honouring the acceptance by novelty and surprise.

Every creative art spins around a central idea. Animations, be it a single piece two minutes video or a series of stories told, keeps a theme to flourish. Plot is the term used to point out the backbone of novels, films or dramas which describes the way in which the story is told. It so transpires that plot lacks the linear structure, and, on the other hand, is manipulated through a series of interpolations and elisions for an adapted work. Such complications of transformation are not necessary in animations though the length of the animation in question matters.

The source material (nursery rhymes and kids' stories) is readymade for the adapted animations (excluding those cartoons or serials). The nursery rhymes in animations seem to have been presented without alterations from the orally transmitted versions. The lyrics or the story is the foremost intertextual link emblazoned with inherent social and cultural values or dictums. A Malayalam nursery rhyme poses much familiarity to the Malayalee psyche owing to its deep invisible roots to the culture. A rhyme like "On Top of Spaghetti..." feel more entertaining and meaningful to anyone who knows what spaghetti is. Since they carry a huge oral tradition and age old honour of wisdom, the inbuilt rules in society and culture have to be read and interpreted to gain the benefit of admiring a creative work.

On the whole, the animated visuals have universal appeal due to certain common characteristics of rhymes and kids' stories. They all are intended for children. The rhymes generally are meant to

teach morality to youngsters. Kids' stories preach values of love, care, hospitality, goodness, danger of greed, hard work, sympathy and evils of life. There are nursery rhymes that emphasise on the routine to follow, to shed away lethargy, to respect elders, to care animals or those habits to follow. Some others help children to count, add or subtract, the basic mathematical functions one ought to know.

Setting in animated visuals is one area where intertextuality works to create novelty out of existing ideas. Elements from real world are collected and collaborated to paint the setting in animated visuals that presents an aura of familiarity and closeness to real world or our world. Themes are borrowed from nature and are reinvented to entertain the flourishing mind of children. Common features are easily identified in the background drawings of animations, though they are tied to social and cultural notions.

The setting in animated visuals is colourful, joyous, bright and energetic. The animated characters perform in the backdrop of home, school, playground, village, garden, valley, mountainside, river banks, pastures or forest. The background usually emits a glow as a reminder of the innocent minds due to the exuberance of painted primary colours. Rainbow recurs as a motif in a majority of animations of nursery rhymes. Even the night lacks the eerie blackness but is introduced with playfulness which is obvious in rhymes like "Twinkle Twinkle Little Star" or "Ambiliyammava". Images of greenery, fertility, abundance, warmth, comfort, vivacity and passion repeat miraculously in those animated visuals.

Intertextual elements are prominent in the characterisation in animations. The characters present in nursery rhymes or kids' stories are given form and life. The figures in animations journey from the world of mental visualisation to a platform where they live. The creator or more precisely the Character Animator induces breath to them in the mould of many intertextual elements. The permutation of different texts- the physical features of characters, their movements, fashion, and their position in society and so on- and their reinvention result in characterisation.

The children's verses are dominated by stock characters, probably because the chances for their evolution are scarce in nursery rhymes and short kids' stories. Such stereotypical characters are distinguished by their flatness. They are notable for one kind of personality trait. Father, mother, children, grandparents, teacher, driver, farmer all perform in one dimensional way. Most of Malayalam nursery rhymes introduce father as a domineering figure, yet caring and loving. The mother cooks, equips the child for school, embraces with love and cares the family. The grandma, toothless, grey haired, wearing a jumper and a mundu is full of stories. Children run, play, go to school and enjoy a

carefree life. The farmer works in the field. People do their duties intended for them.

Animals and birds comprise of a big group of characters in animated visuals. The most common trope in children's verses is personification, when animals, things or ideas gain human attributes and abilities. Crow, cuckoo, hen, cock, chicken, duck, ducklings, cat, dog, monkey, cow, goat, sheep, squirrel, elephant, crocodile, rabbit, butterfly, dragonfly, fishes all come to play with children. They talk like humans, behave like them, wear dresses like them, have home like humans, cook food and often preach. Their huge big eyes and smile resemble childishness. An animated version of the rhyme "The Three Little Kittens, They Lost Their Mittens" illustrates three naughty kittens and a mother cat who wears an apron in a perfectly human setting (sofa, framed pictures, pie on a plate and so on). The recreation of human world through a hoard of animals discloses the intertextual links.

The non- living objects gain personified traits in animated visuals. The bus winks and smiles (watch "The Wheels on the Bus"), trees dance and sign posts may swing in rhythmic movements. The moon, the sun and the stars respond by smiling, blinking, winking or bouncing. Mingling them with childish nature is a way of reusing them to evoke new interpretations.

Animated visuals are effective transformations of substance that travelled over generations. Auditory and visual elements are woven carefully to the existing themes to produce new layers of meaning. A considerable knowledge on the technicalities of creation appears mandatory in the designing of animations.

Rhythmic rendition of the rhymes along with appropriate background music is another added feature of animated visuals that once again pronounce the intertextual connections. In the English rhyme "Ants Go Marching One by One", music of marching is played to give the image of an army. The background music which is absent in oral poetry is selected to suit the theme and rhythm of the rhyme presented. The music is, sometimes, an indication of the feelings of the characters, or may supportive of the situation enacted as seen in the animation of stories. The voice that sings the rhyme is carefully chosen to attract the attention of kids. Occasionally, characters are invented to give a narrative voice.

Different versions of the same nursery rhyme pop up as animations; each unleashes multiple viewing experience and hence new meanings. However, they seem to share certain features alike, yet keeping a difference. "Mary had a Little Lamb" is a nineteenth century nursery rhyme and popular one still today. A handful of animated versions of the same verse run now, each one different. In one version, Mary, the surroundings, the school, her classmates and the teacher project a foreign culture; but another one presents Indian ethos. The translation in Malayalam of the same lyric keeps the

rhythm of the English one. It seems amazing to discover the animated visual of an age old Malayalam nursery rhyme of the same theme and characters "Merikkundoru Kunjaadu// Meni Kozhuthoru Kunjaadu" follows the same tune of the English version.

Animations of Aesop fables in song form rely upon the original text to pick up themes and characters. The change in form makes it new to watch and entertaining though the plot is by- heart. Animated visuals of new kids' stories and nursery rhymes sprout every day. The storylines are repeated, the characters are reappeared and the setting is resembled. The themes are taken from the old versions and modified to suit to the present situation. New props are added according to the changes in social environment. It makes one awestruck to watch the animations of the newly created rhymes (so I think) "Five Little Penguins Jumping in the Snow" or "Five Strict Mommies Jumping on the Bed" because, the original version goes as "Five Little Monkeys Jumping on the Bed".

Mutual influence of texts can be found as the reason behind such adaptations. "No text, much as it might like to appear so, is original and unique-in-itself; rather it is a tissue of inevitable, and to an extent unwitting, references to and quotations from other texts" says Graham Allen, author of *Intertextuality: The New Critical Idiom*. It emphasises upon the Bakhtinian concept of dialogic, where occurs a continual dialogue with other works of literature and other authors.

Intertextuality works in subtle ways too. An inspiring thought from an earlier text may become an entire new art form just like animated visuals are created out of children's literature. Intertextuality offers imitation with novelty. The traditional aspect of fidelity of adaptation to the original can no longer be followed if tenuous intertextual links creep on adaptations.

Context plays a significant role in the analysis of intertextuality. Text is to be studied in context. The socio- political and cultural background of the text does not entirely complete the meaning of context. Interpretations are formed when the context of the reader and the milieu in which the text is read are taken into account. Since context varies for each individual, the unearthed meaning will not be identical. Intertextuality improves or enhances discourses, and this is applicable to adaptations as creative endeavours.

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The Feminine Space of Performing Resistance: Woman's Body as Text in Paulo Coelho's *The Spy*

Gem Cherian, Elizabeth Samson & Basil Thomas

Hegemonic power structures of religion, law and state sponsored by patriarchy have globally dictated several norms regarding the mobility and containment of a woman. Phallogocentric discourses stereotypes woman as either the ideal or the other. One way in which patriarchy establishes the binary of good/bad in women is by systematizing that good women are confined and restricted to their homes, while the wandering woman who travels and undergoes dislocation is indecent. The private realm was the fortress for the woman and the public sphere meant losing her virtue, risking her name and falling prey to the claws of immorality. The public/private dichotomy entrenched in this patriarchal ideology of the domestic space intensified the hegemony of the masculine over the feminine with the former deciding the norms for behavior for the latter. The binary is problematic regarding the woman's positioning and movement based on her entry into the public sphere, even if it is for the sake of her job. Pollock argues that,

...the spaces of femininity are those from which femininity is lived as a positionality in discourse and social practice. They are the product of a lived sense of social locatedness, mobility and visibility, in the social relations of seeing and being seen. Shaped within the sexual politics of looking they demarcate a particular social organization of the gaze, which itself works back to secure a particular social ordering of sexual difference. Femininity is both the condition and the effect (66).

A woman was, and still is, discursively labeled 'pure' if she complied with the established norm as a being without passion or desires. Instead, she is fixed as an object to be desired upon by male gaze. Further, the complexities of female desire and sexual autonomy is overlooked or neglected. In this context, considering a woman's body in performance, viewed by men and women alike can thus be read as a text with different stand points of interpretations. When a woman uses her body as a potential site of transgression, its textuality crosses the borders of norms and discourses. The best-

selling Brazilian novelist Paulo Coelho explores the life of an emancipated woman named Mata Hari, a historical figure from the decades of the First World War in his latest novel *The Spy* (2016). Coelho generally draws his women as liberated, even in instances of their succumbing in struggles of resistance, and can rightly be called a post-feminist male author. The paper aims to read the novel's representation of the woman's body as a text in performance, staging its resistance to patriarchal hegemonic asymmetries and establishing a feminine space of sexual autonomy.

The range of productive and discursive power, that enslaves, represses and is essentially negative in nature, is not limited to law, prison or the tribunal. It is found on every walk of ordinary social life, including the structures or establishments like religion that man is part of, the institutions that man run like schools or hospitals, and even in the family with the small punishments set out by the parent to the children. In the case of a raped female body, remarked as qualified with inevitable vulnerability, opens possibilities for the male ideology to practise dominance on the woman incapable of retaliating, thus proclaiming that she is "rapable" (Henderson 241). The implication is woman, vulnerable and devoid of the power to offer a similar threat, is rapable because she is a woman. An identity politics emerges in the purview because gender is a social construct and rape is not a matter of biology but a part of the same state of affairs.

The molestation of the protagonist Margaretha Zelle by her school principal leaves the teenage girl "confused and frightened, determined not to tell anyone what had happened". When she heard of the same experience from another girl of her group, she sensed that they shared the same fear: "We risked being expelled from school and sent back home, unable to explain the reason. So we were forced to keep quiet" (21). A woman is raped not simply because she is a physiological body of genitalia but because it is possible for the man to encroach to her physical territory using violence and coercion. The social hierarchy paves the way for a heterosexual hierarchy, the hegemony being normalized by power. The issue is streamlined not on the physical act of sex, but on the violence inflicted upon the woman's body, gendered, othered, objectified and subjected. Henderson's estimation reminds one of the Foucauldian theory that "the sexual body is both the principal instrument and effect of modern disciplinary power" (248). The disciplinary effects of power result in the patriarchal cultures deeming the feminine body as weak, vulnerable, passive and violable.

In *Bodies that Matter*, Judith Butler observes the body in performance as a discursive practice. This does not mean that performing bodies autonomously produce discourse. In actuality they do so because bodies are effects of discourse as the latter situates the framework for the body to move and act. Power operates in regulating the placement and movement of people, imposing on them practices

and norms by constructing spatial boundaries and ordering bodies in space which explains why women and men are located differently within the public and the private sphere. The construction of a feminine space for the 'public woman' – woman in the masculine, public sphere – is viewed with suspicion as it warrants the presence of woman of 'questionable moral values' in a patriarchal society. Zelle uses her once violated body to interrogate the power of discourse that tends to regulate raped or rapable bodies and transforms into the femme fatale of the First World War decade, Mata Hari. Theatre as a space for bourgeois recreation, a 'professional' public sphere is utilized by Mata Hari to not merely cross the boundary between the public and the private but that of gender inequality and ethical asymmetries too.

Mata Hari utilizes the same violated, persecuted, vulnerable body to pursue the career of a performing artist and courtesan. Not only does she dislocate herself from an abominable place through travels but she dislocates her body also, challengingly transforming into an erotic icon to make the front pages of newspapers within no time:

Slender and tall, with the lithe grace of a wild animal, Mata Hari has black hair that undulates strangely and transports us to a magical place. The most feminine of all women, writing an unfamiliar tragedy with her body. A thousand curves and movements combine perfectly with a thousand different rhythms (55).

Performance draws a thin line between fact and fantasy, particularly when it comes to art based on the corporeal. Claiming to be a classical dancer to exotic Oriental music, she manages to win applause from respectable audiences because unlike striptease which was banned considering it to be a mere display of flesh, her performances still conformed to the legal norms. In her letter, Mata Hari is proud to have transformed that "grotesque spectacle into art (74)" by choreographed simulations and suggestions. Weaving a complex web of seduction, deception, romance and attitude, she is, day by day, able to draw suitors to her enticing persona.

Spaces and places are central in contextualizing prostitution, marking the hierarchies and stratifications in the discipline. A hierarchical privilege is conferred on the private space over public space, by those 'elite prostitutes' practicing indoor prostitution like escorts and courtesans in hotels, brothels and parlors over those who work outdoor like streets, alleys and markets. Geographer Philip Hubbard views that very limited studies have been conducted as to how "the imaging (and imagining)" of spaces produce a prostitute as the 'other' (Hulusjö 206). Mata Hari interrogates the ethical concerns posed by her profession as a performing artist in the era of Victorian morality. The interesting paradox that emerges here is of the bad woman stereotype for a striptease artist or a

prostitute juxtaposed with the 'respectable man/woman' tag attributed to her spectators. She discloses in her letter to Clunet that she danced before "an audience of three hundred people, including journalists, celebrities, and at least two ambassadors- one from Japan and one from Germany" (58).

The hypocrisy of social elitism is evident as she writes: "I was in a respectable place, with an audience who was eager for new things but lacked the courage to visit the certain kinds of places where they might be seen" (58-59). Monsieur Guimet's private museum stage where she danced becomes this above mentioned imagined space which powerfully produces an 'other' in prostitutes and courtesans of her sort. The sexual autonomy she exercises over her body versus the devouring fe/male gaze that falls upon her is captured in the reaction of the so called elite, bourgeois women watching her performance: "Even the women, whose eyes I met now and then between movements, did not seem shocked or angry; it must have excited them as it did the men (59)". The invitations that followed her debut performance were also intended for an elite, respectable audience, one "at a charity ball to raise funds for wounded Russian soldiers" and one for Madame Guimet herself (61).

The perverseness of male ideology and the patriarchal authority is the driving force of the erasure of a woman who if survived, would have become the "all-powerful political seductress" of all times. The whole episode of her execution would make one wonder the logic behind the two armies deciding to convict a woman who posed little threat to either nation. The larger scenario of gender politics is revealed as Nora Gilbert quotes biographer Rosie White: "As a woman and as a public figure, Mata Hari represented a disturbingly mobile femininity. Her trial was an attempt to fix that mobility within the regime of sexual and imperial relations" (7). The ultimate misogyny of the prosecutor Dr. Mornet is arched with hatred in the novel:

Zelle is the kind of dangerous woman we see nowadays. The ease with which she expresses herself in several languages – especially French – her numerous relations in all areas, her subtle way of worming into social circles, her elegance, her remarkable intelligence, her immorality, all this contributes to her being seen as a potential suspect (167).

Male authored novels tend to embody the female protagonists with male voyeuristic fantasies of female sexuality, from the holds of which Coelho's women escape to a considerable extent. In *The Spy*, Coelho cautiously keeps a safe distance from patriarchal supremacy over female autonomy and approaches Mata Hari on a feminine space. He renders this postfeminist novel by writing the female body's resistance to molestation, thereby immortalizing the counter-discursive performance by Mata Hari. The historic objectification of Mata Hari as a mere erotic icon is slashed and a closer-to-real picture of a woman manipulating men in a necessarily pre- and anti-feminist era is drawn in a gentle

manner. *The Spy*, bereft of the general tendency to viewing the female body as a mere object of male desire but rather as sites of struggle and emancipation of the self, turns to be subversive as the woman transgresses the margin to go beyond the gendered borders, her performance resisting the shackles of social, ethical, hermeneutic and patriarchal ideologies.

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Engendering the Sea in Select Malayalam Movies

Geethu T. Mohan & BrincyCyriac

“You can’t cross the sea merely by standing and staring at the water” (Tagore).

The sea has been a social presence in English Literature: from Shakespeare to Coleridge to Conrad. The depths of water can stand for the unconscious, with its mysteries, traps and revelations. Most genres in literature correlate them with the idea of sacrifice, whether meant to appease them or as a part of their very nature. A mirror of the soul for some, but for others, a desert, and the sea has profoundly influenced the imaginations of writers throughout histories and across cultures.

Sea acts as a setting, a symbol, a mysterious element, an agent of divine love, an epistemological challenge, a means of escape and a reflection of human’s association with nature. Cinema transcend in rendering possibilities to contemplate human psyche in the heteronormative backdrop of the sea. Sea is heterogeneous, like most human beings. But the common tendency in movies is either to project the masculine or the feminine aspect in its glory. This gendering follows the social construct. There is an inclination towards gendering the sea in most Malayalam movies, where sea is attributed the role of ‘mother goddess’. This attribution should not come as a surprise since the archetype of the “Kadamma Myth” is embedded in our consciousness.

Tradition and myth had to be necessarily invoked, especially for mapping the dynamics of gender and representing/ containing sexualities. Myth has been accumulated with multiple connotations, with a whole range of meanings attached to it. The myth and community are situated within indigenous constructs of time and space which intersect to produce concepts of identity and difference, external and internal, past and present, inclusion and exclusion. These concepts are important for the community in creating, reproducing or changing its identity. The Kadamma myth presents sea as the terrible mother Goddess investing dangerous ideological dimensions, especially a moral dimension that chastity of wives ensures the safe return of their husbands from far off shores. Tracing back from *Chemmeen* to *Chandupottu*, the relevance of this myth and its resulting notions of gendering is evident.

Patriarchal society stereotypes women as the epitome of love, care and sacrifice, where she becomes a selfless provider. This self-same notion of selfless provider is reflected in in most movies when it comes to the case of sea. Considering the Malayalam movie *Chemmeen*, Kadalamma is not only a selfless mother but also the terrifying mother who threatens symbolically to devour the fishermen if female chastity is not ensured at home, posing the threat of physical and psychic annihilation. Karuthamma, like Kadalamma is linked to the primal fear of obliteration and loss of identity, of being swallowed up by the feminine. This loss of identity comes from the stereotyping of sea as homogeneous (feminine), whereas its identity lies in heterogeneity.

The film *Chemmeen*, directed by RamuKariat in 1965, is an adaptation of ThakazhiSivasankaraPillai's novel of the same name. the film tells the story of a pre-marital and extra-marital affair between Karuthamma, daughter of an ambitious Hindu fisherman, and Pareekutty, the son of a Muslim trader. The film revolves around the popular Kadalamma myth among the fisherman communities along the coastal areas of Kerala. The internal conflict in the psyche of Karuthamma runs parallel with the heterogeneous nature of the sea. The sea acts as a preserver to the fishermen who lives a monogamous life; and even in the stormiest seas, she guards the fishermen and brings them back from the jaws of impending death. In one instance, Karuthamma's mother Chakki warns her, "Do you know why sea goes dark sometimes? That is when the anger of the Goddess of the sea is roused. Then she would destroy everything. At other times, she would give her children everything. There is Gold in the sea child, gold." (Thakazhi, 7)

The world of archetypal myths is to Northrop Frye, is a world "with Gods or Demons, and which takes the form of two contrasting worlds of total metaphorical identification, one desirable and the other undesirable" (139). When the benevolence of the Goddess is transformed to fury, the desirable world of the life bestowing sea gives way to the undesirable, to oceanic depths that cause complete destruction.

Coming to the 21st century, the way of representing the sea as a gendered construct in Malayalam movies has still not undergone much transition. In *Chandupottu*, directed by Laljose in 2005, sea equally plays role, collateral with the transformation of the protagonist. The story revolves around the life of Radha (Radhakrishnan) who was brought up like a girl from childhood by his grandmother, who always had great desire for a granddaughter. As he grows up, the domination of the feminine trait makes him a social outcast and a transvestite.

The suppressed innate heterogeneity overlaps with his affection for his childhood friend Malu, which leads to her pregnancy. The basic instinct of society to see things in binaries urges a group of

people, here the fisherfolk community, to accuse Radha and declare him a social outcaste (posing him as a threat to their community). Out of terrible grief and despair, he leaves his land and takes refuge on the lap of his 'Kadalamma'. He recalls his grandmother's words that Kadalamma will provide him with abundance, concerned, his girl/women/lady love waits for him and remains chaste.

Both movies show loyalty to the Kadalamma myth by ensuring that the sea preserves the man if his woman remains chaste and destroys if not. We approximate sea in feminine terms in most literary discourses/most South Indian literary discourses. The protagonist being conditioned by society and his or her fear of being ridiculed by the society turns out to be a social construct. The sea reflects or acts as the backdrop of the protagonist's transformation. The social approximation in gendering the sea, by attributing a feminine identity is not only restricted to these two Malayalam movies but is widely used in other genres across the world.

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History, Memory and Stories in *Lanthan Batheriyile Luthiniyakal*

Christin Shaji

N.S. Madhavan in his novel *Lanthan Batheriyile Luthiniyakal*, made Lanthanbathery, a coastal village as its central character. The chronology and plot of the story resembles *The Life and Opinions of Tristram Shandy, Gentleman*. The plot of the story begins much before the birth of central human character, Jessica. Jessica bears in her brain, memories of sin committed by her forefathers. She believes that the theft of Louis Ashari and curse of Cornelius as the reason behind her backwardness in mathematics. The curse of Cornelius is myth surrounding her family about her forefather. As per that myth her great grandfather stole the calculations of ship building from his master. M.H. Abrams in *A Glossary of Literary Terms* defines myth as “In its central modern significance, however, a myth is one story in a mythology—a system of hereditary stories of ancient origin which were once believed to be true by a particular cultural group, and which served to explain why the world is as it is and things happen as they do, to provide a rationale for social customs and observances, and to establish the sanctions for the rules by which people conduct their lives” (173). The colonial and post independent history of India merges in the character of Jessica. The arrival of Portuguese, Dutch and British and even world wars and Indo-China war has its own impact upon the history of Lanthanbathery.

The greatness of a historian and artist merges in Madhavan. His historical and literary sense reaches its zenith in the classification and exemplification of various foreign invasions. He sees the entire imperial invasion as bread and individual invasions as three pieces of that bread. The first piece has the pungency of Portuguese, the second has the bitterness of Dutch and the third has the watery taste of British. These flavours are the reason behind the hybridity of Lanthanbathery.

The progress attained by the educational and cultural field due to the service of Christian missionaries, the impact of the formation of the communist party and communist government contributes to the political space of Lanthanbathery. One of the chapters is entitled as “Watermelon Years”. The reddish inner substance of watermelon is a metaphor for communist interests of Lanthanbathery. Culinary depictions are not a rare or lonely thing in this narrative. N.S Madhavan traces the arrival of

Biriyani, Masala Dosa, Masala Kadala into Lanthanbathery. The novel also has scenes which focus on the various dishes in the toddy shop and in Jessica's house.

The people of Lanthanbathery have an affinity for the western invaders mainly owing to the fact their arrival changed their life drastically. This adoration is very much visible in the characters like Santiago, Mathews and Edwin. They think that all the goodness now they enjoy in life is the gift of Vascoda Gama.

During the colonial period, Lanthanbathery was a favourite hideout for nearby communist leaders. Even the split in the communist party has a profound influence upon the lives of these people.

The land reformation bill and Education bill implemented by the communist government in Kerala eventually led to the fall of Communist government. Lanthanbathery also played a part in the liberation struggle. These bills annoyed the upperclass people of Kerala and brought them in alliance with the opposition parties. The joint alliance of the community organizations and political parties made the struggle a success.

Gothuruth is believed to be the birth place of Chavittnadakam. The place, Gothuruth is as important for the art form, Chavittnadakam as Chavittnadakam is equally important for the Gothuruth people. The reminiscence of the glorious period of Chavittnadakam and related events are recalled and recollected throughout the narrative. Actors are proud of their previous played roles in the Chavittnadakam. People like Santiago aspire for the renewal of Chavittnadakam. But they are not ready to sacrifice the spirit of Chavittnadakam nor will they accept any modifications in the existing story. In Chavittnadakam they adapt western histories and historical characters, use costumes imitating western style, but use a hybrid language of Tamil and Latin pidgin. This hybrid art form is also a metaphor for their hybrid culture. Their aspiration is in a sense a desire for the revival of lost culture of Gothuruth.

The arrival of Western people changed the economy of Lanthanbathery. With the arrival of Christian missionaries they got better education and better job. They have high feelings for them. Every word uttered by Edwin has a spark of praise for the British. Robert Bristo is compared to Parashurama in the novel, who raised a land from the sea. The comparison between a Hindu mythical character and western Christian is quite interesting. He was the master brain behind the reality of Cochin harbor.

History is the best export material in Lanthanbathery. Every place needs some history for its existence and for the well being of history its people should have memories about the place. The unit

of memory is story. In Lanthanbathery everything has its own stories. Chinnathampi Annavi Chavittnadakam troupe has a fabulous story to tell. The Communist party has its own story; the church, school, toddy shop, bridge, library also have their own story to decipher to all the coming generations. The patriarchal mentality of Lanthanbathery became evident with the 'arrival' of Jessica's accusation against Pushpangadan about molesting her. If Kochi is the queen of Arabian Sea then Jessica is the queen of Lanthanbathery. Her adamant and unshakeable stand against Pushpangadan leads to the final catastrophe of the novel. But the suicide of Pushpangadan pressed her to adopt the role of a mad woman. Even though Pushpangadan failed to resolve the Fermat's little theorem, he succeeded in his revenge. The patriarchy's effort to quell the revolt of Jessica produced the central question of the narrative, "If we forgot everything after sometime what would have been the plight of the history?" The entire narrative substantiates this argument of Jessica. Marcuse Ashari who returned home after decades of living in Africa, who lost his eyesight, who in his very old age hadn't forgot any stories. He remembers everything he has experienced. The reunion of old friends is actually a reunion of memories; reunion of histories and the reunion of erstwhile Lanthanbathery. Santiago and Marcuse Ashari repeatedly ask a question, "Do you remember?"

The story of Lanthanbathery is also the story of Latin Catholicism. Latin Church had high influence upon the lives of these people. The word of the Vicar was the final word in many matters. The majority of the people belong to Latin catholic community. They actively take part in Liberation struggle. But later they realized that they alone suffered in the hands of police. Their love for stories is one of the reasons for the popularity of another art form, Kadhaprasangam. "Bhagvan Macroni", famous kadhaprasangam depicting the stupidity of E.M.S. government was a huge success in Lanthanbathery also.

The Lanthanbathery folks are very much interested in films film songs. N.S. Madhavan nearly traces the early history of Indian film industry in his novel, when film making was not an industry and had a status of pure art form. We can see many references to famous movies and songs. In the beginning of the novel, Sehgal was the famous singer. "Ek bangle bane nyara" song from the movie *President*, which narrates the saga of a young educated girl running her own factory, was an inspirational song for these coastal people. "Jab dil hi toot gaye", another hit song of Sehgal from the movie *Shahjehan*, which portrays the love and pain of Ruhi and Shiraz, who was the architect of Tajmahal was a song which made the women folk to lament on their sorrows. "Engane nee marakkum kuyile" song from Neelakuyil is a song very much associated with Jessica. Neelakuyil was released almost at the same time of the birth of Jessica. Like Neeli, she too can't forget anything.

The Lanthanbathery people express their solidarity and adoration for things happening all over the world. They are very familiar with Lenin, Stalin and even Krushchev. They are the people who know the truth behind Tenzing and Hillary's controversy regarding their Himalayan expedition. They are accustomed with procedures of Delhi Durbar of King George also.

Jessica's full name, Edwina Theresa Irine Mariagorathi Anna Margaritha Jessica is an amalgam of names from her family tradition, Catholic saints. This hybrid nature can be seen in their prayers also. In their litanies they call help from saints all over the world.

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Contemplating the Clash of Two Cultures in Manu Joseph's *Serious Men*

Geethu T. Mohan

One of the major developments in the Humanities in recent times is the emergence of marginality as an important theme (Spivak 20). This has given rise to the proliferation of discourses on the two different cultures- the main stream and the marginalized. Theorists and social scientists like Omvedt and Gopal Guru have analysed the problem of developing an innovative approach to the question of marginalization of Dalits in their works. Omvedt's *Dalit Visions* has analysed the ways in which "social forces have confronted and contested Brahmanic Hinduism, not only its most virulent form of Hindutva, but equally the more liberal forms that have provided the dominant interpretation of Indian society and history." (p vii). Gopal Guru's book *Humiliation* investigates the problem of untouchability and other evils of social marginalization and exclusion and shows how even Indian social science "represents a pernicious divide between theoretical Brahmins and empirical Sudras." In his most recent articles in *Economic and Political Weekly of India* entitled *Freedom of Expression and the Life of Dalit Mind*, Guru discusses the conditions under which Dalits are enabled to live a life of mind and struggle for dignity and emancipation. The present study attempts to chart the ways in which a Dalit's crusade for dignity and equality is fictionalized in Manu Joseph's novel *Serious Men*.

Manu Joseph burst on the literary scene with the publication of his debut novel, *Serious Men* in 2010. The novel revolves around the life of Dalit, an 'empirical Sudra', Ayyan Mani who works as a peon in a government institution called The Institute of Theory and Research and engages in a personally crafted project of emancipation. The events of the novel take place in and around the offices of Arvind Acharya, a Brahmin who is the Director of the Institute of Theory and Research and all the other members of the Institute are all 'theoretical Brahmins.' This professional space becomes the site of a clash of two cultures where the 'pernicious divide between theoretical Brahmins and empirical Sudras' engenders battles of domination and emancipation. As the equations of power

between Dalits and Brahmins play out the worlds of the mainstream and the marginalized criss-cross, interpenetrate and influence reciprocally.

The life of the marginalized is inextricably bound up with the lives of the elite. Manu's treatment of this dimension of his character's lives in the world of his fiction is beautifully evident in his descriptions such as the following. "She was aware that she was being, not just watched, not just by a strange brisk man but also by the unending hordes of miserable people all around who spread dengue and scratched her car. They were always there on the fringes of her world, gawking at her the way stray dogs look at good stock" (p.4). The striking metaphor of the "stray dogs" and "good stock" brilliantly captures the fact that there is no common measure between these two worlds. The world of the marginalized ('stray dogs') haunts and punctures the world of the privileged elite ('good stock'). But the fact that the 'good stock' has to depend on the 'stray dogs' for many of their basic needs creates the situation where the fringes and the peripheries must always interact with the main stream. The distribution of employees within the institutional system perpetuates the same tendencies. The only difference is that the 'stray dogs' are the peons and the scientists and the people of the higher echelons of power are the upper caste Brahmins.

As the narrative continues there is a noticeable intensification of the clash of two cultures operating at every level of social existence. Ayyan Mani is one of such peon working overtime to bridge the gaping chasm between these two worlds. He might be a simple clerk, one of the 'stray dogs' that serves the good stock, at the Institute of Theory and Research but the chawl where he lives, a community of the extremely marginalized and excluded, he is an emerging elite. Based on a philosophy of inter subjective rivalry competitive advantage: "what a man really wanted was to be bigger than his friends" (15). Ayyan Mani lives in relative comfort and luxury. But deep within him, he knows that his real enemy do not belong to the chawl. They are circulated in the larger institutional structures like the one where he is employed. A mysterious streak of primordial anger seems to run in his blood, an inexpressible, repressed rage at the injustices that inhere in the world of the 'stray dogs': "Ayyan loved this about the city—the humid crowds, the great perpetual squeeze, they silent vengeance of the poor" (5). This silent vengeance of the poor informs and supplement central antagonism of Ayyan Mani's life and this antagonism seem to release a dynamic of instability that ultimately brings the privileged world of the elite crashing down.

Ayyan Mani is not just a mean peon who assists a hypocritical scientist at the Institute of Theory and Research but a cunning observer who keenly observes the happenings in the Institute. He was smart enough to listen to the private conversation between the scientists and sometimes he

used to record those conversations using a Dictaphone; he even opens, read and reseal the confidential letters an act accordingly. The discontent that is seething within him is expressed in a variety of ways. For instance, 'Thought for the Day' that he displaces on the notice board of the institute, is an initiative of his own, become an effective tool of resistance and critique. He alternates between real quotations from great scientists and quotes that are personally invented by him and cleverly attributed to well-known figures in history. The Thought for the Day becomes for Ayyan Mani an instrument not only for contemplating the clash of cultures but also resisting and critiquing the arrogance and injustice of the Brahminical order. Namboothiri is evidently shocked by seeing a quote attributed to Einstein, which reads: "A greater crime than the Holocaust was untouchability. Nazis have paid the price, but the Brahmins are still reaping the rewards for torturing others" (292). The silent vengeance is clearly the motive force in instituting a comparison between the Nazi extermination of the Jews and the Brahmin marginalization of Dalits. In a profound sense, there is a trenchant critique of history in Ayyan Mani's cunning manoeuvres. Another fascinating quote invented by Ayyan Mani but attributed to Issac Newton is intended to ridicule the concept of eternal recurrence: "If souls are indeed reborn as the Brahmins say, then what accounts for population growth? Rebirth is the most foolish mathematical concept ever" (292). The same principle of silent vengeance is operational in Ayyan's desperate attempt to propagate the Dalit race among the childless high-caste women by donating his sperm at the Sperm Bank and populate India with Dalits. The tragic irony becomes obvious when Ayyan's plan fails due to the poor count of his sperm.

Ayyan had attributed the quote to a fictional figure called Vallumpuri John and it read as follows: "Reservations for the low castes in colleges is a very unfair system. To compensate, let us offer the Brahmins the right to be treated as animals for 3000 years and at the end of it let's give them a 15 percent reservation" (98). But Ayyan's extreme hatred of the theoretical Brahmins of the Institute is not entirely due to the historical wrongs for which proper punishment has not yet been meted out to the oppressors. The conversations of the Brahmin scientists that Ayyan Mani surreptitiously recordings using a 'Dictaphone' bear amply testimony to the fact they have only contempt for the Dalits:

Genes are things that parents pass on to their children... You are black because your parents were black, they are saying that you are dumb because your parents were dumb. And the Brahmins are smart because their parents were smart. And they are saying about me that I am only fit to be a toilet-cleaner because I am a Dalit (295).

This truth about the blatant hypocrisy in the attitudes of the higher class towards the lower classes, which Ayyan Mani mines out through his personal initiative, is emphatically expressed later by the Principal, Sister Chastity, of the missionary school, where Ayyan Mani's son does his schooling: "How beautifully you've forgiven the people who brutalized your forefathers. The Brahmins, the kind of things they did, the things they do even now. In private, they still call you the untouchables, do you know that? In public, they call you, Dalits, but in private they call you such horrible things" (22).

Ayyan Mani objected this notion saying,

The Brahmins were three thousand years in the making, Sister. Three thousand years. At the end of those cursed centuries, the new Brahmins arrived in their new vegetarian worlds, wrote books, spoke in English, built bridges, preached socialism and erected a big unattainable world. I arrived as another hopeless world. I arrived as another hopeless Dalit in a one-room home as the son of a sweeper. And they expect me to crawl out of my whole, gape at what they have achieved, and look at them in awe.(22)

He blatantly reminds her fact that it was the English people, Aryans, who invaded India are the one who actually imposed the 'Varna system' in order to secure their power in India. Ayyan Mani knows the fact that being enlightened is the only way to attain recognition in the society, so he never spared any piece of papers that comes in his hand. He manipulates many plots to get a better recognition in his society. The most precarious stratagem was his desire to make his ten year old son, Adi, a genius. Adi was not a very astute boy but Ayyan's aspirations revolve around him. He instructs Adi to act as a brainy and blurt out intelligent questions in the class. Ayyan Mani bribe one of the local newspaper to report a fake news regarding his son's success in an internationally esteemed scientific exam. His cunning operation was further executed for cracking a school level quiz competition and JET exam to enter the Research Institute. At the end of the fraudulent series, Adi came to be known as the child genius who is capable of becoming a research scientist at a very young age. Thus, by creating a series of mischievous plots Ayyan Mani's determination to elevate his son's social status was accomplished.

The plight of a Dalit life under a high caste Brahmin was upended when Aravind Acharya fell into the seduction of his fellow colleague, Oparna, which resulted in his professional downfall. Ayyan utilized this situation by offering mutual help that will reassure Acharya's profession along with his son's triumph as the youngest candidate to crack JET entrance to join the Institute. Thus, the vengeance of a Dalit is fulfilled.

The title of the novel *Serious Men*, imbued as it is with undertones of irony and satire, refers to and problematizes the binary between two kinds of human beings- serious and non-serious. In the only instance where the word 'serious' appears "...they were certain that only scientists had the right today to be philosophers. But they counted cash like everyone else. With a wet index finger and a sudden meditative seriousness". The term 'they' refers to the upperclass Brahmin tribe of scientists in the Institute of Theory and Research, which is to say that the non-serious men are so because they don't have enough money to count. The actual work of scientific research that the theoretical Brahmin's engages is having no practical value what so ever. These scientistsexpend huge amounts of tax payers' money to fund their research on topics like interstellar dust. By projecting this dimension of the upper class scientific community, Manu Joseph implies that really 'serious work' that needs to be carried out is to reset and connect the balance of social justice and to ensure the possibility and to create opportunities. All citizens have to be treated with dignity and equality so that the culture of fractious relationship between the main stream and the marginalized give way to a state of harmony and peaceful and honourable existence.

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A New Historicist Analysis of *The Unwomanly Face of War*

Agatha Kurian

“A sense of history can be defined as a consciousness of past events, which events are relevant to a particular society, seen in a chronological framework, and expressed in a form which meets the need of that society... The historical tradition can be called from existing literature whether specifically or not”. (Thaper 237).

Two phrases in this remark are ambiguous, ‘events relevant to a particular society’ and ‘existing literature’. Due to this ambiguity women became anonymous in the history. Their contributions were not acknowledged and their voices unheard. When they started to document time and space, it led to the rise of a new critical theory ‘New Historicism’. Therefore historical events cannot be understood as they are represented in the discourse of those who have written them. They carry with them, the prevailing ideologies and notions of the time. In this background the theory of New Historicism gains relevance.

Louis Montrose’s famous definition of New Historicism is that it centers upon both the historicity of the text and the textuality of history (Nagarajan 178). It is based on a parallel reading of literary and non-literary texts both of which belong roughly to the same historical period. It deconstructs the traditional distinction between history (thought to be factual) and literature (thought to be fictional).

In this background, the 2015 Nobel Prize Laureate Svetlana Alexievich’s notable work *The Unwomanly Face of War* gains importance. She brings together a chorus of voices after conducting countless interviews with ordinary women who displayed bravery, courage and fortitude in the face of war. The personal ruminations provided by two hundred women, who fought as part of Soviet Russia against Fascist Germany, gathered from 1978-1985 proclaims women’s perspective of Second World War.

These women, more than a million in totals, were nurses, doctors, pilots, tank drivers, machine gunners and snipers. They battled alongside men, and yet after the victory their efforts and sacrifices were forgotten. After completing the manuscript in 1983 Alexievich was not allowed to publish it because it went against the official history of war. With the dawn of Perestroika a heavily censored edition came out in 1985 and it became a huge bestseller in the Soviet Union.

In *The Unwomanly Face of War*, Svetlana Alexievich produces the new unheard history in two levels. She questions the celebrated acclaimed history. Initially she contradicts the history in which there is no mention about Soviet women who took part in Second World War and their after lives. Secondly she reveals the weakness of comrade Stalin as the ruler of Soviet Union during the phase of war.

According to the world History documents, the third phase of Second World War began in June 1941 and lasted until November. The women soldiers who participated in the war, contributed in the victory of Soviet Russia over Fascist Germany were double marginalized in the matter of 'acknowledgement'. Both the European historians and the government of Russia were ignorant about the legacy of Soviet women. Agatha Ramm, a famous historian says that "Today many people, especially the young think it was only America that defeated Hitler. Little is known about the price the Soviet people paid for the victory-twenty million lives in four years" (101). Along with this, the women soldiers lost their happiness because of the war. The post war period was a distress for a majority of them. Ekaterina NikitchnaSannikova, a sergeant and Rifle woman in the Soviet Army says, "There was no life after war" (Alexievich 237). It is stated that,

She was cheated by a military commander and hence was treated as a military whore. There was no married life after the war and she was forced to spend her life in a communal home. The complaint of the commander about her was strange and incomprehensible. "She (other ladies) wears perfumes and you smell of army boots and foot wraps" (Alexievich 238).

There is a misunderstanding about the girls who participated in war in the Russian society. LilyaMikhailovnaButko, a surgical nurse recalls "Woman is not alone with husband and pregnant, wears a padded jackets, blowing strong cigarette smoke and using a 'foul language'" (Alexievich 246). Because of this wrong belief about the girls, the Russian society treated them worse. Even some of the women were accused of prostitution by the wives of male soldiers in the army. TarssiaPetrovnaRudenkoShevlevna, a sergeant reminisce about an incident when she met some village women after war as "We know what you did there! You lured our men with your body, Army whores... Military bitches" (Alexievich 247). With this calumny and insult, the women were deprived

of the acknowledgement deserved for them. Men who became cripples still enjoyed the privileges of heroes in the society, while women who lost their physical beauty during the war became the human waste.

Russian society kept a double standard in the treatment of men and women who took part in the war. After war, women hid behind the walls. They didn't have the courage to wear medals and tokens. Men robbed women of victory. Alexievich observes this double standard treatment of Russian society as "Men were victors, heroes, wooers, the war was theirs, but women were looked with different eyes" (109). Valentina Pavlovna Chaudeva Commander of anti-air craft artillery remembers "We were silent as fish!" (110).

Through this collection *The Unwomanly Face of War*, Alexievich tries to reveal the drawbacks and flaws of Comrade Stalin's rule during the phase of war. The historians praised Stalin for his skills in the time of Russo-German war of 1943. The soviet victory was due to several factors. The most fundamental was that it was the victory of a higher order of civilization. Secondly, the victory would have been impossible without the role of the communist party led by Stalin. Thirdly, the party roused the entire people in such an unparalleled manner as the world never saw. From twelve-year olds to people of all ages, they formed the inexhaustible and invisible rear at the battle time. Twenty to twenty five million perished in the war! Last, but not the least, the superior military might and strategic skill of the Red Army guided by Supreme Commander –in-Chief, Stalin, was a decisive factor.

'History' portrays Stalin as a man of deep wisdom and in exhaustible courage without illusions. Even Churchill Prime minister of Britain said, He is a man of sheer courage and will-power, a man of direct and blunt speech. Above all, "He is a man with a saving sense of humor which is of high importance to all men and women to all nations. Premier, Stalin left upon me an impression of deep, cool wisdom and a complete absence of illusions of any kind" (Mukherjee 140). Mao-Tse-Dong, Marxist thinker and the architect of Chinese revolution declares "It is a great event that mankind is blessed with Stalin" (Mukherjee 122).

Ilya Erenburg a famous Russian litterateur describes Stalin and his contribution to the world in catchy language.

Stalin stood like a banyan tree with the roots deeply penetrated in history and in the soil of our vast motherland. During those terrifying days when the fascists unleashed their dreaded assault on the mankind and was about ruin it, Stalin deployed his freedom fighters in the war under his leadership. . . . Stalin was a great general. He hated war in all respects. He was equally aware about the horror of war. He was the chief of such an army which fought for the sake of peace.

Standing on the ruins of Stalingrad he took oath that he would never rest until the fascist committing genocides were totally annihilated (Chakraborty 67).

Stalin alone was that great person who took in struggle of failing conspiracies waging another war and has succeeded in saving millions and millions of people and also hundreds of cities and towns. That is why a large portrait of Stalin behaves the vast illuminated square of Rome and there is an inscription telling-; 'Stalin is the name of peace'.

The Unwomanly Face of War denounces the authenticity of such manipulated, biased histories and memories. A major in the war, Zinada Vasilyevna asserts that "I want to defend the motherland, but I don't want to defend the traitor of revolution- Stalin" (Alexievich 211). Siege of Leningrad by German Army was a major incident in the course of war. It began on September 1941 and ended in January 1944. A brutal war of 862 days resulted in the loss of a toll of 1.5 millions of Russian soldiers and civilians including women.

Alexievich topples the notion that Stalin stood for peace by projecting an anecdote of Albina Alexandrovna Gantimurova. She recollects:

And there was Stalin's famous Order N.227: Not a step back!" If you turn back, you are shot! Shot right there. Or else court-martialed and send to the specifically created penal battalions. Those who wounded up there were as good as dead. Those who escaped from encirclement or captivity were sent to filtration camps. Behind us moved the retreat- blocking detachments... Our own shot at our own... (Alexievich 37).

Alexievich contradicts the belief about Stalin that he hated war in its all respects, by these memories. Each and every one of the memoir in the collection stand as a symbol of Stalin's 'Terror'. 1937 was the height of Stalin's purges and the Moscow show trials; in June of that year there were also a secret trial of Red army commanders, followed by their execution, and later in the year there was a massive purge of Red Army officers. It was known as the 'Brutal Collectivization of 1937'. Claims are made of as many as twenty million dead in Stalin's torture. Comrade Stalin's hypnosis and fear about war denounces histories about his sheer courage and wisdom.

The military camps of Stalin were not much different from the concentration camps of Nazis. It was full of people who were accused of betrayal and conspiracy against Soviet Union."There were no prisoners, but are only traitors" (Alexievich 308). Ms. Valentina Evdolkinnovna, partisan liaison, describes about her husband's plight and the attitude of Soviets towards soldiers who were escaped from captivity as "A Soviet officer doesn't surrender, we don't have captives, we have

traitors... interrogators yelled at him, why are you alive? Why did you stay alive?" (Alexievich 300). She blatantly adds "Someday comrade Stalin will answer for his crimes" (Alexievich 301).

Soviet Russia was very much effective in the implementation of Socialism in the land. The great ideas of Karl Marx and Comrade Lenin were promoted by the government through curriculum activities. At the same time, Nazis were criticized for their propaganda of Fascism. Nazis was blamed for their atrocities and tortures during the war. Also their neglect towards Jews and their oppressive measures taken by Germans for the achievement of 'pure race' concept were reprehending. It is believed that, Soviet soldiers behaved in a decent and polite manner to the enemies especially the German soldiers. Through the collection of memoirs *The Unwomanly Face of War* Alexievich disregards such false concepts about Soviet soldiers.

A censor recollects his experience in Soviet army in the introductory part of *The Unwomanly Face of War* which denounces the notion that Soviet soldiers are very much polite.

We advance... The first German villages... We're young. Strong. Four years without women. There is wine in the cellars. Food. We'd catch German girls and... ten men violated one girl... There weren't enough women, the population fled before Soviet army, we found young ones. Twelve or thirteen years old... If she cried, we'd beat her, Stuff something in to her mouth. It was painful for her, but funny for us. Now I don't understand how I could... A boy from a cultivated family... But I did it... (Alexievich xxxiv).

Like Nazis Soviets also hated Jews. In short, *The Unwomanly Face of War* becomes a document of history in the perspective of Women. It questions, criticizes or even dares to rewrite the official acclaimed stories told by him 'his-story'. A soldier Valentina Pavlovna Chudevna says,

"We are proud. Let them rewrite history ten times with Stalin or without Stalin. But there remains – 'We were victorious!' and our sufferings. What we lived through. This is not junk and ashes. This is our life, our history." (Alexievich 156).

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The Kristevan Semiotic Subject: A Comparative Study of *Beloved* as Novel and Film

Diya Mathew

Julia Kristeva's concepts of the semiotic and the symbolic throw light on the understanding of identity, culture and even on the nature of literature. Through her concept of the semiotic, highly influenced by Jacques Lacan, Kristeva focuses on the "feminine" aspect of language that disrupts the essentially patriarchal symbolic. By this term, she means a pattern or play of forces which can be detected in language as a residue of the pre-Oedipal phase. Although a child in the pre-Oedipal phase has no access to language, its body is criss-crossed by a flow of drives which are unorganized. This rhythmic pattern can be considered a language, though not meaningful.

On entering the symbolic order, the semiotic process is repressed, which however is not total: "the semiotic can still be discerned as a kind of pulsional pressure within language itself, in tone, rhythm, bodily and material qualities of a language, but also in contradiction, meaninglessness, disruption, silence and absence. The semiotic is the 'Other' of language which is nonetheless intimately entwined with it" (Eagleton 163).

Kristeva, being a feminist thinker, has given a feminist reading to these concepts. The symbolic is associated with the Law of the father. It symbolizes the child's entry into the normal social order, including language. It is in this stage that a child learns to subject itself to the autonomy of the father, separating itself from the mother. Just like the "mOther's" submission to the father, the symbolic rules over the semiotic. It is the "contrastive language of the mother, the semiotic" (Wyatt 35). But on entering the symbolic, the semiotic is not completely left behind. The semiotic will remain a constant companion to the symbolic in all its communications.

Set during the 1870s, in *Beloved*, it is slavery that acts as the metaphorical symbolic with its racial and sexist implications. *Beloved* is the story of "a young mother who having escaped slavery was arrested for killing one of her children rather than let them be returned to the owner's

plantation” (Morrison xi). Slavery is one of the extreme manifestations of the symbolic order. In the institution of slavery, a slave is denied even the right to “own” himself. When combined with its patriarchal nature, slavery is revealed in all its brutality.

The schoolteacher, a white slave owner who succeeds Mr. Garner as the owner of Sweet Home, embodies the brutality of slavery. *Beloved*, as a semiotic narrative, employs the figure of the pre-Oedipal mother-child bond to wreak havoc on schoolteacher’s language/signs—a neatly separated list of characteristics that demarcate white humanity from the wild slaves: “I told you to put her [Sethe’s] human characteristics on the left; her animal ones on the right. And don’t forget to line them up” (Morrison 228). Schoolteacher and his nephews chain her up like an animal and “milk” her like cattle.

The semiotic dimension of the language is known when it breaks through the symbolic—bearing the trace of the language user’s own body, mother’s proto-linguistic presence and the babbling of the infant. In that sense *Beloved* is replete with images of infancy and motherhood; Sethe’s never-ending desire to provide her daughter her rightful milk looms large in this novel: . . . “Anybody could smell me long before he saw me. And when he saw me he’d see the drops of it on the front of my dress . . . All I knew was I had to get my milk to my baby girl. Nobody was going to nurse her like me” (19).

Here milk becomes a symbol of the semiotic: an essential link that connects a mother to her child. But in the symbolic realm, breast-milk is not often given its real value as the symbolic fails to recognize its worth. In fact, the semiotic is often inexplicable and ineffable, as it may look awkward to some outside the mother-daughter circle.

After I left you, those boys came in there and took my milk. That’s what they came in there for. Held me down and took it. I told Mrs. Garner on em. She had that lump and couldn’t speak but her eyes rolled out tears. Them boys found out I told on em. Schoolteacher made one open up my back and when it closed it made a tree. It grows there still. (19-20)

Sethe, whose “best thing” (321) is her children, views them as an integral part of herself; this maternal instinct is further violated by slavery, for a slave cannot own (neither herself nor her children). Sethe, like Ella—one of the characters in *Beloved*, who has been abused by her master—has known the pain of being deprived of milk. Outside the womb, it is the link that bridges a mother to her child. As a result of slavery a generation of children are denied access to the milk that they “own”.

The pre-verbal infant's desire to return to the mother's womb is also depicted in the novel. The only place safe enough for a female slave is the womb, in perfect unison with the mother. The house in which Sethe and her family live, 124 Bluestone, is also a metaphor of the womb, isolated from the outside world, "full of a baby's venom" (3). Beloved claims it her own. Later, when Denver questions Beloved about the place she was before, Beloved lies curled up. This suggests the image of a foetus lying curled up inside the womb. Womb, as far as the semiotic is concerned, is of paramount importance. It is the only realm inaccessible to the father. In addition to that, the womb embodies the real semiotic: fluid and completely maternal.

The semiotic stage is that stage in which an infant cannot distinguish between its own body and its mother's. It is intricately connected to the maternal body, "a body that provides the first source of rhythm, touch, sound and movement for all humans" (Lloyd 138). In this stage, the child's identity is merged with that of its mother. Beloved's monologues epitomize the daughter's oneness with the mother whom she perceives as part of her own identity. The love here is heightened so that Beloved becomes possessive of Sethe. As a result she does not want to lose her. Another aspect of this which requires attention is the way Sethe and Denver respond to the above monologue. The two of them reciprocate the love and oneness in the later speeches.

The monologues of Beloved, Sethe and Denver—defying the "normal" syntax and grammar, utilizing the stream-of-consciousness technique—embody the semiotic mode of signification. Words flow ceaselessly like her love, not at all held up by punctuation marks.

Although the semiotic is the "extra-verbal" way in which bodily energy and affects make their way into language; it may be expressed verbally, as in *Beloved*, not subject to the rules of syntax. It is the symbolic way of signifying that depends on grammar and syntax; "... the symbolic—and therefore syntax and all linguistic categories—is a social effect of the relation to the other" (Kristeva 29).

The essential maternal instinct is corrupted in the context of slavery as a slave is forbidden to "own". Sethe, through the repetition of her words "You are mine" (255), rightfully owns her daughters, challenging the symbolic state of slavery. Moreover, Kristeva points out "repetition" as an indication of the semiotic. Throughout *Beloved* many words, sentences and ideas are reiterated, in order to assert or to accentuate the identity of this pre-Oedipal child. It is primarily in this way that Sethe embraces her daughter's identity.

You are my Beloved

You are mine

You are mine

You are mine

I have your milk (255-256)

As already mentioned, the semiotic stage features a pre-verbal infant, who has no access to language. The ghost-girl in *Beloved* is a reincarnation of Sethe's eldest daughter, the "crawling already" baby. The ghost is no different; she is as wilful as a two-year-old—full of rage and spite. Even when *Beloved* appears as a nineteen-year-old woman, her gestures, manners and appearance are that of a two-year-old infant. She sleeps most of the time, unable to hold her neck for long. Her skin and hair were flawless like that of a new born and "her breath was exactly like new milk" (115).

Morrison elaborates the figure of the "heroic slave mother" to replace the figure of the heroic male fugitive. "The mother figure of *Beloved* occupies a contradictory position in discourse. Sethe's self-definition as maternal body enables Morrison to construct a new narrative form. . ." (Wyatt 475). Throughout the novel, Morrison elaborates the tale of mothers. An essential part of it is the child's connection to its mother, through her body. Sethe's incomplete relationship with her mother shapes the manner in which she views herself and her children.

Baby Suggs too, plays a significant role in *Beloved*, as long as it is branded as a maternal, semiotic work. Presented as a strong matriarch, she is the one to whom Sethe turns for solace. Baby Suggs is her mother, her guide. Even after her death, she is an all-pervading presence in the novel, like Sethe's mother.

What is common to all these mothers is that their presence is recreated through memory. Sethe narrates her past through her mothers; it is "her" story. ". . . [C]ertain semiotic articulations are transmitted through the biological code or physiological 'memory'" (Kristeva 29). The entire novel is structured around "rememory" (Morrison 43)—of Sethe, *Beloved*, Baby Suggs, Paul D and many others. Here, Morrison brings into *Beloved*, the maternal way of storytelling. All these memory stories revolve around mothers or daughters in one way or the other. Sethe reconstructs the memory about her mother; Sethe's lost connection with her. This is juxtaposed with that of *Beloved*'s. The memories of both Sethe and *Beloved* are related to the body. The central trope of motherhood extends towards the girls too. Denver, unable to express her excitement on receiving a companion in *Beloved*, acts like a mother. *Beloved*, during her exorcism, takes the form of a "pregnant woman, naked and smiling in the heat of the afternoon sun" (308).

Similarly, Morrison has attempted to bring into light the body and its feelings related to the semiotic which may seem weird in a rational, symbolic outlook. Many incidents in the novel (like Sethe's heroic journey, the act of killing her daughter and also Beloved's reincarnation) will make sense only in an emotional framework rather than in a logical one.

It is widely supposed that Morrison's works possess a musical, poetic quality. Replete with onomatopoeic words, *Beloved* appears, at some points, as a novel in verse.

Defying chronological sequence, *Beloved's* narrative style is appropriate to convey a young child's perception of time and space. It is also apposite to pass on the disorientation of black slaves who were "dragged from place to place" (Wyatt 37). From the surface it looks like a narrative that is short of order, like an undisciplined child. But as we go deeper into it, the lack of order gives way to the fragmented identity of Beloved.

Beloved becomes a "semiotic" work in its projection of the pre-verbal infant, with all its desires and emotions. The unordered stage of the semiotic is mirrored in its narration, occasioned by flashbacks; in its language which defies rules and in its characterisation. The semiotic is not at all latent in *Beloved*. It is an all-pervading experience, which is felt through many devices. *Beloved* unseats the destructive language and order of slavery to replace it with the nourishing language of the mother. Therefore, in its theme, plot, characterisation, language and form, *Beloved* is a semiotic novel.

The novel *Beloved* was made into a film by Jonathan Demme in 1998, Oprah Winfrey, Danny Glover and Thandie Newton playing the central characters. It was widely acclaimed for the performance of the actors. In its treatment of the plot, *Beloved* the film remains largely faithful to the novel. However, there indeed occurs a shift in focus and presentation in its transition to the reel. When the two are compared, the novel is more semiotic than the film.

While the novel projects "Beloved" as a spirit, the film presents her as a ghost, thereby earning the title of a horror drama. The entire film focuses on the horrifying aspect of Beloved. Right from her introduction till the last horror is built up through her "groans and snorts" like those of a sea beast (Wardi 514). She is introduced as a beast; a host to other beasts. Her appearance is preceded by the sights of insects, the groans of frogs, and the buzz of bees. Even when Beloved appears before the camera, insects are spotted all over her body with her sound indistinguishable from that of animals. Her speech, though it never develops into that of an ordinary person, does not portray the babbling of an infant. Instead, it is a demonised speech—characterised by grunts and groans. One such instance is when they run out of sugar for Beloved. Her violent cry that echoes an animalistic quality

is disturbing. Demme's *Beloved* conveys the idea of a vengeful spirit of a child rather than that of a restless spirit of an infant and its relentless longing for the mother.

The role of Paul D is given more importance in the film than in the novel. He is as important a character as Sethe or Beloved in the film. He is the paternal figure, who sets out to make things right for his family. He is the representative of the symbolic—the realm of the father. He is the one (in both the film and the novel) who initiates a break in the mother-daughter circle. But, in the film, he is portrayed as a saviour whose appearance brings about a sudden turn of events.

Milk, as a symbol of the semiotic is dealt with greater importance in the novel than in the film. The schoolteacher's patriarchal cruelty is left unsaid in the film. Sethe is a mere animal whose features are to be listed. These episodes are omitted in the film.

Many of the female characters are neglected in the film, including Ella, one of the most striking characters whose trauma is described in the novel. Many of the Sweet Home experiences are also omitted, including Mrs. Garner. As memory is a defining characteristic of the semiotic, the film's omission of memories makes it more symbolic.

Moreover, by omitting many of the flashbacks relating to Sweet Home, Sethe's mother and the Sweet Home men, the film has a more compact form when compared to the novel. The novel appears to be collage of memories, songs and narratives, thus owing to its fluid form. Fluidity is yet another feature of the semiotic. In the novel, the fluidity in the structure is what makes it a semiotic narrative. The narrative jumps from one incident to the other. This quality of the text is overlooked so as to produce a more compact text, by omitting many of the characters and memories.

One of the characteristics that define the novel as semiotic is its language. Being a film, Demme's *Beloved* has the limitations of the genre. It cannot exactly present the poetic, fluid language of the novel.

Morrison's *Beloved* is a revolutionary way of shattering the patriarchal forces of slavery that underrate the mother. However, Demme's adaptation effectively conveys the horrors of slavery, though it fails to transcribe the semiotic aspect of the novel. Though the film has failed to efficiently convey the semiotic aspect of the novel, it has successfully portrayed other aspects of the text, especially slavery and its impacts. It transports the text to the level of a horror narrative, which Morrison had metaphorically employed.

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Denial, a Prime Mover of an Individual: A Comparative Psychoanalytic Study of the Film *The Great Gatsby* and D H Lawrence's "The Rocking Horse Winner".

Lydia Evelyn D F

The word denial is connoted as the action of denying something. Experiencing denial is something different that can bring out changes in human psyche thereby the actions either. We get denied of many things in the walks of life. Every denial does not bring about great alterations in our behaviour and actions, but when one is denied of the things which is most yearned and longed for this definitely brings a drastic change in the behaviour and psyche of human being. This change can be experienced from the actions and changes one attempt in life. Denial can bring about good change by the same time it can lead to destruction of one's whole life. The stage of life in which this is experienced is most important. An adult experiencing denial is different and is easy to overcome because he is matured enough to think and rethink on the issues of life but a child experiencing the same is different as it creates an impact in the thought process and behaviour.

How is this understood? How can a simple denial create such a change in the life of a being? Does it lead to construction or destruction? These are aspects which will be discussed in this paper and the works chosen for this research is the film *The Great Gatsby* which is based on the novel of the same name written by F. Scott Fitzgerald (1925) and this is released in the year 2013 as a romantic drama film. The hero of this film is Jay Gatsby a millionaire who is very poor by birth and moulds his life as a rich man in order to live a comfortable life as other gentlemen of his time. His journey from childhood until he becomes a reputed gentleman along with the reasons which altered his personality is discussed in this paper in a psychological approach. The film is in the form of narrative in which a young man called Nick Caraway who is a neighbour and later a good friend of Gatsby narrates the entire story. It is with the help of his narration that we can understand the real psyche of Gatsby. Nick projects the inner self of Gatsby there by helping us in the study of Gatsby's

original mental state. The next work chosen for this research is D H Lawrence's *The Rocking Horse Winner* a short story first published in July 1926, in Harper's Bazaar and also later appeared in Lawrence's first volume of short stories collection. The protagonist of this short story is Paul a young boy who in his very young age involves in horse racing and earns lot of money. Why does he earn such a lot of money? For whom does he earn this much? What made him behave in such a matured way? These are the questions which will help us to know the psychological changes that occurred in the life of young man Paul. This paper is also a comparative study of the similarities in the psychological behaviour of the heroes. Both the heroes experience a sort of denial in their early stage of life which makes them to take a different path in their life. This denial makes them ambitious in attaining what they were denied in their life. Unfortunately this leads to the tragic end of both the heroes. Thus by comparing the life of both the heroes it is apt to say that denial is the main cause of being over ambitious and being over ambitious can lead to self destruction if we are not careful in knowing or understanding what we are going in for. This concept is proved with the help of the famous theory namely "Theory of Cognitive Development" by the famous Switzerland psychologist and epistemologist Jean Piaget.

Jean Piaget theory is about the nature and development of human intelligence and can also be called development stage theory. It deals with how human acquire and construct nature of knowledge and how they use it. Biological maturation and also environmental experience plays a vital role in the human nature development. Children alter their ideas according to what they encounter with the environment. This can be proved by what is called reality which is dynamic system of continuous change. Reality can be further divided into 'Transformations' and 'States'. Transformation from the word itself refers to the change in the mannerisms of a thing or a person from the influence of the environment. State can be referred as the outward changes that a person or a thing undergoes in between transformations, for example it can be the change in the shape or form, in size or in placement. In order to understand these forms clearly it's better to come across the terms called 'operative intelligence' and 'figurative intelligence'. Operative intelligence is nothing but the outward and inward changes of a person due to the influence in the environment he grows, for example the changes in the thought process and how he understands things in his own way. Figurative intelligence is purely outward because it is based on how a person sees the concrete things of the world outside. It is purely based on perception, imitation, mental imagery something to deal with the solid things.

There are two other functions which involve this process they are assimilation and accommodation. Assimilation can be defined as the process of how human comprehend and adapt to changing information. In the process of life human come across much new information, assimilation

is something which deals with how they fit themselves to such new information and also how they connect it with the old one. This is the process of assimilating new with the old. Accommodation is accommodating oneself with the new information by altering the old one. From this it is clear that human psyche and thought process undergoes changes from infancy and is affected by the experiences of life. When the experience is really bad and disturbing, it alters the child's psyche and thereby moulding the character, behaviour and actions of an individual.

From this observation Jean Piaget has divided the cognitive development of human in four stages namely,

- Sensorimotor
- Pre operational period
- Concrete operational period
- Formal operational period

In the first stage the infants acquaint themselves with language, gain knowledge from physical actions and they develop knowledge about objects and self and consider it to be permanent which is known as object permanence. The second stage is when the child learns to speak, the age between two to seven. The child develops stable concepts and magical believes in this stage. This is the time when the child's mental growth is active than the physical. Children display three main concepts in preoperational stage they are 'Animism', 'Artificialism' and 'Transductive' reasoning. Animism is the trust of the children that inanimate objects are living and are able to have life like qualities. Artificialism, is believing that all natural happenings is because of some human interventions. Finally the child does not understand the relationship between cause and effect that is called Transductive reasoning. The next stage which follows is the concrete operational stage it occurs between the ages 7 and 11. The thought process of a child becomes more adult like in his stage. It is in this stage the young people seek for possibilities for future and they do things in order to reach the fascinated future. They begin to reason out things logically at this age. The final stage formal operational stage is the age from 15 - 20. Hypothetical thinking is developed at this stage and also the young being try to improve possibilities of future and is highly enchanted with what they can be in the future. Thus a child's entire development is wrapped round in this theory of cognitive development by Jean Piaget.

According to this psychologist the human development comprises of all these stages. This paper is going to prove that if anything really striking happens in anyone of the stages of development; it is going to change the destiny of an individual. The change noted in this study is that, the heroes of

the two chosen work from experience denial and this experience bring about a great character change in them that is they are becoming over ambitious. This in turn becomes a trap for them and ends up tragically. It is in the pre operational period that both the characters experience denial and this denial leads them to believe on inanimate objects and thus they modify their life accordingly in there concrete operational period and formal operational period which makes them over ambitious there by leading to their fall. Therefore it is clear that childhood experiences of a human can play a vital role in shaping his or her destiny.

Let us now discuss how this is applicable in the selected works. In the film *The Great Gatsby*, the hero Jay Gatsby is introduced by the narrator Nick Caraway as a millionaire, a millionaire from nowhere. Nobody knows the history of Gatsby from where he is from which family he belongs to. From the beginning of the film he is shown as a millionaire who owns a big castle in the West Egg of Long Island in New York. He hosts big extravagant parties for the people around the city. Nobody even gets a clue about why he hosts such big parties every weekend and why he spends such a lot of money over it. The party is open for all and people even without invitation attend this party without any regrets. One fine day Nick is been invited to the party unexpected. Nick attends the party and is wonder struck by the grandeur and lavishness of the party. It is on this day he is been introduced to the great millionaire Gatsby, Gatsby himself appears before Nick and introduces him. From then on Nick gets well acquainted with Gatsby. Gatsby explains to Nick that he is from a very wealthy family and is an Oxford graduate. He also shares his experience of being a participant in World War II. After spending times together Gatsby understood that Nick is a trustworthy person and he slowly starts to reveal all the truth about himself. Gatsby hosted such parties in order to find his lost love Daisy who is now married to a rich man from a wealthy background Mr. Tom Buchanan who lives in East Egg of Long Island. Tom is in an extra marital affair with a married woman namely Myrtle. She is the wife of Wilson who is an ordinary man who owns a garage and gas station in the valley of ashes. With the help of Nick, Gatsby meets his lady love Daisy after five long years. Both of them rejuvenate their lost love and continue their relationship. Tom gets to know about it and plans to bring about an end to it meanwhile Gatsby convinces Daisy to leave Tom and marry him in order to go for a new start a new beginning. As Gatsby, Nick, Tom, Daisy and her friend Jordan Baker meet at the house of Tom the situation becomes so hyper that Daisy requests Tom to take her to city, on her request everyone goes to Tom's Apartment at New York city and there Gatsby reveals the truth that Daisy doesn't love Tom instead she loves him. Gatsby is confident that Daisy will accept the truth but Daisy hesitates to accept it in front of them. There is a great commotion there in the apartment that Gatsby and Daisy leave in a car. On the way to Tom's house Daisy hits Myrtle and she dies. The car didn't

stop and people never understood who drove the car. As Tom, Nick and Jordan Baker on their way back found that Myrtle dead, they get shocked. Tom secretly informs Wilson that it was Gatsby who killed his wife. And therefore the next day when Gatsby was waiting for Daisy's call Wilson took revenge on Gatsby by shooting him to death. Thus Gatsby's life ended up tragically by not reaching his destination.

Let's analyse the character of Gatsby. We come to know about Gatsby's character from Nick's narration as well as from Gatsby's description about his life. "I grew up terribly terribly poor old sport" these are words of Gatsby to Nick. This is the truth about Gatsby. He was the son of poor farmers. "He never accepted them to be his parents at all" this is Nick's statement and it is very clear how Gatsby hates his life. This hatred is because he is denied of money, comfort and luxurious life. It is this self realisation which comes in every child in the pre operational stage made him realize the fact that he is suppose to change his destiny as per his wish. "in his own imagination he was son of God destined for future glory" says Nick about Gatsby from this it is understood that this external experience of denial made him think and change his way of life in his own desired way. Poor man imagining himself as a son of God is what you call as being over ambitious. He wished always to be the star in the sky he wished for a life of comfort where there will be lot money and fame. Developing this idea in the pre operational stage he moves on to the concrete operational period where he always imagines and fascinates about moulding his future in the way he wished. One simple denial that is denial of money and richness made this child more ambitious. In the final stage of his cognitive development that is formal operational stage, he boldly sets out of the house unannounced in search of his future which is according to him is as high as the sky. "chasing his destiny sixteen year old ran far away" remarks Nick about Gatsby. On his way in the cost of Lake Superior he finds a yacht in peril. As he approaches he finds that there in an old drunkard who owns the yacht and his name is Dan Cody. He is a millionaire. "This was his opportunity and he seized it, Sailed in danger into his future, showed skill and ambition". Gatsby had no other wish in his life all he wanted is to discover the world, earn money and fame and then to become a gentleman whose life should be going up and never descending. He travelled around the world with Dan Cody for five long years in these years Dan taught him all sort of manners and behaviour and moulded him as a wonderful gentleman. Half of his wish came true. He also had the opportunity to inherit the fortune of Dan Cody but unfortunately he was cheated by Cody's relatives. Once again he was left poor only with gentlemanliness left in him. From then on as a single man struggled in life and within few years he became a leading millionaire in the country catching hold of the attention of the society. He is the news in the front page and people wondered from where this money came from. Therefore it is clear that denial of money and comfort in his life

made him ambitious thereby becoming a self made millionaire with great fame. It is also noted that such people who are ambitious never enter into any personal relationship because it hinders them in attaining their glory, they just maintains relation with the persons in terms of business and nothing personal. This is a sort of psychological behaviour of being oneself and withdrawing into oneself to make one the company of himself so that he does not get distracted with other relationship. Ego centricism is developed where they think about their welfare and progress. This steady mental order may experience a drastic change if there is any slight disturbance in it. This ambition can convert a man to possess anything and everything he wishes for and can never accept reality as it is. They move into a psychological imbalance where they wish to change even the norms of nature and discipline. This over confidence and will power can lead to destruction of one's own self. And this same behaviour led to Gatsby's fall.

Even after becoming a millionaire he feels empty that is what he confesses. Empty because he yearns for his lost love Daisy who is now married. His next ambition is to start over again with Daisy which is not easy, but Gatsby wishes to go back to past and bring past to present which is against the law of nature. When Nick first found Gatsby he saw him as he states, "he seems to be reaching towards something out there in the dark, the green light". Green light that comes from Daisy's mansion and it is Daisy herself for Gatsby. It is very clear that one cannot capture light and symbolically it shows that Gatsby will never reach for the light and can never build a life with daisy. Gatsby could not understand this reality as he is completely obsessed with the thought of daisy and is over ambitious and over confident in winning her which ends up in his own destruction and failure. He wants to bring back the past which is impossible. Gatsby says, "Can't repeat the past? Why! Off course I'm gonna fix things the way they were before". Nick finds about Gatsby that "he talked so much of the past as if he wanted to recover something". This made him go again for daisy and leave all his vision of life.

Well Gatsby was well aware that if he let a girl enter his life he will definitely be diverted and will not be able to reach his destiny but he couldn't help. He says "it was a great mistake for a man like me to fall in love". Gatsby knew that "Falling in love would change his destiny forever" but he couldn't help it and says that "And I let myself go". He knew that he can only reach the destination if he is alone but this distraction changed his path and even before trying to fix this he lost his life. Gatsby says "I always knew that I could climb, but I can only climb if I climbed alone" this is a powerful confession of how Daisy changed his path towards greatness. Gatsby failed in his life just because he wanted to recover the past in his life. As he acted on recovering it he didn't know that he is progressing towards death.

Gatsby's not the one who faced this tragic end the same can be seen in the life of the protagonist of the short story *The Rocking Horse Winner* by D H Lawrence. As this paper proves denial is the reason for an individual to be over ambitious it can be justified only if a comparative study is made. Therefore this work is chosen and the similarities in the characters will be highlighted. Paul the hero of the story is introduced as a small boy with two sisters. They are a well to do family with big house and all sorts of luxury. His mother and father are earning for the family. Mother is portrayed as a woman who doesn't have any love and affection for her children. She is worried about the less money in house and always runs after earning more money. How much ever money she manages to earn the expenditure is so high that there is always insufficient money in the house and it could be felt by everyone in the house. Even the children could feel this insufficiency and especially Paul. One day when Paul finds that the mother borrows the car of their uncle in order to go anywhere he asks his mother why they couldn't own a car. Mother's reply to this question changes Paul once and for all. Paul is already disturbed in his mind because he can feel the need of extra money at home. He could always hear the whispering all around the house saying "there must be more money, there must be more money" (Sadasivan, *Tales to remember an anthology of short stories*, 38). This external experience of insufficient money made an impact in his life and he wished to escape from this situation. He experienced this in his pre operational period of cognitive development. When he asks to his mother about why there is no enough money in home his mother replies that there is no money because there is no luck. So he understands that luck is something which brings money. Mother could not give him the correct explanation therefore he explores what is luck for himself. "Oh!" said the boy, 'then what is luck, mother?'. 'It's what causes you to have money. If you are lucky you have money' (39).

These are the lines from the story which makes us understand the reason why Paul wishes to go to luck though he doesn't know what and where is luck. Thus in his pre operational stage he is denied money and happy life this denial makes him over ambitious that he always wishes to go to luck. From then on there seems to be changes in his behaviour. He detached himself from everyone in the house he conversed very less. Even in nursery he never played along with his sisters instead he rode the rocking horse violently and whipped it to take him to luck. His sisters were so afraid to speak to him. He was so attached with the rocking horse and believed it to be real. This is what you call as Animism in the pre operational stage of cognitive development, the children consider the inanimate objects to be real and attach themselves to it. "He would silently command the snorting steed. 'Now, take me to where there is luck! Now take me!'"(40). as he understood that it is luck which can bring money he considered himself lucky. He declared it to his mother immediately after

knowing from her that luck is the factor that brings money. Such was his confidence and ambition to reach luck where he can find money and live without in sufficiency. “‘well, anyhow’, he said stoutly, ‘I’m a lucky person’”. “‘God told me’, He asserted, brazening it out”(40). Such is his will power. From then on he concentrated only on attaining his destiny that is luck. He retrieved himself from the community because he thought it would hinder him from not attaining the destiny. It is in his pre operational stage that he comes across denial of money and develops an ardent desire to acquire luck. With this he enters his concrete operational stage of cognitive development; it is here he converts his desire into action. It is understood that he has a secret relationship with the gardener Mr. Basset. Paul and Basset have involved in horse race and they are now partners. Paul came to know about this race from the gardener and decided to engage himself in it so that he can earn a lot of money and become lucky as horse races are based on luck. So in his concrete operational stage he became a rich man unlike Gatsby. Paul won in all the races he accumulated great lot of money and kept it confident with Basset. Paul thought that luck is in his side because he won constantly in the bet. He thought the problem of insufficient money will be solved forever because of the money he earned. He said to uncle “I started it for mother she said she had no luck, because father is unlucky, so I thought if I was lucky it might stop whispering” (45). He also had the misconception that he will have only constant progress upwards he never thought about fall even once. This over confidence made uncle a bit nervous about the boy and his behaviour.

Paul lived in imaginative world he was not living in his present he was in his future wishing to go to luck. For him the toy rocking horse is everything he never shared anything with anyone. He came to a position where he couldn’t get rid of the horse an one day he took it to his own room and always rode in it imagining riding towards luck. One day in one such race Paul lost in the race and he lost the money either. This broke his vision entirely he could not accept the reality and was totally nervous out of the fear. He started completely withdrawing himself from the contact of the people. His physical appearance changed as he was obsessed with the thought of race. His final expectation was on the horse named Malabar. Until he came to know about the news of the race he was so nervous and his mother worried so much that she would even loose her child in the name of luck. It was during a particular day that when she came home late attending a party, she just wished to check into Paul’s room just to confirm whether the boy is sleeping or not. It was then she discovered that

Then suddenly she switched on the light, and saw her son, in his green pajamas, madly surging on the rocking horse. The blaze of light suddenly lit him up, as he urged the wooden horse, and lit her up, as she stood, blonde, in her dress of pale-green and crystal, in the doorway. ‘Paul!’ she cried. ‘Whatever are you doing?’ ‘It’s Malabar!’ he screamed in a powerful, strange voice. ‘It’s

Malabar!’ His eyes blazed at her for one strange and senseless second, as he ceased urging his wooden horse. Then fell with a crash to the ground. (50)

Paul fell sick and he was very weak to get up. He didn’t have good sleep as he tossed continuously in bed. The obsession of the winning horse and the fear of losing luck made him so. It is because of his over ambitious behaviour he ended up like this. After few days when he came to know that Malabar won the race he died that night getting confirmation from the mother that he is lucky. Paul was not able to enter the formal operational period as he broke himself in the concrete operational period because of his over ambition. Thus even in Paul’s life it is the denial of money that led him to be over ambitious thereby making him obsessed with things and finally die out of nerve wreck.

Comparing the life of Paul and Gatsby it is evident that both of them experienced denial in their pre operational period, denial of money an operative intelligence according to Jean Piaget. This affected them a lot and they changed their life in order to attain the thing which was denied to them. In the effort to attain their destiny they become over ambitious by not accepting the reality. They did not accept reality instead they tried hard to bring about a change in the reality which is impossible. It is here they fail Paul, wished to live in future and Gatsby wished to live in past and wished to bring past live in present which is impossible. This psychological behaviour is just because of the operative intelligence in the pre operational stage. Therefore it can be brought into a conclusion that ‘denial’ is the prime mover of an individual in becoming overambitious thereby leading to the destruction of their life.

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Unveiling the Gynaehorror : Multiple Psyches in *Carrie*

Brincy Cyriac & Gowripriya Rajan

“When woman is not being either hunted or violated, she appears only as a spoil-sport. Just look at the unhappy girlfriends of Jekyll and Frankenstein who, if their words had not been ignored, would have succeeded in preventing the pursuit of all those impassioned experiments.”

Gérard Lenne, “Monster and Victim: Women in the Horror Film” (35)

The unknown has always induced fear and fascination within human mindscapes to hold it forth as alien and mysterious. This has spread among the various fields affecting human irrespective of whether the aspects are discussed or tried for an understanding. The female body, its sexuality and reproduction comes under this categorization of human understanding where femininity is more equated to flesh than as a body that is a text and has praxis. The female body becomes a space of amazement and dread through such ambivalent ideas attributed to it as per the heteronormative norms that run the popular notions among people. This ambivalent relationship played out in mythological, literary and artistic representations of the feminine, where woman is positioned as powerful, impure and corrupt, source of moral physical contamination; or as sacred, asexual and nourishing, a phantasmal signifier of threat extinguished. Central to this positioning of the female body as monstrous or beneficent is ambivalence associated with the power and danger perceived to be inherent in woman’s productive flesh, her seeping, leaking bleeding womb standing as a site of pollution and source of terror.

The analysis of women in horror cinema engages with the issues of women, reproduction and sexual difference and these have been a recurring area in horror discourses. The horror films that are concerned with women and their reproductive bodies and lives can be categorized as ‘Gynaehorror’. This strand of horror can be seen as both a subgenre in its own right as well as an area of fascination within the broader horror genre.

Historically, women's bodies have been positioned as a site of horror and ambivalence, in which women are framed as either sanctified and asexual, or dangerous and threatening, something that is popularly termed the Madonna / whore dichotomy. Of course, this is a problematic and often misogynistic presentation that has a serious impact upon the way women's lives are framed and lived.

Horror's fixation upon the body and selfhood is helpful in that the discussion can bring out the limitations of the ways that we think about women's bodies, and, exploring various understandings of sexuality and subjectivity and repression. Basic repression is universal and inescapable. Surplus repression, on the other hand, is concentrated on a culture and is the process whereby people are conditioned from birth to take on predetermined roles within that culture. The reproductive ability of the female body which produces anxiety, especially in males, since pregnancy, childbirth and menstruation all point to the unbreakable connection existing between women and the animal world, and emphasize womankind's obligation to nature. Menstruation is considered a very potent image of horror because the sight of this blood calls to mind a fearsome image.

Horror films are frequently referred to, since there is a close tie between horror literature and horror films. Putting aside the high number of adaptations and the influence of classical horror movies upon generations of writers, projected through their imagery, the importance of horror films becomes clear when we consider their impacts. People who had never previously opened a horror book, after having seen, for example, *The Exorcist* (1973), sought out the source material and bought the book. Movies introduced horror into the mainstream and convinced people there are products offered by the genre which are worthy of their attention. Films such as *Rosemary's Baby* (1968) or *The Omen* (1976) led to an extension of the horror audience, not just in the movie sector, but also among the reading public. Publishers made contracts with horror writers after they witnessed the upsurge in interest in this new zone. Thus, the reception horror literature was furthered by the films.

The horror genre is infamous for its sustained commitment to exploring the various things that can happen to a human body and its emphasizing of our bodily dimension. We are continually shocked by images of bodies invaded, possessed, torn apart, bleeding and mutilated. Subsequently, horror films are often suspected of numbing the viewers to the truths of suffering. However, the pain and suffering witnessed on the screen might lure spectators closer to the characters – instructing an identification not only with the victims, but the monsters, too. The physical or mental tortures, abuse and harassment tolerated by some of them, before to their killing riots, might cause sympathy in readers/viewers alike. In Stephen King's *Carrie*, the body, its functions, sensations and fluids receive major emphasis, and a female character is assigned the role of the monster. The novel presents an abstruse monster/heroine, who invites both dread and kindness.

Stephen King is a prolific writer who has contributed vastly to the field of fantastic literature. Most of his works fall into the category of supernatural horror fiction, but he has also made forays into the genres of dystopia, science fiction, and mainstream literature. Several King novels feature protagonists with uncanny abilities falling within the realm of parapsychology, telekinesis, pyrokinesis and telepathy. In each situation, the central character is treated as the different one, the 'Other', not an essential part of the society. When society is confronted with such people, its exclusivist ideologies work and a process of 'monsterization' starts. This process is quite transparent in *Carrie*, where she falls prey to the evil role assigned to her by society. Carrie never experienced unconditional love, not even from her mother, so, it is no wonder that after her continued efforts towards acceptance all fail, she takes up destruction as the only way to break free from her oppression.

Carrie (1974) is Stephen King's first novel, published to immediate commercial and critical success. A movie adaptation was released two years later, congealing King's reputation as well as that of director Brian de Palma. There is also a 2002 TV version by David Carson which remained true to the book and a 2103 version by Kimberly Pierce. We see the transactions that happen in Carrie as she travels from text to performances. one of two iconic scenes: Carrie getting her period for the first time in the school shower and being pelted with tampons as her classmates scream "Plug it up!" or Carrie wreaking fatal havoc on a gym full of students after being drenched in pig's blood just as she was crowned prom queen. But King's novel is more than just a pair of bloody bookends. King crafts a lean, chilling, and insightful story that has at its heart a pair of complicated teenage girls who resist easy characterization.

Carrietta White is a victim of bullying and abuse, but in King's hands she isn't a "perfect" victim. She isn't pretty or smart or never does stand up for herself. And King is careful to show how much easier that makes it for people to sideline her and to accept the brutal, dehumanizing treatment of her. King also ensures that Carrie isn't an angel. When she is pushed to her breaking point, she doesn't (as many film adaptations often suggest) go into a "trance" or react instinctively and without intention. Instead she very deliberately destroys her town's water supplies before covering as much of it as possible in gasoline and setting it on fire.

Sue Snell, Carrie's sometime-bully, sometimes-ally, is also a complex character. Sue is alternately hostile and generous, and conformist and defiant but always acutely self-aware. Her motives are frequently mixed but she interrogates them more than any other character in King's novel. She is complicit in bullying Carrie in the ill-famed shower scene and continues to think about Carrie in sometimes uncharitable terms ("she could take better care of herself she does look just like a

GODDAMN TOAD”). To atone for her part in the bullying and to give Carrie at least one good memory of high school Sue gives her prom night with her boyfriend, Tommy, for Carrie, and risks provoking her classmates’ ire in the process. But even as she does this, Sue acknowledges her “sacrifice” is also a means of pacifying her guilt and exercising her power over Tommy.

Sue thinks about Carrie almost constantly throughout the novel, but the connection between Sue and Carrie comes to a head at the end. Sue is drawn to the high school by a strange sense of premonitory dread, suggesting a psychic link between the two girls. Although several witnesses describe being able to vaguely intuit Carrie’s feelings and intentions, Sue is the only character who is so in tune with Carrie she is able to track her. Most significantly, Sue is the only person who willingly opens her mind to Carrie. In the final scene of Carrie’s story, Sue finds a wounded; dying Carrie on the road after Carrie has killed her own mother and her tormentors, Chris and Billy. Sue is impulsively able to communicate telepathically with Carrie: “(who’s there) and Sue, without thought, spoke in the same fashion: (me sue Snell)” (209). When Carrie accuses Sue of trying to trick her and forces Sue to experience the depth of Carrie’s pain and misery, Sue offers her mind up to be read: “(look Carrie look inside me)” (210). Carrie sees ugliness in Sue but some goodness, too; she sees that Sue never intended to hurt her. Most importantly, the two see each other. A bond, however conflicted and short-lived, made between the pair. As Carrie dies Sue can offer company and the comfort of knowing at least one person meant her no harm. The final paragraph reinforces the connection between Carrie and Sue by mirroring the novel’s opening trauma, only this time it is Sue who feels blood run down her legs. It’s a quiet, intense scene of reckoning and recognition, one that all three adaptations of King’s novel have diverged from widely in different ways.

Brian de Palma’s 1976 film is the first, most famous, and most widely-praised adaptation of *Carrie*. It’s a relatively faithful adaptation of King’s story (at least for the first two-thirds) that focuses entirely on Carrie’s story as it unfolds, eschewing the epistolary aspect of the novel – the interviews, textbook excerpts and reports that provide meta-commentary on the events of prom night. De Palma’s film also reduces the role Sue plays in the story and the depth of her characterization. In de Palma’s version of the story, Sue is locked out of the gymnasium just before the bucket of blood drops and does not appear again on screen until after Carrie is dead. It’s a significant alteration. In a story steeped in the horrific feminine – from Margaret White’s sexualized abuse to Chris Hargensen’s vicious bullying to the bloody terror Carrie wreaks on the town – Sue and her last-minute vulnerability to Carrie is one of the few examples of imperfect, but ultimately compassionate womanhood the story offers has to offer.

The ending scene of de Palma's film begins with Sue's mother talking on the phone about Sue's slow recovery from the trauma of prom night. The camera pans toward Sue sleeping on a makeshift bed in the living room and then fades into a misty dream. In this dream Sue dressed in a white flowing gown and holding a colorful bouquet of flowers, walks toward the site of the former White house, where "Carrie White burns in hell" is scrawled in red paint across a For Sale sign. Sue kneels down to lay the bouquet at the foot of the sign, when suddenly a bloody hand springs up from the earth and locks onto Sue's wrist. The popular interpretation would be that Sue is now "wedded" to her trauma of that night.

Kimberley Pierce's 2013 adaptation of *Carrie* had a famously troubled production and post-production. The film that resulted after excessive studio tampering is much closer to de Palma's movie than King's novel. Critics disapproved the Pierce's adaptation and called it "unnecessary" given its similarity to the de Palma film. Where Pierce's film does deviate from de Palma's somewhat is in its restoration of Sue as a main character.

The version of Sue in this film is a slightly simpler version of King's character – not quite as cruel in her worst moments – but Pierce does maintain Sue's intricacy and the connection between her and Carrie. Sue's anxieties mirrored back to her in a scene with the cruelly perceptive Chris. In Pierce's adaptation, Sue does find Carrie at the end of the latter's reign of terror; she tries to help Carrie out of the rapidly disintegrating house and pull her to safety. Carrie finally understands that Sue did not intend to trick her. And while Carrie doesn't read Sue's mind in this adaptation, she does look into her body: Carrie gets one final, genuine smile when she tells Sue that she is pregnant with a girl. This pregnancy is another instance of divergence from the novel: after Carrie has agreed to be Tommy's date, Sue realizes her period is late and worries she might be pregnant. Sue gets her period in the final paragraph).

It's also not Pierce's original ending. When *Carrie* was released on Blu-Ray one of the few pieces of cut footage released to the public. In this ending, there is no investigative hearing and no voiceover explaining the reasons behind Carrie's "break." Sue still places the flower on the grave but this time, she reaches for her (obviously pregnant) belly and screams in pain. The scene flashes to one of her in the delivery room, still screaming, and asking again and again "Is this normal?" as objects begin to fly around the room. Suddenly, a bloody hand emerges from between Sue's legs. Sue screams and then briefly sees an image of a blood-soaked Carrie cradling her infant. There is another cut to Sue's bedroom where this everything that preceded is revealed to be a dream. Sue is still pregnant and clutches her belly, still screaming, as her mother holds her hand.

The 2002 made-for-television adaptation of *Carrie* offers another ending for the story that differs dramatically from the novel and the film adaptations and for good reason. In screenwriter Bryan Fuller and director David Carson's adaptation, no one gets haunted by Carrie, either literally or figuratively, because Carrie doesn't die. This adaptation was intended as a backdoor pilot for an ongoing *Carrie* television series (it wasn't picked up).

In this version, Sue comes to Carrie's rescue and resuscitate her after Margaret tries to drown her. In Carson's version, it is while Sue is literally breathing the life back into Carrie that she sees inside her head. Sue convinces Carrie to fake her own death and, as the audience learns via intercut interviews with the police, lies for her.

Then Carson gets his version of the de Palma ending with a cut to a graveyard, where Sue and a disguised, bewigged Carrie stand in front of Margaret's tombstone. Sue tells Carrie to go somewhere no one knows her and offers to drive her as far as Florida. As Sue walks away, Carrie feels a hand clap her on the shoulder. Suddenly Margaret is standing behind her, croaking "sin never dies." Carrie jolts awake and finds herself in Sue's car. "Bad dream?" Sue asks, before her face is transformed into that of Chris Hargensen. Carrie snaps out of that hallucination, then pulls off her wig and stars pensively into the distance.

This adaptation of *Carrie* maintains Sue's prominence and the connection between the two, but makes both more palatable, comfortable characters. In an interview, Bryan Fuller described his Carrie as "edgy" but "sweet" and neither a victim nor a murderer. The ending is a significant departure from all previous version of the characters, which makes sense for a film exists not so much to adapt King's book but to provide an origin story for a new series. Margaret White and Chris Hargensen take the role Carrie occupies at the end of the other adaptations with Carrie essentially taking on Sue's role. In this version, Carrie gets to be the Final Girl. Her story is just beginning.

Carrie is a story of menstrual horror, psychotic ambivalence and multiple repressions fed to a girl who looked to belong in a society which had already designated her as a weirdo. All the four discourses evaluate this questionable attitude foregrounding Carrie on a fabric of gynae horror. Carrie was pushed in to fit well within the frames furnished by the society that already came with the tagline "weird". Margaret White blinded by her dictating fanaticism wanted Carrie to peacefully belong to that frame which she captioned as 'saint'. This story of bloodbath undergoes myriad transactions along its travel through the different approaches found in the novel and the three movies. In an atmosphere of horror of mass murders and pig's blood the author and the directors have succeeded to bring in compassion and sympathy for the character Carrie. Interestingly, Carrie lives among us all

these: as a mass murderer and as a girl who was pushed into the dark to be alone. Hence, the 'horrorable' monster and the lovable Carrie remains in equal shares.

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The Politics of White: Analysing The Concept of ‘The Other’ in Fairy Tales

Anjali Krishna C

Books matter a lot, they leave lasting impressions. Beyond the educational benefits they have the power to instill empathy, affirm, teach and inspire action. Books are commonly referred to ‘mirrors’ since they have the ability to reflect, the reflections of children. It has the power to foster empathy and compliant other people and cultures, their hopes and dreams, their stories and reflections. In exposing children to other people’s stories, motivations and feelings behind those narratives, children will begin to connect on others, on an emotional level, which is the foundation for bridging the world. We often perceive children’s literature as hilarious, a creation of utter imagination.

Giving children access to all varieties of literature is extremely important. It also encourages acceptance of cultural differences between people. Stories have the power to promote emotional and mental development.. The opportunity to step into a character may be what some children need in order to see new possibilities for their own lives. Through rich literature experiences, children are provided with opportunities to enhance the development of their imaginations, gain understanding of people, and develop a range of skills to enhance their learning and quality of life.

Early children’s literature consisted of spoken stories, songs, and poems that were used to educate, instruct, and entertain children. It was only in the 18th century, with the development of the concept of childhood that a separate genre of children’s literature began to emerge, with its own divisions, expectations, and canon. During the 20th century, however, its growth has been so luxuriant as to make defensible its claim to be regarded with the respect—though perhaps not the solemnity—that is due any other recognized branch of literature. Then the child begins to “read” the objects he finds around him. He observes, recognizes and identifies them, getting ready for the next big step: reading and identifying real objects within the book, that is, identifying objects that are no more than iconographic representations of reality on a book’s page. Around the sixth month, a baby acquires this iconic skill, that is, he learns to know the difference between the real object and the image it represents. In other words, he enters the world’s symbolic representation: the secret of all art, visual

or literary. From this first discovery of symbolic representation, the child starts to develop his skills in picture reading which become more and more sophisticated with time.

Although, many classical and modern children's literature continues to portray women in stereotypical roles such as servants, housewives and distress princess; there are some authors that steering away from those archaic ideas of women's roles in society and literature. For instance, Sharon Creech's book, *Walk two moons* and Frances Mary Hendy's book *Quest for a maid* are literary works that portray women as strong and independent characters that are able to demonstrate that women can be more than a housewife.

Fairy tales are important pieces of children's literature that have had a lasting impact on our society. Women figure prominently in the narrative of fairy tales. If we recall Grimm's fairy tales we think of figures such as Snow white, Rapunzel, Red Riding Hood, Cinderella as well as countless evil stepmothers and witches. On one hand women in the fairy tales are evil like witches or stepmothers who usually die in the end and on the other we meet with a variety of female characters. The girls in fairy tales who are brave and witty, who exhibit common sense and kills the evil witches are examples. Although many female characters in fairy tales are passive figures such as Snow white there are others who challenge passivity by their transformative power of speech.

Ambitious women in the fairy tales are always portrayed as evil, ugly and scheming, wielding over other women and men. For example the stepmother in *Snow white*, the evil stepmother in *Cinderella* and stepmother of Hansel and Gretel who left the children in the forest. Stepmothers in the fairy tales bear negative and repulsive traits such a vanity, jealousy and pride, combined with these traits their knowledge of magic and sorcery. Fairy tales have portrayed woman in her different aspects: admirable and abominable. The underlying messages in these stories convey the praise and adulation of 'female' beauty not only externally but also internally. However critics like Jack Zipes and Burbula G Walker have commented on the traditional sexual role women have played in fairy tales when men and women are viewed as equals by much of the population. It is crucial that the stories children are exposed to reflect the variety of paths offered to them in real life. Thus it is important for female to be portrayed in different roles than what were viewed as traditional. These other include business women, single, warrior, widows to reflect the opinions that females have in front of them today.

Fairy tales are beginning to reorganize the change in society values, being evolved and morphed to mirror the current society and their values. Fairy tales embody the ways that societies attempted to silence and oppress women making them passive. Much of the fairy tale literature reinforces the idea

that women should be wives and mothers, submissive and self-sacrificing. Good women in stories are to be silent, passive, without ambition, beautiful and eager to marry. In Snow White dwarfs make sure that Snow White can cook, wash and clean the house. They also make the condition that the girl should not go out of the house or entertain everyone. There are many other examples like Cinderella who strictly fulfils the female duties around the house, even though she is abused by her stepmother and sisters. She does not choose to stand against them. Instead she endures her situation until a prince rescues her. In the fairy tales passivity is the most valued and honored a woman can possess in life.

In classic children's literature such as *Cinderella* and *The Princess and the Frog*, women are portrayed as the weaker sex because it is believed that the roles of women are confined to that of someone that is dependent on a male figure to rescue her from her troubles. In these stories women are not viewed as independent and ambitious characters, women are often deemed fragile and in some cases dim-witted.

However the fact I would like to focus is on the politics of being white. The heroes of every tales and the beauty bugs of all hero are figures of white, metaphorically, a snow white, a charming prince, a sleeping beauty etc... the higher order of hierarchy, ruling class, beauty, power, dominion are all defined by the colour white. On the other hand most tales will have a black jim or Nelly, a dark witch, a dim step mother, and ugly sisters.

Ambitious women in the fairy tales are always portrayed as evil from within, ugly and scheming, wielding over other women and men. As for example, the stepmother in Snow White, the evil stepmother in Cinderella, and the stepmother of Hansel and Gretel who left the children in the forest. The stepmothers in fairy tales bear negative and repulsive traits, such as vanity, jealousy and pride. Combined with these traits are their knowledge of magic and sorcery. One can imagine the witch locking herself away in some remote, dark room of the castle, casting spells and mixing lethal positions. Despite her knowledge of the supernatural, her beauty is a fading one. Here is the significance of the concept of 'the other'.

"In phenomenology, the terms the Other and the Constitutive Other identify the other human being, in their differences from the Self, as being a cumulative, constituting factor in the self-image of a person; as their acknowledgement of being real; hence, the Other is dissimilar to and the opposite of the Self, of Us, and of the Same. The Constitutive Other is the relation between the personality (essential nature) and the person (body) of a human being; it is the relation of essential and superficial characteristics of personal identity that corresponds to the relationship

between opposite but correlative characteristics of the Self, because the difference is inner-difference, within the Self.”

The child therefore identifies the dissimilarities of the colored self and the white fairy and runs to aspire it. It may also result in the development of an inferiority thought that black is the colour of unprivileged, uncultured category. Thus the child subordinates herself/himself to the white lady or charming prince in the fairy tale.

Moreover the most fascinating thing is, that the Grimms’ work was part of a wider political movement in Germany at the time. The country was split into 200 principalities, and many people – including the Grimms’ law professor, Friedrich von Savigny – wanted to see them united as a single nation. To that end, many writers and thinkers were turning to traditional folk tales to explore (or maybe define) a kind of German national identity. The theory was that these stories, passed down from one generation to the next, contained the collective hopes, fears, and morals of the German people. The Grimms weren’t the only ones putting together collections of folklore, but it’s their work that became the best known.

According to Disney upset by her step-daughter’s beauty, a wicked stepmother orders a huntsman to take her young daughter out into the woods and kill her, bringing back her heart. The huntsman can’t do it, and lets Snow White escape into the forest. She finds a tiny house where singing dwarves, all named for their defining characteristics, live. They decide to let her stay, to keep house for them.

The wicked queen finds out, via her magic mirror, that Snow White isn’t dead, and sets out to kill her with a poisoned apple. Though the dwarfs get revenge by driving the queen off the edge of a cliff, they can’t wake Snow White... until a passing prince comes and awakens her with true love’s kiss. And then they live happily ever after.

In the first edition of the story, it wasn’t a wicked step-mother at all. It was Snow White’s mother. And she didn’t just want Snow White’s heart – she wanted her lungs and liver, too. When she discovers that the huntsman hasn’t killed the girl, she sets out to try to kill her in three different ways: with an overly tight corset, with a poisoned comb, and finally with a poisoned apple. It’s not true love’s kiss that revives Snow White, it’s a good shake, as the prince attempts to make off with Snow White’s glass coffin – and the queen doesn’t get pushed off a cliff, she’s forced to dance herself to death in a pair of red-hot iron shoes.

. Literature invites children “into the realms of the soul” by asking them to imagine that they are someone other than who they are. The opportunity to step into a character may be what some children need in order to see new possibilities for their own lives. Through rich literature experiences, children are provided with opportunities to enhance the development of their imaginations, gain understanding of people, and develop a range of skills to enhance their learning and quality of life. Children should get an access to culturally and racially bound books with lesser stereotyping.

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Apocalypse Now as an Analogy of Heart of Darkness

Gayathri Pradeep

The critical writings of film theorists like Andre Bazin, Bela Balazs, George Bluestone and Sergei Eisenstein thoroughly survey the nature and method of the adaptation as an inter relative thing between literature and film. Literature provides the raw material for film adaptation to create new visual forms and thematic contents; there are several variations possible.

Joseph Conrad's, *Heart of Darkness* is a significant work and a foundational text on the subject of colonialism. *Heart of Darkness* is based in part on a trip that Conrad took through modern-day Congo during his years as a sailor. He captained a ship that sailed down the Congo River. Conrad gave up this mission because an illness forced him to return to England, where he worked on his novella almost a decade later. Joseph Conrad's masterpiece about a life-changing journey in search of Mr Kurtz has the simplicity of great myth. The story it tells has the visceral simplicity of great myth, and also because the book takes its narrator Charles Marlow, and the reader, on a journey into the heart of Africa. *Heart of Darkness* first appeared in a three-part series in *Blackwood Magazine* in 1899. It was published as a complete novella in 1904. It has since been referred to by many authors and poets. Its most famous lines are both from Kurtz: "exterminate the brutes," and Kurtz's deathbed utterance, "the horror! The horror!"

Apocalypse Now is a 1979 American epic war film directed, produced, and co-written by Francis Ford Coppola. It was co-written by John Milius with narration written by Michael Herr. It stars Marlon Brando, Robert Duvall, Martin Sheen, Frederic Forrest, Albert Hall, Sam Bottoms, Larry Fishburne, and Dennis Hopper. Watching the film *Apocalypse Now* after reading the book *Heart of Darkness*, we have noticed some scenes and events described in the book like the ones inserted by Francis Ford Coppola in the screenplay of his film.

Apocalypse Now is director Francis Ford Coppola's film based on *Heart of Darkness* but set in the jungles of Vietnam. While some critics found the film belabored and muddled, most agreed that it was a powerful and important examination not only of America's military involvement in Vietnam,

but like Conrad's novel, a disturbing treatment of the darkness potentially inherent in all human hearts. "Apocalypse" means the end of the world, as when the earth is destroyed by fire in the Bible. As the film's title suggests, Coppola explores the ways in which the metaphorical "darkness" of Vietnam causes an apocalypse in the hearts of those sent there to fight.

Francis Ford Coppola adjusted the original storyline to adhere to his individual vision of Conrad's tale. The differences between the novel and the movie are such that a direct comparison of the corresponding scenes would be almost impossible. The analytical part of this case study will, therefore, deal with larger segments rather than individual scenes. Also, the treatment of characters will not be separated from the analysis of the narrative.

Apocalypse Now is the story of an American soldier, Willard, during the Vietnam War. Willard has a mission to accomplish: he has to go to Cambodia where an American deserter, colonel Kurtz has founded a sort of "personal state" where he uses some insane methods. Willard starts his mission and he goes up the river to reach Kurtz's site with a steamer and four American soldiers. During the cruise Willard and his crew will know the atrocities and the violence of the war. In some events (the arrows' attack, for example) three of the four soldiers are killed, and only Willard with a soldier arrive at Kurtz's site. Here Willard, after meeting the photo reporter and Kurtz, completes his mission, Kurtz is dead.

What follows is an outline of whether *Apocalypse Now* a modern-day adaptation of 'Heart of Darkness,' or is it merely a series of allusions thereto? Both *Heart of Darkness* and *Apocalypse Now* are concerned with human moral code. It seems that colonialism or warfare serve as two different contexts for the common theme, the question of the duality of human soul. "Conrad used *Heart of Darkness* as a vehicle for his exploration of human mores, morals and ethics (Cheshire). Coppola's movie is, too, rather a philosophical parable than a war movie. The war is but a concrete hell on earth serving the purpose of disclosing the nature of evil. Neither version has a clear storyline. "It's in that context that *Apocalypse Now* should be judged: as a disaster movie, an apocalypse movie, delivering scenes of catastrophic action one after another, with no coherent plot" (Delorme 32). Both the novel and the movie try to present a succession of images depicting various symptoms of the descent to the primitive instincts inherent in every human being.

Conrad in his novel sharply distinguished between the natives and the colonists, between the wilderness and civilization. In both versions the civilization-stained whites promote the old local rituals to savage-like organized slaughtering. In the novel the primordial instincts lurking in the wilderness are said to echo within the civilized men. In the movie the closer Willard gets to Kurtz the thinner the

line between the savagery and civilization becomes. This thin line is finally broken in Kurtz's compound where there is almost no difference between the savages and the soldiers. This gradual transformation is best visible on the character of Lance who changes from an alert young soldier to a stoned druggie who masks his face in camouflage and assimilates into the primitive lifestyle of the natives at Kurtz's compound. Almost all themes and motifs colouring the main topic of the fragility of human moral code have their counterparts in the movie. However, they are often introduced by different means of expression.

The treatment of the characters and the cardinal functions in the movie is very different from that of the novel. However, Coppola managed to adjust them to serve his own vision. All major themes are kept and the same oppressive atmosphere is introduced. In an interview with John Milius, Coppola said that *Heart of Darkness* was his bible during the making of the movie. He wanted to make *Heart of Darkness* transferred into the Vietnam War. He used the mythical journey as an allegory, trying to explore the duality of human nature during a war time.

There is a difference between Marlow's and Willard's backgrounds and motivations for the journey. In the novel Marlow announces he has always wanted to be a steamboat captain and was curious to explore "the blank space" of central Africa. Willard's story is also a recollection of events. However, Willard takes his mission as a punishment for his sins. This dissimilarity does not influence the initial impression of conspiracy that is present in both versions. Whereas in the novel the conspiracy is linked with the nature of colonialism itself, the tension in the movie stems from the mystery of Willard's mission. He is to find and assassinate colonel Kurtz, an American who is reported to have gone insane. Willard knows from the beginning that "it is going to be hairy". He himself wonders what it is about Kurtz's insanity that is so special, when compared to other insanities of warfare, that the army wants him dead. The movie is more straightforward than the novel in its insinuating the enigmatic nature of the journey. Contrastingly, Kurtz in the novel is reported to be the best agent so Marlow looks forward to meeting him and only indirectly anticipates troubles. Contrary to the standards of cinematography, Coppola has Willard look straight at the camera for the purpose of inviting the audience to ponder. This technique raises the impression that the viewers are substitute for the group of listeners on the boat. Both versions display the polished appearance and cultured behaviour of the chief officers (in the movie) or agents (in the novel) contrasted with the wretched and twisted images of the reality.

There are several overt allusions. Some similarities include; both the protagonist pursues Kurtz on a ship that traverses a serpentine river, savages kill a crew member, blow siren to scare away

savages Kurtz's native followers, Kurtz is poetic and revered as a God; people don't talk to him but rather, listen to him, Kurtz, skilled at what the establishment had wanted him to do, is now called unsound by the establishment. Kurtz dies, "The horror", the last words. . The central theme of both versions is the dark side of the human heart. Both endeavor to show how isolation from society, the carnage of war, and the "darkness" of the jungle can transform a person from kindly to savage. Both Kurtzs started out normal, but through the senselessness of war and brutality of the jungle, they end up the conceited rulers of a group of natives who revere them as Gods.

But there are also many parts of *Apocalypse Now* that contrast with or seem completely disconnected from "Heart of Darkness": (1) Willard sent involuntarily to kill; Marlow goes voluntarily and is driven by curiosity and awe at Kurtz's eloquence. (2) Movie has nothing to do with ivory, starving African, sick African, lying to Kurtz's wife; story has nothing to do with bombing Vietnamese village, massacre of the Vietnamese on the boat, Playboy bunnies, Firework-like shootout (3) Marlow watches Kurtz die; Willard murders Kurtz. These factors make the story only a loose, liberal remake. But it is a remake because it does not just involve allusions of characters, settings, events, but also themes and moods.

Concerning the type of the adaptation, it seems that *Apocalypse Now* resembles Geoffrey Wagner's process called analogy. The movie represents a major departure from the novel as far as the textual fidelity is concerned. It also resembles Dudley Andrew's transformation, because the source text really undergoes a change, but the main features (river, boat, the voyage, etc.) of the original text are maintained in the movie. It shows that Conrad's themes and motifs were still relevant at the time of the Vietnam Conflict and, possibly, were going to be relevant afterwards. These themes and motifs are communicated by Coppola's own artistic choice but Coppola remains faithful to Conrad's spirit.

Following McFarlane's framework, *Apocalypse Now* manages to change the transferable elements so that they match the context of the Vietnam War. It also succeeds in finding the equivalents for those elements that are less susceptible to a direct transfer, hugely employing the peculiar codes of cinematography. The voice-over narration of the main character is a perfect equivalent of the first person narration used in the novel. Willard's point of view and his commentaries on various aspects of war are equal substitutes for Marlow's commentaries on colonialism. The high subjectivity introduced in the novel is adequately presented by the subjectivity of the main character in the movie. The camera eye resembles the narrator's eye used in the novel. The experience of watching the movie is very similar to that of reading the novel.

Apocalypse Now offers an interesting alternative to the reading of *Heart of Darkness*. Coppola's interpretation serves as an interdisciplinary dialogue that might be useful for a further reading of the novel. Even though it can never replace the original, it is an independent and valuable piece of art that can stand separately from its source of inspiration.

Moving on to the concept of fidelity or faithfulness, The fact that "One author finds boringly faithful a film which another sees as having only a tenuous relation to the original while yet another finds it too faithful" suggests that here is no clear consensus about what faithful means in this discourse. What should the adaptation be faithful to? We should at first distinguish adaptations that are faithful (tight) to the latter. In other words, they can be "read" the same way as we read the novel. In this case, it is possible to read the novel and simultaneously watch the film without much trouble "Fidelity criticism depends on a notion of the text as having and rendering up to the reader a single, correct meaning which the film-maker has either adhered to or in some sense violated or tampered with" (McFarlane 8). What is important for the issue of fidelity is that one adaptation can only be faithful to one of many possible connotations. Because of its different means of signification, the film seems to be too concrete to be able to adhere to such a level of abstraction as offered by the book. The viewer's dissatisfaction with the adaptation often stems from the fact that his/her impression of the novel does not always correspond with that of the film-maker. Nevertheless, as long as the meaning of Conrad's stories is not to be found inside the actual text, the textual fidelity should not be the most important evaluation criterion. "For in a novel of the kind which Conrad wrote the main interest is not in the physical facts of the affair but in its atmosphere and in the effect of those facts on the minds and hearts ..." (Cranskshaw 172).

To conclude it can be said that the movie *Apocalypse Now* is indeed faithful enough to the spiritual side of its precursor novel *Heart of Darkness* and resembles Geoffrey Wagner's process called analogy. Both the movie and the novel depict a symbolic journey into the *Heart of Darkness*.

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“Let Your Indulgence Set Me Free”-the Plea of Prospera(o):A Comparative Reading of the Text with the 2010 Film Version of ‘The Tempest’

Teena Annah Thomas

Any attempt at teaching Shakespeare to students who struggle with the sixteenth century English always brings to mind various anecdotes. The professor who jumped down the raised platform in the classroom while trying to impersonate Nick Bottom and the one who had his eyes closed during the Sleep Walking Scene making him lose all sense of direction point at the same fact: Shakespeare plays move teachers to such a great extent that any student reluctant to respond to his plays eventually finds himself changed forever by the sheer passion of his first Shakespeare teacher. Barring the influence of English teachers aside, the general consensus is that Shakespeare plays hardly appeal to modern audiences. An interesting episode from the movie *Last Action Hero* is narrated in an introduction to *Shakespeare on Film*: Danny, a young teenager is used to hearing action heroes speaking very briefly. So, as he listens to Hamlet’s soliloquies in his English class, he can’t help voicing his acute frustration aloud: “Don’t talk, just do it!” (Shaughnessy 1). In the wake of such shared stories from all over the world that continue to amuse Shakespeare lovers and bewilder those who do not comprehend him, it is worth exploring how the 2010 film version directed by Julie Taymor with Dame Helen Mirren enacting a female Prospero has shaken the audiences by storm. Interestingly enough, it has also made the story cast itself in a more relatable vein despite the enveloping gossamer of magic. This paper attempts to look at how such a feat was achieved by Taymor with just one stray reference (rather unkind too) to Prospero’s wife in the whole text.

For Julie Taymor, Mirren’s longstanding experience and strength as an actress was the special motivation behind the creation of Prospera. To quote, Julie Taymor: “I wanted to do it because there are actresses like Helen Mirren who never get to play these fantastic parts because they were not written for women. We changed the role. It’s one of those few plays where it . . . enhances the play.”

One of the first questions to be considered is if the movie adaptation is faithful to the original text. In an interview, Dame Helen Mirren talks about how the text has got itself transformed with the film adapting Prospero as the Duchess of Milan – Prospera: "I saw the strength of the sex change as it takes away the slightly patriarchal, the slightly overbearing sense that you get of because Prospero is often played by a much older actor. So you have a very old rather overbearing man with his young girl... and you get a real sense of... control and of patriarchy that is a little bit overbearing." The screen performance of Mirren completely transfigures the traits of the original Prospero. His vindictive nature and his powerful patriarchal thought system get morphed into tender motherly concern and a forgiving softer nature as Prospera sees her plan unfolding into perfection. A.O. Scott in a movie review of 2010 version remarks on this reshuffling of the viewers' perceptions: "Instead, a mother daughter bond fraught with envy, protectiveness and identification blossoms into something newly rich and strange." Much to his dismay, the Shakespearean scholar watching the movie realises that Prospera is not Shakespeare bidding goodbye to the Theatre anymore. For example, as Prospera starts revealing the past to her daughter in the movie, she mentions "the foul play" (1.2.61) that had happened. Immediately we compare the text's very same phrase and instantly become surprised to sense that Prospera had been ill-protected as the Duchess of Milan. Contrarily, in Act 1 Scene 2, while Prospero says exactly the same phrase in the text version, we do not think of his gullibility; instead, we probably attribute the betrayal of trust by Antonio to Prospero's preoccupation with the study of Magic. Similarly, when Prospera asks Miranda for a supportive comment: "Mark his condition, and th' event, then tell me/ If this might be a brother" (1.2.118-9), the discerning spectator sits upright to find that the revengeful Prospero has taken a step back to let in Prospera who is in need of woman bonding and reassuring words of confirmation from her daughter as she tells her own life story and her brother's treachery. Also, we uncover in Prospero's designs an extensive pre-meditated plan of nurture for an entire lifetime for Miranda. On the other hand, if we turn to Prospera, we discover an educative solitude selfishly envisaged by herself as she speaks these words in the same act: "... here / Have I, thy schoolmaster, made thee more profit / Than other princes can, that have more time / For vainer hours, and tutors not so careful." (1.2.173-4) These arguments help to establish that Prospera has gender specific traits which have surfaced through Mirren's portrayal of the female version of Prospero: "Ms. Mirren, regal and vulnerable, emphasizes the character's sometime's cruel dignity, her need for affection and also her stubborn loneliness."

Yet another new trait of Prospera strikes the audience if the comparison to Prospero is consciously borne in mind while watching the movie version. This is her humour, which was completely absent as a character feature in Prospero. For instance, while rebuking Miranda for

defending Ferdinand, Prospera's comparison of Ferdinand to Caliban evokes loud chuckles from us: "Foolish wench,/To th' most of men this is a Caliban,/And they to him are angels." (1.2.477-8) The recipient cannot but look at the completely antithetical comparison between Ferdinand and Caliban. A mother's desperate attempt at steering her daughter along the path of action she herself has carved out and Prospera's own funny choice of the stark antithetical figure for comparison to make Miranda shy away from her newly discovered paragon of excellence make us laugh. Marta Dynel talks about the experience of humour as one that results from mentioning the opposites: "This is why the notion of *violated/defeated expectations* tends to be proposed as being of primary importance to humour experience." Another example of an almost mischievous tongue in cheek remark of Prospera is discovered by us when she teases Ferdinand who claims to be the best speaker of his language in his country: "How the best?/ What were thou if the King of Naples heard thee?" (1.2.429-30) On the contrary, when we read the same passage in the text, it is Prospero's slighting of Ferdinand that comes to our mind. Thus, the sex change does miracles in terms of the perceptions of the recipients in the cinema.

A new tangent of analysis is opened up with Rex Gibson's interpretation that the text was written to mark the royal wedding of Princess Elizabeth I. This brings in the possibility of an analogy between Prospera and her servants and Queen Elizabeth and her colonised subjects. The colonised subjects of Prospera, Ariel and Caliban are played by Ben Whishaw and Djimon Hounsou in the movie. Leonard Tennenhouse speaks of how Elizabeth I wanted to popularise her image of herself as the supreme head of the country. She even brought in her coat of arms into the Church, says Tennenhouse: "As the church came to house the secular emblems of the state, the queen's sexual body acquired the power of a religious image". Similarly, Prospera brings back the image of Queen Elizabeth I thereby the powerful woman monarch to the subconscious mind of the well informed spectator. However, this analogy is intensified when the viewer looks at Prospera's ways of subjugation of the island. As a retort to Caliban's curses on Prospera, she lavishes "cramps" and "[s]ide-stitches" (1.2.326) on him and when she talks of her regret at teaching him language, the spectator immediately connects himself to the days of British imperialism and how Missionaries had taught English language to the inhabitants of the colonies. Again another reminder of the days of the British Raj comes to us while watching the movie when Caliban's sense of disappointment in revealing the splendour of natural wealth of his island to Prospera is aired to us: "And then I loved thee/And showed thee all the qualities of the 'th' isle,/The fresh springs, brine-pits, barren place and fertile-/Cursed be I that did so!" (1.2.337-40). This points at how Prospera may have exploited the knowledge conferred on her by Caliban, which in itself becomes the argument of Michel Foucault where power and knowledge

feed off each other: “Pleasure and power do not cancel or turn back against each other; they seek out, overlap and reinforce one another.” However, the point of my paper is to prove that in the movie, Prospera takes on a survival tactic to take away all hazardous elements from the island. Once again, she is the empowered woman of today as well as the Colonialist. It is mostly the picture of a solo mother survivor that is relayed on to the viewer and not that of the revenge-seeking male Patriarch that we read about in the play.

Paul Brown has dealt extensively with how the text can be looked upon as a manifesto of Europe’s policy of overseas annexation: “It has been recognised that *The Tempest* bears traces of the contemporary British investment in colonial expansion.” The aura of Queen Elizabeth I is again conferred on Prospera when the viewer looks at her as she deals harshly with her subjects. Djimon Hounsou helps to provoke the spectator to think of the movie as a postcolonial work by being the only black character among the cast. He readily did make-up for more than four hours every day during the shooting of the film, says the interviewers, Alasdair Wilkins and Charlie Jane Anders. While Hounsou was keen on bringing out the earthiness of Caliban in the movie, Ben Whishaw’s portrayal of Ariel shows an over dependence on Computer Graphics thereby enabling a reverence for Prospera, the single woman parent who is able to keep both the antagonists- the ethereal spirit and the earthy man-beast under her control. Charlie Jane Anders who interviewed Ben Whishaw focuses on the way in which he is portrayed in the movie: “Ariel, the puckish spirit, played by a mostly naked, digitally de-sexed Ben Whishaw, turns fishy and froggy and feathery, thanks to consumer-grade computer-generated special effects.” These sprite-like qualities made more visible through CG in the film serve well to heighten Prospera’s power over him and alternatively bring in the image of Queen Elizabeth I as an alter ego of Prospera.

The text renders itself as a unique one among all Shakespearean plays as the Bard has not borrowed its story from any other sources. This is the crux that has made it possible for Helen Mirren to present Prospera as an empowered woman for modern audiences who are not necessarily Shakespeare experts. In conclusion, it can be said that the movie maker certainly conforms to the call of being “the film-poet” and becomes the best vehicle to present the filmic mode of adaptation of a Shakespearean play. This is the point of view of Jack Jorgens who states: ... [T]he true artist or ‘film poet’ may... transcend the dictates of commerce to produce a work which, by being authentically cinematic...” (Shaughnessy 10) best brings out the essential message of Shakespeare. Therefore, undoubtedly Julie Taymor has succeeded in relaying a liberated Prospera who has fought her battle alone and won her victory alone. It is as if the shackles of revenge are there more for Prospero than for Prospera.

With Prospera, new, hitherto unseen and unfelt traits emerge—a liberated single mother, wronged in the past, but eager to set right the future of her daughter, humorously reining in all the evil-doers in her own territory, mystifying them so as to bring out repentance from them and a practical Colonialist and female Monarch. It must however be stated that these perceptions happen only to a casual cinema goer and not to the erudite Shakespearean scholar. That is why the last plea of Helen Mirren's Prospera takes on multi-layered meanings: Release me from the pedagogic interpretations and just indulge in your immediate and natural fancies as you see me on screen.

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From Book to Screen: An Analysis of the Cinematic Techniques in “Pride and Prejudice” Movie

Aparna Baiju

In our earlier days of cinematography we believed that the function of camera is to photograph the nature or the locales as it is. But in reality it is more than what we think. When you search the secret of the successful films, you may find many reasons behind it; but one reason is that they present a new world different from real life which pleases the audience. But no doubt that they take life and society as a lesson for their script. Such portrayal of people are found in the novels of great writers which are adapted as films later. In Jane Austen's work also apparently trivial incidents of everyday lives are moulded to form the comedy of manners and highlighted social hypocrisy through irony. Even though people feel that it is easy to transform a book to film as there is a script already, it is a challenging task and the credit goes to the director and director of photography or the cinematographer in selecting theme, narrative techniques, characterisation, dialogue, sound recording, settings etc.; but we cannot ignore the fact that all filmmakers have the freedom to modify the text. They can either borrow or draw inspiration from a literary work. For a great work of literature like Jane Austen which established a relationship with the reader already; that aesthetic experience can be achieved or even appear better through certain cinematic techniques. The paper presents certain film techniques used in *Pride and Prejudice* movie released in 2005 to show how these tools are able to convince the depth of the situation and the impact it creates in the audience.

The 2005 movie is a “borrowing” type movie. The writer followed the dialogues theme and ideas from the original text. But certain modifications are made as to impress the sentimental lovers of the time. Roman Osin is the cinematographer of 2005 film.

Blain Brown stated that “Cinematography is the process of taking ideas, words, actions, emotional subtext, tone and all other forms of non verbal communication and rendering them in visual terms” (17). The term has its origin from the Greek words “Kinema” meaning “Movement, Motion”

and “Graphein” meaning “to record”. So “cinematography” term means “Recording motion or writing motion”. Both directors and cinematographers use this technique.

Cinematography in the movie:

Movement is a power tool of filmmaking; in fact, movies are one of the few art forms that employ motion and time” (Blain Brown, 25). The opening sequence using a ‘wide shot’ to capture the picturesque countryside, its dawn, with rising sun (as light and colours have the ability to reach people at gut emotional level) followed by the chirping of birds (sounds), then the title of the film is shown along with a beautiful background music played in a piano; all these are employed to show a bright future that awaits the audiences and the rich experience that the film brings about. Then the heroine is introduced by walking and reading a novel. ‘Close shot’ of the yellow coloured pages which comes under “texture tool” in cinematography is an “information insert”. It establishes an information which the filmmaker needs the audience to know. Here it is employed to show that the book is of ages and a keen observer would identify the book as Jane Austen’s novel *Pride and Prejudice* itself. The filmmaker Joe Wright wanted to make it clear that this is the heroine that the audience is waiting for thus “establishing the ability of the camera to reveal or conceal information (Blain Brown, 25).

Hence the first scene itself establishes the character of Jane Austen’s heroine as she walks through the country reading a novel. The heroine closes that book with a sigh as if she desires such a true love depicted in the novel; maybe it is because of this perception that she rejects Mr. Collins and tried to dissuade her best friend, Charlotte Lucas from marrying Mr. Collins. But Charlotte clearly conveys to Elizabeth that every person cannot be romantic.

Then Point of View technique is utilized. “*Point of View (POV)* is a key tool of visual story telling” (Blain Brown, 25). In film making, this technique is used by having the camera see something as the same way as a character sees it: to view from the characters point of view. In the opening sequence after reading the book, Elizabeth passes the bridge, the laundry, and the farm animals and when she was upon the threshold of her house, she happens to overhear her parent’s conversation regarding a rich single nobleman through the window “outside”. Here the point of view tool is used. POV shots helps to make the audience get involved in the story and experience the world of the character as she experiences it.

As she enters the house, the camera captures the state of their house. Their house was a total mess which clearly is a powerful “*Visual Metaphor*” which gives the audience an idea about the financial state of the family.

The Introduction scene of the Netherfield party- Mr. Charles Bingley, Mr. Fitzwilliam Darcy and Caroline Bingley in the midst of a ball gains our attention as the guests draw apart and form a Left-Right position leaving space. This is an example of “linear perspective” to convey a sense of rigid social structure or aristocracy.

Later Elizabeth goes to Netherfield to attend Jane who was sick. Very long lens perspective makes this shot a relevant one which shows a journey of a girl in the midst of grass fields on foot, alone, which symbolizes the beginning of her journey towards love.

The departure scene of Elizabeth when Jane regained her health is another example of “Establishing” which we discussed earlier. “*Establishing*” its visual equivalent is “*Exposition*”. For example, by touching the hand of Elizabeth helping her into the carriage, conveys the audience the feelings Mr. Darcy tries to hide. He turns around when Elizabeth looks at him surprisingly. “Close up” of Darcy’s hand as he stretches his fingers after touching her for the first time gives clues regarding his hidden love.

Fairly standard repertoire of shots that are commonly used in films are utilized when Elizabeth argues with Darcy when he proposes her for the first time outside a renaissance architecture type building. Close-up or head and shoulders, Choker or bighead close-up, extreme close-up, two shots (shots including two people), a 50-50, Reaction shots (shot showing another person’s reaction to what happened or what was said previously) are commonly used in the film to convey the characters emotions.

Then Roman Osin employs a “mirror shot” which is an example of heroine’s truly subjective point of view. Lighting changes from bright to dark and side profile light shows the passage of time. It was at this shot that Mr. Darcy gives her a letter to justify his actions. A couple of months later the scene in which Elizabeth visits Darcy’s estate Pemberley with the Gardiners using “wide shot” of the mansion is to convey the rigid hierarchical social structure of 18th century.

In the climax, after Lady Catherine’s visit Elizabeth had a sleepless night and at dawn during her walks in the moors she meets Mr. Darcy. Darcy proposes and she accepts it. A 50-50 shot is shown in between where we can see the light of the rising sun which symbolizes a bright future. In the last scene, where the Darcys in a romantic scene outside Pemberley, which is not in the novel, but added in order to satisfy the taste of the audience, the lights casting reflections in the river is a clear depiction of the deep love of the Darcys or generally true lovers.

Joe Wright and Roman Osin successfully transformed Jane Austen’s work from book to screen. They were able to absorb the realistic behaviour of the characters through the tools and techniques

illustrated in the paper. So it is evident that cinematographic techniques are not just recording motion or writing motion, it is capable of creating deep emotional effects in the audience. Certain modifications are inevitable in the film adaptation but the audience were satisfied with the 2005 version .

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Book Versus Movie: Ang Lee's 'Sense and Sensibility' Brings Jane Austen's Words to Stunning Life

Rose Mary Manuel Chemparathy

Sense and Sensibility is a 1995 American period drama film directed by Ang Lee and based on Jane Austen's 1811 novel of the same name. The movie is produced by Lindsay Doran, and screen play by Emma Thompson. Producer Lindsay Doran, a longtime admirer of Austen's novel, hired Thompson to write the screenplay. The actress spent five years drafting numerous revisions, continually working on the script between other films as well as into production of the film itself. Studios were nervous that Thompson – a first-time screenwriter – was the credited writer, but Columbia Pictures agreed to distribute the film. Though initially intending to have another actress portray Elinor, Thompson was persuaded to take the role. Because the novels of Jane Austen are among the most admired and best loved in English. The nineteenth century contained a hotbed of critical views about the writer. Consistently incompatible critics, ranging from the fiery romantics to the subtle Victorians, could not agree. Her temperament was largely unsympathetic to the Romantic Movement. Critics dismissed her for a long while. She recognized here only after the 20th century. It is in 1970s her important works come out. Jane's works contains something which appeals to all ages. Beyond conventional parameters she is able to speak the ages. She was dismissed as an author of novel of manners. She did not dare to go beyond the realms which she is not familiar. Not exploring unfamiliar realms is her integrity. But in within the familiar ground she has wide realms to talk about.

In all her works there is a human relationship. Those concerns happen to her because it influenced according to her family, life, and relationships of her own life. In general sense all her works have same themes, style and similarities of characters. But her each works are different and have unique characters. Especially her heroines they all faced some kind of certain problems but in Austen's artistic creation all are unique. That is very true when analyzing her each characters. All her characters have their own unique cuts. In the opinion of her own brother Henry Austen: "her power of inventing characters seems to have been intuitive, and almost unlimited. She drew from her nature; but, whatever may have been surmised to the contrary, never from individuals. The style of her familiar correspondence was in all respects the same as that of her novels" (4). She got only limited

world, even though the limited world she had keen observation. She didn't receive her real claim that may be her reader's negative aspect. In the opinion of readers also her limited world is her own downside. But Jane Austen stands all above them. Now in our century we have many tools to analyse every writers. So we have to understand her works as valued and different. There are different ankles and theories are available as the helping tools so we can make studies on it and can understand true worth. Thus without an exception she is an author to be studied and further studies are also can happen.

Sense and Sensibility is her first published work. It is rich with characters and dealing with themes that are always prevailing with her other works. But dealing with same scenario all her works is unique. "In reading her novels one feels that no telling incident, no ludicrous character, no inept expression ever escaped the notice of this keen-eyed observer" (Meiklejohn 513). Austen's characters thus have unique peculiarities. *Sense and Sensibility* describes characters similar to everyday life. That's why the film was a commercial success; the movie garnered overwhelmingly positive reviews upon release and received many accolades, including three awards and eleven nominations at the 1995 British Academy Film Awards. It earned seven Academy Awards nominations, including for Best Picture and Best Actress. Thompson received the Best Adapted Screenplay, becoming the only person to have won Academy Awards for both acting and screenwriting. *Sense and Sensibility* contributed to resurgence in popularity for Austen's works, and has led to many more productions in similar genres. It persists in being recognised as one of the best Austen adaptations of all time.

Released in 1995, the Ang Lee-directed adaptation of Jane Austen's *Sense and Sensibility* was uniformly lauded by critics and fetched Emma Thompson, its main actress and screenplay writer, an Oscar for the latter role. Like most Austen novels, *Sense and Sensibility* offers a slice of nineteenth-century English life via the private dramas of its protagonists. Elinor and Marianne Dashwood are its heroines, sisters with vastly different temperaments. While Elinor is quiet and guarded, Marianne is romantic and breezy. They live with their mother and younger sister Margaret in Norland Park, a vast estate in Sussex. Marriage and its tricky ability to transform fortunes for women is a common Austen theme. In *Sense and Sensibility* too, the prospects brought about by marriage drive the narrative. Elinor and Marianne's different characteristics were emphasized through imagery and invented scenes. Not only these two characters, there are an array of other characters, which attributes to the success of the movie. Marriage and its tricky ability to transform fortunes for women is a common Austen theme. In *Sense and Sensibility* too, the prospects brought about by marriage drive the narrative. After the death of their father, the Dashwood sisters are left penniless

since his fortunes now belong to his son from another marriage. They must leave and move into a house in Devonshire belonging to John Middleton, a cousin of Mrs Dashwood's.

This sets in motion the coming and going of potential suitors for the two elder sisters. Edward Ferrars and Elinor fall in love, his kind and gentle nature diametrically opposite to that of his greedy sister, Fanny, wife to Elinor's step-brother. But their love is not immediately realized as Edward is already engaged to Lucy Steele.

The situation for Marianne is scarcely different. She falls passionately for John Willoughby, who resides next door to the Middleton estate. All charm and suavity, Willoughby is the antithesis of the restrained Edward. A brief intense summer of love between him and Marianne does not last, and the novel ends with her marrying the staid but altogether more reliable Colonel Brandon.

The film version takes some liberties right off the bat. In the novel, Edward is expressly depicted as not handsome but Lee cast the dreamy Hugh Grant for the role. It is to Grant's credit that he nevertheless portrays the bumbling Edward well. Appropriately enough, the dashing Greg Rise plays Willoughby. Thompson plays Elinor and a young Kate Winslet, a perfect mix of mischief and gravitas, is Marianne. Finally, Alan Rickman, in a neat foreshadowing of his role as the misjudged Severus Snape, plays Colonel Brandon.

It is a measure of Austen's superior powers as a writer that her novel works so well even when she flips the writer's credo of "Show; don't tell". Vast chunks of *Sense and Sensibility* pass by without dialogue, as the omniscient narrator informs and guides the reader through the lives of the characters. Naturally, the film is more action-packed, if by action we mean well-coiffed English parties where characters battle disquiet over one another's motivations about the gentlest things. According to Graham Hough, "Jane Austen's fictional structure mimics the structure of a small closed society, without awareness of social changes.... A view of society such as this, however cannot have imposed itself as it done unless it were the expression of a real social force" (194).

A lot of the introduced action in the film version revolves around Marianne, whose love for poetry is brought out by Thompson in two scenes that are strikingly different from the way they are presented in the novel. Early on in the novel, Marianne complains to her mother about how Edward might not be a suitable match for Elinor. Her reason: his tame and "spiritless" reading of a William Cowper poem.

The poem is not revealed by Austen in the book, but in the film, Thompson has Edward read *The Castaway* in a decidedly unpoetic register. Winslet's Marianne is suitably frustrated, her expression of disgust bringing to life Marianne's words in the novel: "He admires as a lover, not as a

connoisseur. To satisfy me, those characters must be united. I could not be happy with a man whose taste did not in every point coincide with my own.”

The other scene occurs towards the end. By now Marianne has learnt of Willoughby’s treachery and, together with Elinor, has returned from London to Devonshire. Just as she alights from the carriage, she goes for a long walk, ending her journey, expectedly, within sight of Willoughby’s house. Rain beating down on her, she murmurs to herself words from a Shakespearean sonnet that she and Willoughby together read when they were courting: “Love is not love /Which alters when it alteration finds...”

It’s a heartbreaking scene and burns with feverish intensity in Winslet’s steady hands. But it is absent from the novel. Willoughby and Marianne never read the Shakespearean sonnet together in the book. Yet, by including them in the screenplay, Thompson both accentuates Marianne’s romantic nature and distinguishes her character from that of Elinor, whose abortive affair with Edward is conducted with splendid reserve, let alone declarations of poetry.

Sense and Sensibility is the novel, with its prose style, wit, and characterization reflect her genius for precision and balance. No analysis of a Jane Austen novel would be complete without some discussion of her extraordinary style. However, this novel cannot simply be understood as a straightforward study in contrast. Elinor, though representing sense, does not lack passion, and Marianne, though representing sensibility, is not always foolish and headstrong. Austen’s antitheses do not represent epigrammatic conclusions but a starting-point for dialogue. Although Austen is famous for satirizing the “cult of sensibility,” in this novel she seems to argue not for the dismissal of sensibility but for the creation of a balance between reason and passion. The film also substantially builds on the novel’s central theme. In spite of their different natures, neither Elinor nor Marianne loses her dignity in the search for a husband. Marianne is heartbroken in love but she finds in Colonel Brandon, who has pined for her from the time they first met, a steady companion. Likewise, Elinor is resigned to a life of spinsterhood until Edward seeks her out.

In this regard, the film keeps to the covert feminism of Austen whose books brought out the challenges that women of that era faced in realising their destinies. Thompson even introduces a dialogue between Elinor and Edward in which the two discuss how they are both tied down by circumstance, he by being pushed to become a man of the world, and she by the mere fact of her gender. When Edward says, “Our circumstances are therefore precisely the same,” Elinor responds, “Except that you will inherit your fortune. We cannot even earn ours.”

Ang Lee's *Sense and Sensibility* is thus not just a text revised for the screen but an old story dramatically refurbished in pleasingly modern attire. Lee, who went on to make wildly different dramas shows early promise here with his grasp of narrative flow and a genteel presentation of English life of the time. With Thompson's brilliant screenplay, the film brings to stunning life Austen's glorious words.

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Historical Adaptations and Patriarchy: Tracing The Gender Game in Select Bollywood Films

Ria Elizabeth Abraham & Rosemaria Regy Mathew

All history is defined by shift in modes of reality and time and how things change. That's what I love about cinema. It changes in the moment. (Ira Sacs)

Cinema has consistently been the most popular medium in the history of communication and also the most effective medium of expression. Starting from the stage to the theatre screens, it has changed and modified the face of society and the life of people. As it gained glamour and splendour, it experimented with various topics and techniques, both conventional and unconventional. Indian film industry is popular throughout the world for its alluring beauty, dazzling glamour, remarkable diversity and unique filming techniques. It has made way for some of the most outstanding productions that the world has ever seen. Bollywood, now synonymous with Indian cinema, is popular for its big budget films and even controversies. For the past few decades, Indian cinema has experimented with reworking and 'remoulding' history, but it took an altogether different angle when historical facts were combined with imagination and when these began to be accepted as a part of history. Such a reworking of history by filmmakers and the ideology imparted through such films are analyzed in this paper.

Through a careful examination of selected Bollywood films which are historical adaptations, we would like to argue that these films cater primarily to the male audience and convey the ruling patriarchal ideology rather skillfully and subtly. We also propose that these films are actually cinematic adaptations and reworking of what we would like to call as 'imagined' history rather than 'real' history as such. The movies selected for the study are *Anarkali* (1953), *Mughal-e-Azam* (1960), *Jodhaa Akbar* (2008), *Bajirao Mastani* (2015) and *Padmaavat* (2018). The theoretical

base of the study is Laura Mulvey's concept of male gaze and Louis Althusser idea of the Ideological State Apparatuses (ISA), namely the Communications ISA.

The 'gaze,' as a literary term, describes how viewers engage with the visual media. Originating in film theory and criticism in the 1970s, the gaze refers to how we look at visual representation. These include advertisements, television programs and cinema. The 'male gaze' implies the sexual politics of the gaze and suggests a 'sexualized way of looking' that empowers men and objectifies women. In the male gaze, a woman is visually positioned as an 'object' of heterosexual male desire. Her feelings, thoughts and her own sexual drives are less important than her being 'framed' by male desire. The concept of male gaze, a key idea in feminist film theory, was introduced by the scholar and film maker Laura Mulvey in her famous 1975 essay "Visual Pleasure and Narrative Cinema".

Louis Althusser in his essay "Ideology and Ideological State Apparatuses" (written in 1969) talks about the Repressive State Apparatus (RSA) and the Ideological State Apparatus (ISA). He says, "Ideological State Apparatuses function massively and predominantly by ideology, but they also function secondarily by repression. . . . Thus schools and churches use suitable methods of punishment, expulsion, selection, etc., to 'discipline' . . . The same is true of the Family . . . The same is true of the cultural IS Apparatus. . . ." (98). Althusser makes it clear that the ideology being propagated is the ideology of the ruling class. He explicates, "Insofar as the ideology by which they function is always in fact unified, despite its diversity and its contradictions, *beneath the ruling ideology*, which is the ideology of the ruling class" (98). He explains three key features of the ISA- (a) functions by ideology (b) plurality or diversity and (c) belonging to the private domain. The ISA that Althusser points out are the religious ISA, the educational ISA, the family ISA, the legal ISA, the political ISA, the communications ISA (press, radio and television etc.), the cultural ISA (literature, the Arts, sports etc.) and the trade union ISA.

All the selected films have been landmark films in Bollywood and all of them have no doubt left an indelible mark in the Indian film industry. The films *Anarkali* (1953) and *Mughal-e-Azam* (1960) are based on the legendary and popular romance of the Mughal emperor Jahangir (Prince Salim) and Nadira (Anarkali). Both the films depict Salim's revolt against his father, Akbar, for his deep love for a common girl called Anarkali. *Anarkali*, directed by NandlalJaswantlal and Hammed Butt was the top grossing Bollywood film in the year of its release and *Mughal-e-Azam*(directed by K. Asif) held a record of the highest grossing Hindi film of that time for fifteen years (i.e. until the release of the film *Sholayin* 1975). *Jodhaa Akbar* (2008), an Indian historical romance film directed by AshutoshGowariker, narrates the tale of love and passion between the Mughal emperor Jalal-ud-din

Muhammad Akbar and his Hindu Rajput wife, Jodhaabai. *Bajirao Mastani* (2015) and *Padmaavat* (2018) are landmark films directed by the master director, Sanjay Leela Bhansali. While *Bajirao Mastani* (based on the Marathi novel *Raaby* Nagnath. S. Inamdar) narrates the story of the Maratha Peshwa Bajirao I and his second wife Mastani, *Padmaavat* (based on the poem *Padmavat* by Malik Muhammad Jayasi) relates the tale of Alauddin Khilji's intense desire for Rani Padmavati, a Rajput queen famed for her beauty. The three striking similarities between all these films are – (a) they dramatize narratives which are part of the 'imagined history'. (b) all of them stirred up controversies and (c) all were great commercial and critical hits.

Over the years Bollywood has created thousands of films on various subjects. With the critical and commercial success of films like *Anarkali* (1953), *Mughal-e-Azam* (1960), *Taj Mahal* (1963), *Amrapali* (1966), *Asoka* (2001), *Jodha-Akbar* (2008), *Bajirao Mastani* (2015) and *Padmaavat* (2018), one cannot deny the fact that Indian history has been a favorite topic with many directors. However rather than terming these films as based on actual history as such, we would like to bring in a term called 'imagined history'. Here we propose a distinction between 'real' or actual history and 'imagined' history. While real history consists of those incidents and characters for which one has concrete historical evidence, what we call as imagined history is the corpus of narratives which are popularly known and are a blend of legends, real history, literary works, imaginary or fictional characters and myth. Hence imagined history is simultaneously 'historical' and 'non-historical'. More often filmmakers prefer to bring on screen tales which are part of this imagined history owing to three primary reasons- (a) availability of multiple versions of the same story thus giving the director the freedom to choose between many (b) presence of more dramatic elements and hence more appealing to the audience (c) more popularity. Most often imagined history consist of narratives mostly based on love or courage and which propagate certain values or even warnings. This is precisely the reason why at times imagined history becomes more powerful than real history as is evident in the numerous protests and controversies surrounding the selected films, even when the filmmakers acknowledged a significant part of the plot to be fictional. Although these narratives may involve certain historical characters or incidents, they also include fictional characters and over the years, such tales have become so much a part of our imagination that it is now difficult for us to distinguish whether such things have actually happened in the past or are a mere figment of our imagination owing to humanity's deep love for tales and a nostalgic fascination for the past. In most cases, some of these tales may be accepted as history by the common public owing to their love for such tales. Hence while real history is part of the objective academia, imagined history, with its immense subjectivity, is the prized wealth of the general public.

Accordingly all the films selected for the study are based on imagined history. One can even say that they are exemplary cinematic adaptations of popular and much loved tales of the imagined history. For instance, both *Anarkali* and *Mughal-e-Azam* extol the true love between Anarkali and Prince Salim. However we are not sure whether a girl called Anarkali ever existed in the past. Most historians consider the story of Anarkali to be a false one as it is not mentioned in the *Akbarnama* or in the *Tuzuk-e-Jahangiri*. The story was originally written by Abdul Halim Sharar who makes it clear that it is a work of fiction. Although there is a tomb of Anarkali in Lahore, some opine that it does not really belong to her. There are also divided opinions regarding her death. There is also a view which states that following the death of Akbar, Jahangir married Anarkali and renamed her as NurJahan. There are similar conflicts of opinion when it comes to Jodhaa, the Rajput princess whom Emperor Akbar is supposed to have married. When the film (*Jodhaa Akbar*) was released, there were arguments stating that Jodhaa was the daughter-in-law of Akbar and not his wife. Some historians even deny the actual existence of Jodhaa pointing out that such a character has not been mentioned by AbulFazal (*Akbar Nama*), QadirBadayuni (*Mutakhabutawarikh*) and Nizamuddin Ahmed (*Tabqat-i-Akbari*), the three historians during the reign of Akbar. However historians point out that the *Akbarnama* does mention Akbar marrying a Rajput princess (with no reference to her name being Jodhaa). Imtiaz Ahmad, historian and director of the KhudaBaksh Oriental Public Library says, “the name Jodha first came up... when Colonel Tod ... mentioned Jodhabai in his book *Annals and Antiquity of Rajasthan*.” Interestingly Tod’s account was based on the folk literature of Rajputs. Thus the story of Salim-Anarkali and Akbar-Jodhaa may be rightly considered as part of imagined history. Similarly the movies *Padmaavat* and *Bajirao Mastani* are a blend of history and fiction.

The idea of male gaze is clearly evident in all the selected films. This begins right from the choice of the female cast in the films. The titular role in *Anarkali* is played by Bina Rai, a Hindi film actress who was well-known for her mesmerizing smile. The same role in *Mughal-e-Azam* is played by the legendary Madhubala, considered to be one of the most beautiful actresses in Bollywood and hailed by many as the ‘Venus of Indian Cinema’. The role of Jodhaa has been made memorable by Aishwarya Rai Bachchan, who is regarded by many as the most beautiful woman in the world. Deepika Padukone, one of the most glamorous actresses of present day Bollywood, does the role of Mastani in *Bajirao Mastani* and that of Queen Padmavati in *Padmaavat*. Although all the actresses selected for these historical roles were no doubt talented enough to play the given roles and have certainly done justice to the roles, one cannot downplay the role of beauty in the selection of the lead female roles. All of them also fit into the conventional and stereotypical patriarchal image of the

'ideal female beauty', thus making these films a visual and a sensuous delight to the dominating male majority. Further in all these cases, the leading female characters are a perfect blend of beauty, wisdom, courage, endurance and obedience. They are ever present to guide their male counterparts with wisdom-filled words during moments of trouble (e.g.: Jodhaa), to soothe their men with sweet verses or with their body when the male characters desire gratification (e.g.: Anarkali) or to endure the deeds of their husbands silently even when it hurts them deeply (e.g.: Bajirao's first wife or Khilji's wife). Hence, they fit into the fantasy of every male with respect to the woman of their dreams.

Male Gaze in these movies can be identified through the medium of costume, portrayal of woman characters, dance numbers and language. The costume of the lead female characters again caters to the desire of the average male spectator. Most of these characters wear the traditional Indian 'ghagacholi' with a 'dupatta' draped around their waist and also covering their head ('ghunghat'). Whether it be sari or 'ghagacholi', the films do not fail to highlight the slender waist, fine curves and deep cleavage of the female characters. While Anarkali's waist is exposed directly with no attempts to cover it (as the dupatta is worn only on her head), the character Jodhaa drapes a transparent dupatta around her body thus showing off the fine contours of her body in a tantalizing manner without directly exposing it. In this way the film manages to maintain the dignity and standard of a historical romance, keeps up the dressing habits of the Rajput girls and also entertains the male audience knowingly or unknowingly.

Besides the costume, other aspects of the female body such as hair, eyes, lips etc. are shown with extreme sensuousness. For instance, Jodhaa is often shown walking around with her long hair let loose on one side, which seems rather appealing. The same is the case with Mastani. Her hair is often let loose in a casual yet a sensual manner whenever she comes in the presence of Bajirao. There are numerous scenes in these movies where the focus is on the beauty of the female body. For instance, there are moments when the camera focuses exclusively on Anarkali's lips in *Mughal-e-Azam* on the swaying nude hips of the dancers in *Anarkali*. However one rarely comes across such close-up shots of the male body in these films. Thus the female body as shown in the films gives immense pleasure to the male spectator.

The song-dance sequences in these movies are also worth noting as most of the choreography consists of slow seductive steps. The best example for this is the choreography of the song 'Mein Deewani Mastani' in *Bajirao Mastani* and 'Pyaar Kiya Tho Darna Kya' in *Mughal-e-Azam*. Besides, three of the selected films - *Anarkali*, *Mughal-e-Azam* and *Bajirao Mastani* - portray the lead female characters as dancers (Mastani dances in Bajirao's court and Anarkali is a courtesan) and

thus take the liberty to highlight the beauty and sensuality of the female body. For instance, in *Mughal-e-Azam*, at certain moments during Anarkali's dance, the camera zooms in on her heaving breasts or on Anarkali biting her lips in a very seductive manner. The films also include dialogues praising the beauty of the leading female characters. This is clearly visible in the movie *Padmaavat*.

Bhansali's films are no exceptions when it comes to male gaze. In *Padmaavat*, Padmavati being the central character and the source of conflict in the story, is introduced as woman who is a part of nature and who owns nature's gift of sheer divine beauty. Her loose hair and bright eyes contribute to the goddess image that she portrays. Bhansali has used the same technique in the introduction of Mastani, in his other historical adaptation *Bajirao Mastani*. Both these women are icons of classical beauty and their physical features are shown with utmost clarity and sharpness when the heroes are shown gazing at them in sheer astonishment, wonder and delight. Royal beauty and courage are clearly showcased with such an introduction. The manner in which both the characters are played by the eminent and charismatic actress Deepika Padukone adds to the argument that men see women of higher caste as sensuous and chivalric at the same time. In both these movies, the female body becomes the subject of conflict and the choice of the female protagonist contributes significantly to the final resolution of the plot. Alauddin Khilji in *Padmaavat*, is in constant rush to see Rani Padmavati, whose beauty is praised by all men who set their eyes on her. But Rani Padmavati insists on keeping her chastity intact and always finds a way to slip the wandering male gaze of Alauddin Khilji. Women, for him, are mere objects to satiate his sexual desire and he does not regard or respect them in any other manner. There is a specific scene in the movie where he forces his own wife for non-consensual intercourse and his attendant asks his master if he can take over, to which Alauddin Khilji just smiles. There is also a classical distinction between the portrayal of a Khilji women and Rajput women. Before committing *jauhar*, Rani Padmavati is seen speaking to a group of women who belong to the same clan and reminds them of their royalty, loyalty, and self-respect with specific reference to their chastity. Khilji's ultimate defeat is possible only if they protect their faces and chastity from the barbarian men.

Although one rarely comes across scenes that show physical intimacy explicitly in these movies as one expects from a conventional love stories, most of them give subtle hints of it. But mostly these films build up a kind of a sexual tension which excites the audience, particularly the male spectators. The scenes where Akbar meets Jodhaa and Khilji meets Rani Padmavati for the first time are interesting in the sense that in both the cases, the male character does not get to see the female character completely. (In the latter case, Khilji has nothing but extreme lust and intense desire for the physical beauty of Rani Padmavati). This sets the female figure, at least temporarily, as an

'unattainable yet tantalizing heavenly beauty' increasing the male sexual desire to 'take over' or to 'seize' and enjoy the female body. This is evident in the films *Padmaavat* and *Jodha Akbar*. While Alauddin Khilji's attempts to see Rani Padmavati fail repeatedly and his burning desire for her body is left unfulfilled, Akbar and Jodhaa's physical union is prolonged as much as possible thus increasing the expectations and excitement of the male audience to 'capture' the female body. Each time the male (spectator as well as the male character in the scene) expects to enjoy the pleasures of the female body, it is delayed thus increasing the excitement. The consummation of their marriage does not take place on the night of their wedding as Akbar realizes that Jodhaa does not love him truly. The film adroitly sets the sexual mood through stolen glances, unsaid words, silent walks together and Sufi quotes on love, thus guiding the audience, particularly the male spectators to the perfect climactic moment of physical union between the husband and wife. This is again stretched with the separation of the lovers, Akbar's journey to Amer to bring back his wife and her refusal to return, Akbar being wounded and Jodhaa taking care of him. On the one hand the director unfurls the budding romance of Jodhaa and Akbar slowly and sweetly letting the audience savour each moment of their love, but on the other hand, it also increases the masculine desire to 'tame' the confident and headstrong Jodhaa and to 'enjoy' her body. Finally when the much awaited consummation does take place, with the melodious song 'In Lamhon' in the background, Jodhaa is presented in the most sensuous manner. Here the camera focuses more on the female body (breasts, hips etc.) and feminine characteristics (coyness) than on the masculine physicality. Here too Jodhaa acts as the ideal wife conforming to her husband's desires rather than expressing her own. As Akbar touches Jodhaa, the pleasure of it is relished not just by the male character in the scene but also by each male spectator watching it.

While the above analysis clearly reveals that all these adaptations objectify women as objects of male pleasure and present them as the male spectators wish to see them, the question that remains is the reason for doing so. The answer lies in the fact that apart from providing great pleasure to the patriarchal audience, these movies, knowingly or unknowingly, also drive home the ruling ideology of patriarchy through the communications ISA (television in this case). Through the portrayal of the female characters in these films, certain 'ideal' principles regarding the conduct of woman are displayed. Through communications ISA, these are being induced into the mind-set of the male and female viewers alike, where they succeed in creating a certain picture of how women should carry themselves. The caste differences among the spectators hardly affect the concepts or ideas they imbibe as what matters here is the question of gender.

The films *Anarkali* and *Mughal-e-Azam* focus more on extolling the deep bond of pure love between Anarkali and Prince Salim. Here one sees the patriarchal ideology operating in a very subtle manner. In *Mughal-e-Azam*, Anarkali takes upon herself the duty to offer her life and to save her beloved in return. While Salim also decides to sacrifice his life for their love, it is more for the victory of love (*mohabbat*), than for Anarkali alone. On the other hand, Anarkali offers her life solely for the sake of Salim and does not really care whether future generations remember or celebrate their love. Hence while Salim considers it as an 'honour' to die for his beloved and for the triumph of true love in all ages to come, Anarkali sees it as her 'duty' to save her beloved. For her, it's her responsibility and duty to give her lover whatever he needs, whether it be her time, body or even life, and she does it happily without viewing it as a burden. What is more important is that the death of Anarkali in *Anarkali* and her supposed death in *Mughal-e-Azam* (Akbar allows her to live but no one else knows about it and all believe her to be dead) is praised in history not just as the epitome of true love but also as the kind of sacrifice every female (lover or wife) is expected to make for her beloved. Although Salim too dies in *Anarkali*, Anarkali's sacrifice is eulogized more in the annals of history. The society expects sacrifices from a woman (whether it be little pleasures of life, her dreams and desires or even her life) more than from the male counterpart. Thus while Salim is remembered for his love for a common girl and his courage to fight for their love, Anarkali is celebrated for her great sacrifice for Salim.

The film *Jodhaa Akbar* shows Jodhaa as a very strong and confident Rajput princess, who does not dance to the whims and fancies of the men around her. However a careful observation reveals the projection of patriarchy in a delicate yet powerful manner. Jodhaa is engaged to a Rajput king at a very young age and then later to the Mughal Emperor Akbar, the latter being mainly a political arrangement. In both the cases, the pairing up is decided by her father, King of Amer, and he does not ask her opinion in either case. In the first case, Jodhaa is too young to grasp the gravity of the situation or to protest against it. But in the latter case, she does voice her protest but it proves to be futile. Her father describes her marriage with Akbar as "a poison that she must drink." Even her mother disapproves of the marriage. After the marriage, the question of chastity becomes important when Akbar doubts her to have an illicit affair with another man and sends her to her paternal house. Here one must take into consideration the fact that Akbar had other wives, although not shown in the movie. Hence the whole question of chastity becomes all the more prominent when it revolves around the female sex.

There are also several statements and scenes in the film which give an idea of what patriarchy expects from girls. For instance, Jodhaa's cousin, Sujamal, advises her that it is not right for

girls to be stubborn. Later Jodha tells Akbar that it is her right and privilege to cook for him, thus emphasizing the woman's role in the domestic sphere. Further, Jodha touching her husband's feet after doing his *aarti* in her puja room (next to the statue of Krishna), also reminds the audience of the Indian tradition of '*patidev*'. The film also shows the imposition of male will on women and a silent acceptance and endurance of the same on the part of women. For instance, when Akbar's sister wishes to go for Akbar's wedding, her husband forbids her without even asking her opinion about it. Although she is deeply hurt, she does not protest against it.

Bhansali's *Bajirao Mastani* has a slight difference, when compared to his other movie *Padmaavat*. While the incidents portrayed in *Padmaavat* are completely false, *Bajirao Mastani* comes with an original plot with minor artistic changes. In *Bajirao Mastani*, the female protagonist, Mastani, is the focal point and the subject matter of the conflict in the story. Though the director could have adapted several other stories surrounding the Peshwa, he chooses to portray Bajirao's illicit relationship with Mastani. The politics behind such a portrayal is not difficult to understand. It has the same agenda, as that of *Padmaavat*. But it would be more appropriate if these two movies could be compared and contrasted. In *Bajirao Mastani*, Mastani becomes the 'undisputed' second wife of Bajirao, accepted even by his first wife Kashibhai, without even a complaint. This was also accepted by the Indian viewers with much enthusiasm and no controversy as such hiked up regarding the idea that Bajirao had two wives. However a controversy flared up in no time when rumours regarding the chastity of Rani Padmavati were spread, with respect to her supposed 'illicit' relation with Alauddin Khilji. Religious minority communities considered it as their duty to wipe away the stigma that the film makers were slamming on their dear queen, who herself is fictional. Hence the question of a 'male body' enjoying the pleasures of more than one 'female body' is acceptable, if not completely fine, but the other way round is something unthinkable. Thus it is evident that women become slaves of the male thought and gaze. They can only be portrayed in a specific manner, that conforms to the patriarchal picture of chaste and obedient women as our forefathers have etched out for women to follow. Any distortions would undermine the very foundation of patriarchy and hence it is important that the ruling ideology as far as gender is concerned (patriarchy) is propagated through films.

Therefore in all these cases, the female body is either the source of conflict or the focal point/site on which the entire adaptation or dramatization of the 'imagined' historical text takes place. More often than not, female chastity is the central point. A woman's love for a man is accepted as true only when it is accompanied by the chastity of her body. Thus her 'physical' chastity decides the intensity of her 'inner' love. Had Anarkali married someone else, her love for Salim would have been deemed as fake and she would never have been celebrated in history or art. However Jahangir's marriage

with other girls does not affect the sincerity of his feelings for Anarkali. Mastani would not have been praised so much if she had moved on with her life after Bajirao's death. Similarly Rani Padmavati is still remembered and celebrated by the society for her decision to end her life, by committing *jauhar*, than to succumb to the desire of another man. Thus female chastity is given tremendous significance in all these films.

Interestingly none of these films take up the question of female desire. For instance, *Jodhaa Akbar* does not say whether Jodhaa had any desire for the Rajput king to whom she was engaged initially and that too at a very young age. Similarly *Padmaavat* does not show whether the leading female character has any desire for Khilji. It is almost as if the aspect of female desire does not exist at all and it is totally negated from the cinematic frame. Although such a portrayal of female desire might add to the suspense of the movies and provide a different and a rather progressive perspective, it would definitely shake the roots of patriarchy and is hence totally out of question. Hence the silent curbing of one's desires, obeying the male partner's will and sacrificing everything for his sake and upholding one's chastity no matter what happens or what the husband/male partner does is what the patriarchal society expects from every person of the female sex. The main theme being communicated through such demonstration is that women and women alone have certain way of life which shouldn't be tampered with. The fact that these ideas are deftly and rather 'gracefully' conveyed through 'historical' characters makes the patriarchal ideology all the more significant as it sets each girl thinking that 'if a great historical woman could do this for her man, I too am duty-bound to do it.' It also inflicts a kind of emotional guilt on the female section that any deviation from the prescribed patriarchal norm is tantamount to hurting the sentiments of our forefathers and hence of disrespecting our elders.

Besides providing pleasure and entertainment, movies have the potential to either propagate age old traditions or to bring about constructive changes in the society. All the selected movies, with their able crew, excellent cast, distinctive plot, brilliant script, memorable dialogues and exemplary cinematography, are without doubt visual extravaganzas and a delightful treat to the senses. However a close and a meticulous study of the selected movies reveals how not just commercial blockbusters but even historical adaptations are not free from the patriarchal ideology which is so pervasive that it penetrates almost every aspect of our life, knowing or unknowingly. And when patriarchy finally hits the big screen invading even history and masquerading as the great Indian tradition, at times even without the film makers knowing it or the audience realizing it, it goes straight into the minds of the spectators where it begins to reign... thus ensuring that it is not just kings and queens who reign the world but also the ruling gender ideology. As Indian cinema completes a glorious journey of a hundred

years, isn't it time that we lift the veil of cozy ignorance and finally see through the strands of powerful or 'dangerous' gender play lurking beneath the supposed innocence?

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Cacophonous Utterances

Karthika. S. B.

Oh, my dear....dearest...
I, thy little bonny lass,
As thou oft address me
Going to decipher our tale
My lad, thy cunning strategies sabotage me
Thy words, at first, seem to me the polestar
Now all the verbal nuances look at me like a poleaxe
No pluviometer can measure the intensity of my tears
Thou force me to wear the sable
Thou make this little finch roar
Oh..no...I..know
You will embrace my threnody as a hip hop music
My soul is in the throes of a battle with thy jesting smile
Indulge myself in an eternal trance for rejuvenation
Shanti...Shanti..Shanti...

Scent of a Soldier

Jeswin Siby Joseph

My lust for glory bled from the pores of my skin,
As the world established my soul into its betraying mud
A veteran of a kind, I was brought up to my land's kin
All I wanted was to bury the smell of a backstabber's blood

I was raised by the acts of the Romans and the Greeks
The kings and the patriots that lived for nothing but glory,
As I stepped in for war, I heard several cries that lasted for weeks
Where the weak and the strong were trapped in a tragic story

Dear Lord, I thank you for fulfilling my life with love and protection
Should fate lure me into the pits of pure deception,
Pave me a way, for I'll be the guest at Your reception
And grant me the power to die for a being by granting Your perception

I was born with the smell of roses and guns
The cannons that fired its victims to the pits filled with flowers
At times, where my hoes made their final runs,
There were days when seconds felt like hours

I realized the safest place was my mother's womb

Where every touch I made, engraved the prints on my fingers
Just like the beauties of an artist that were about to bloom
The scent of eroded love conquered the minds of numerous thinkers

The spaces between the window shades resembled my ammunition
The disciplinary acts t'were taught, led me to absolute demolition
For who invented war, when it was never our tradition?
Why was killing one another, our primary mission?

I stepped into the battlefield with the thoughts of running away
Wasn't I a coward, it was that dreadful feeling of the scent of blood
The voices that cried from the inside of the dead that began to decay,
Satiated me with fear at the pressure of an endless flood

Remember do I, looking at the eyes of the lass, seeing nothing but lost infancy
The scope of my gun vibrated at her fearless stare
As I touched my Cross to pray for her from malignancy,
She emptied her holster while my mercy for her began to tear

The heritage from God aimed at me to fire
I saw her childhood running away from her homicidal desire
My trembling fingers didn't want to spill blood at her attire
As her trigger broke hesitation, my Sergeant made the girl's life retire

She fell on the sands of time, the times she'd lost

I ran from my platoon to the girl lying down in vain,
Several waves of dreams between her eyes, crossed,
As the lids of them squinted, her lifeless body remained

The inside of mine died at that sight of endless persistence
Another end to a witness of the world's existence
My lass, step by step we could have ended the resistance,
You could have been a woman of honor of rich consistence

How do dead people receive more flowers than the living ones?
Why are more tears shed to the answered prayers than the unanswered ones?
The raged and the hatred around here, why aren't there any lovable ones?
The sounds of cries and ammunition, why aren't there any soothing ones?

I remembered making no sense with my father, with my mother
My ascendants who gave me their dreams and lives
I ran away from home, my mind and my body did smother,
Forgive me my nurturers, I'll find a way to fulfill your lives before my death arrives

If the world's to end in fire, then we shouldn't end in decayed scrolls
Oh I saw fire! Desolation descending from the skies,
My heart saw fire, burning the forgotten souls
The flames climbed high, falling into a millionth demise

Like the spits from a dragon's wrath, came the calls of death

For what freedom'd arise, if humans killed their own kind?
I closed my eyes and the darkness returned in greater depth
The source of the light of ultimate redemption, I set out to find

Stranded in a city where death smiled behind the shadows of betrayal
Surrendered by humans eradicating their own kind
Youngbloods transmuting into many, an evil portrayal
I realized the greatest enemy to man was his own mind

My Lord, forgive me for I'm running to kill several of your creations
For what are they, I see a thousand manifestations
Releasing wrath n' fear that could be cured by simple conversations
Comrade! Rather than stabbing my kind, I'd carry out amputations!

Finding a man with a heart of peace and love,
Was like finding a needle in a stack of needles
As betrayal'd never come from an enemy's glove,
But from a trusted mortal who has the eyes of them beetles

At times when we'd rest after bathing in blood,
I'd see dead men walking, calling out my name
The voices that swore they'd cover my grave in wounded mud,
Penetrated my heart with a perpetual flame

Forgive me, souls of heaven, hell and purgatory,

I'll pray for you till my soul runs out of life,
Martyred you all, in liberty and hortatory
Allow me to perish, free from regret and strife

I heard screeches of hanging bodies on burning trees
Like them sunflowers, their dark souls bordered bright halos
All the butterflies t'were floating, turned into ravaging fleas,
As the armaments of war spirited, I missed the fireflies' glows

Realize did I, a man doesn't become a legend by his doings
Nor by the glory of his mischievous findings
He becomes one by the intentions of his doings,
By being the abandoned light in the hollow blindings

Lord, send me your rod and your staff to comfort me
As I walk through the darkest valleys of recurring fear,
Lift me up to the still waters and help me see,
Help me see through the mists to ensure You're near

In the eyes of my enemies, I watched the growth of fear
Fear that led to the ignition of vulnerable anger,
Anger that led to the caves of hate that didn't disappear
Hate that led to suffering's sonorous clangor

The voices of lost goodbyes lingered in my mind

Fear, don't forget everything and runaway with me
As I'm strangled in the thorns of your fistful echoes entwined
Runaway now, runaway now, please accept my ridiculous plea

The sounds of kisses of the foemen's triggers
Became the sensations that my ears couldn't bear
An ugly canvas painted by blood with a hundred riggers,
Turned into smokes from the flames shaped by many a prayer

Remember do I, my best friend taking a bullet for me
"You've got me and I've got you, that's how it goes",
Was said by a soul that rose higher than the eye could see,
At the funeral where his coffin was melted by a thousand woes

Remember do I, when I saw her for the first time,
The lyres of my heart louder than the churches' bells,
Never failed to lose the charm of its indelible chime
She sparkled like them pearls emanating from the shells

Remember do I, tying a knot that felt unbreakable
The rains showered along with the sparkling of the stars,
When she smiled, the angels gave our names t'were ineffaceable
Possess the power did she, the power to end incessant wars

Remember do I, touching her skin like them roses about to bloom

She looked more elegant n' beautiful in broken mirrors
The emotions of our love could be felt in her miraculous womb
The reason why the philosopher's stone replaced the daggers in my quivers

I heard sirens of war at our sexual awakening
The steams of fire invaded our home, it was quickening
Our fruitful future began fading into the dark, blackening
The sources of fear building our nightmares, were all just happening

As days were being spent like never before
On the carriage with flowers n' bread, ran by my horses, I neared
Black clouds filled the air with my crib sinking in flames galore
A husband to a murdered wife and a father to an unborn, my life disappeared

Our home tore apart with the last of the fires
Lord, could you raise her up from these ashes of her fragrance?
My Creator of life, how loyal was I, possessing no inquires
Had you taken her due to my unintentional ignorance?

My priceless desires gradually died as the flames ran out
The trembles of her sounds vibrated the depth of my dreams
Wretchedness engulfed me into its shores of eternal drought
The rubbles of her corpse encroached my head with nothing but screams

I buried them in mud wetted by my tears and their remains

The lilies and roses from my field, I spread hundreds of them
My body wore out, running out of tears and blood from its veins
To the islands of sheer solitude, my fate did condemn

A frightful dream found me by their graves right before dawn
“To your family in the afterlife, what do you say to them?”
The spirit of wrath asked, holding an abandoned fawn,
“Wasn’t your child going to be the one in a million gem?”

I said, “I’ll embrace you with the rivers of pure living waters
So you can live for a thousand years, my child,
Your name’ll rise and spread beyond all borders.”
Hearing this, the spirit of wrath heartlessly smiled

“I’ll love you till my mind and spirit run out of life
Forgive me my love, for I’ve forsaken you to death ‘n’ decay
For how blessed I am to have you in this dream, my wife!”
As I was about to finish, the spirit ran away

The violins from the north began mourning
The flutes from the south added a tone of violence
The ancient harps from the east infected the scorning
The organs from the west broke the beauty of silence

The bullets t’were chasing, led us to our own shadows

Sparks of explosions altered the rhythms of our hearts
My companions wanted nothing but to unmake their wives to widows
The tears that dripped from their eyes weren't poisoned like our hostiles' darts

We survived the pits of sinking sands and many a lost breath
At every corner of death, I felt the presence of the Lord of the Rings
For I hadn't the courage of the mighty Hercules or Macbeth,
"O Eagles of the North! Carry us to the heavens on your majestic wings!"

The tears of God fell on the faces of fury
Prayers rose as the rains dropped on the rivers of blood
"My Guardian Angel, would you lift me up to the jury?
As I can't bear the color and smell of my Creator's mud."

We fought till the sun sweated blood against its own forces
On Mother Earth, we became the tears of the sun
Sweat and blood mixed with the smell of decayed corpses,
Sank our words of motivation and scented cigars t' were undone

The sun rose again, this time consuming the last of our nights
Among the redwoods in the forests, came a horse with a scar on its chest
A horse bringing a headless soldier on her back tearing down our sights
When I gazed at her eyes of amber, they nakedly confessed

My General ordered us to take our boats against the currents of the lake

Rowing steadily, on my left, I saw plagues of rage that ravaged at noons
On my right, bodies trampled by the monsters in the hearts of our enemies, awake
A blanket of ashes rained from the skies marking the last of the monsoons

We reached the lost shores of the final frontier
As we set foot on land, hostiles sprang on our platoon from underground
The hairs on my body erected, my Guardian Angel did interfere,
For the final stand, our allies came to our aid where we were bound

Our mental sharpness helped us to push forward while they fell back
I remembered the people of our lands burned n' buried in many a sack
The thirst for peace and serene humanity, humans did lack
It was their unforgiven hearts of stone that made them attack

Remember do I, wandering along the forests, lost
The moment where a dozen foemen surrounded me with many a blade
Hold down my gun did I, against my chest, my wrists I crossed,
“Lord, would you take me to them, so I could live forever under your shade?”

I opened my eyes, witnessing the silence of nobody around
Again, tears from my eyes didn't fall for this unanswered prayer
As I collapsed like a rose trampled on the ground,
The fragrance of my stagnant heart drifted through the crimson air

Remember do I, falling into a pit resembling an amiable snare

Our unit guided by our Sergeant with our eyes wide shut,
Never did we know, a smell of betrayal cautioned the mortal air
Girded by our enemies and their comrade, bullets rained untamed and uncut

The murderers left, as soon as the corpses filled the craving trench
Among the bodies was I, left for dead with an incurable trauma
Spilling away from death was blood, that made my body drench
Wasn't dead but wounded, as I missed my funeral's drama

Hiding beneath these bodies, shooting stars from above, I could see
Shooting stars that had the capability of bringing ultimate desolation
Blood soaked in mud and water began towering this dead debris
After days of false hopes, my General threw down a rope after severe contemplation

Remember do I, the tranquil terror of my very first kill
Ambushed our enemies did we, with our bloodthirsty rifles
Came to me, hugged me tight, a hostile with a grenade, I was languish still
The world stopped spinning as my soul craved for a hundred Bibles

My greed for survival found a firearm in my half torn pocket
Hollowing his soul, I witnessed fire in those scorching eyes
Tears spilled, as I pulled the trigger at his belly below his metal locket
Push him away did I, running from my remorse that did arise

On fleeing back, heard an explosion, within a thousand ones

A detonation unparalleled in scent, sound, guilt and lurid upheaval
An ornament landed from the skies onto the path between the abandoned guns
Look down did I, a locket carrying faces of two, a lonesome retrieval

Open it did I, a woman and a baby, frozen in time, smiling divine
For the groom of the white widow and the purple son I'd murdered
These photographs in my heart, I wish I could enshrine
"Murderer, you don't deserve to live", my conscience whispered

Inquired my soul, "Would God forgive me, would God forgive us,
For the things we'd done to our kind of his own image, right below?
Would He be coming down, luring us from death rotting in disgust?
Or had He left this place a long time ago?"

The loyalty to my country conflicted with the loyalty to the Kingdom of God
Fathers burying their sons in war, conflicted with the act of sons burying their fathers in peace
The colors of mud rose from the blood spilled, fighting for redemption where our ancestors trod
Whenever my mirror stared, its reflection put up a smile that faded in decease

What'd become the difference between Earth and Hell?
If both of 'em reduced everything into ashes 'n' smoke?
"Clouds of silver mists, pour down the juices of immortality from heaven's well,
And blow out these flames with a gentle stroke."

Remember do I, when my old man guided me with his violin

Adding tones of expressions, his fingers moved with the wind
Its fading cadences could calm the beast beneath a man's skin,
He put his hands over mine, I realized I was born with his artistic imprint

The well tempered sounds brought out the warrior in me
Its strings gifted me the hope to find the road to redemption
The efforts made by its bow overruled the powers of death's decree
Its ancient and deep sensations came from the times of the oceans' inception

My lifeless strings altered their perspectives like those of his violin
Their tones ticked like the last of them Swiss timepieces
The cries of my spirit leaked from the pores of my skin
Nothing, but all I heard were the whispers of my inner faces

Remember do I, playing the finest rhythms on my last night with her
The ends of her hair resembled the ends of my violin's strings
Her voice journeying with my fingers, oh how beautiful they were!
We made symphonies that flaunted our feathers as we spread our wings

The crystals reflected our love, from her nuptial pendant
Never did we know, death'd come knocking at our door
Next to her belly, I slept listening to my worthy descendant
Her dry kiss on my head walked my soul into a surreal palace ashore

Are we chosen to be born in a unique period?

Are we meant to fit the times we were dropped into?
Can somebody grant me the keys to a flaming chariot?
And lift me up in the whirlwind beyond the skies, into the blue?

War, would it alter the intentions of blood and tears?
And decide which'd shed and dry in the lives of man?
Would it bring end to all the future generations' haunting fears?
And become a peacekeeper with an endless lifespan?

Orange, topaz, gold, yellow, rose, ruby, crimson, scarlet
Color palettes of them painted my visions everyday
Demons evolving into torments and death, incarnate,
Dwelled in the minds of cowards living in decay

Don't take over my mind, no never'll I listen to you
Why's death your one and only solution in all paradises?
O demon, cleanse yourself and pursue with me, a renewed Jew
And run away from your master and his otiose sacrifices

Why do I sense a monster hiding beneath the silent pleasures of this world?
Why does it tempt my body to dislocate itself from my spirit?
Why do I find the roads to perdition panoptic and pearled?
Why does the path to salvation show places that're hard to inherit?

The sun rose as we stole the fine breaths from our nemesis,

For far among the smokes and fires was a ringing payphone
The rings that enticed my spirit away from its genesis
It pulled me closer like how a man solicited a woman's cologne

Run did I, with my rifle and armor left behind
The beats from my inside mated with the phone's rings
Holding it by my left ear, hear a voice did I, that left my mind intertwined,
The voice of a violin fading away with silent cries and stings

The violin vibrated and moulded by the scent of a woman
The last of my favorites which she played on the eve of her departure
From the wild west, a beautiful sunrise, her symphony did summon
The rays of the sun crossed my eyes like those from a venerable archer

All of a sudden, came an enemy with nothing but blood in the eye
The bullets pierced through my back like them dying stars,
The stars that were once gazed at our fields by my love and I
All I wanted was to go to them, burying my death and its scars

Bullets fired at my murderer as I collapsed with my eyes open
My lifeless body, held by my General, I felt like a newborn child
My memories, feelings and fears left me alone, unspoken
The drops of my blood touched the white sands, its beauty defiled

The General asked, "Private, what're you going to do, after you run past your funeral?"

I said, "I'll take the path less travelled by with my chariot and venture far,
But neither do I feel my mind nor my body. I'm broken, General."
He replied, "We all are, my friend. We all are."

Keeping my violin aside, he said, "Close your eyes and go live with your family"
His smile was the last, as my eyes shut in tire and despair
Dark gray curtains rolled up as castles of crystals reflected my fantasy,
While the moon and the stars along with the universe began to tear

Wake up did I, in the middle of the fields of wild daffodils
A fragrance brushing my skin with love and affection,
A young lad advancing with a woman from the hills,
The woman playing a violin making mine, a traumatic resurrection

Run did I, to my forsaken child, his mother right beside me
All my nightmares and fears obliterated in the heart of heaven's sea
The futurity of our lives with unending felicity I could foresee
Because what we furnished in life, adorned our eternity

The Wrinkle of My Ages

Jeswin Siby Joseph

At 13 minutes from heaven to earth
A baby girl smiled, right before my eyes opened
I knew I wasn't the only one of a divine birth,
Like a rainbow in a storm, I wasn't the only miracle that'd happened

At age 3, when the world saw me in full,
Fairy tales and delusions dramatized me
But there was this dream, a hardest one to pull
Where, again and again, my wits desired to see

At the age of 7, when I walked by the roads
When somebody's fragrance in predominance,
Was intensified in a decade of episodes,
The inside of mine whispered in prominence

At 11, when the clouds looked dissatisfied
Another day of the Valentine was forgotten
My heart made a wish as it was dying inside
I realized I wasn't the only child, begotten

The scattering of sound and light
Burned up all my ridiculous sights
I witnessed many a sleepless night
As I couldn't get over my demons' fights

My soul, my body needed somebody
To fill the world with love and contentment
But I was abandoned, a loner, a nobody
My life cried for a permanent retirement

At the age of 13, when the midnight bird began to pursue
My memorable dream of that little girl,
Her lips touched the seas, giving an adorable view
Where her eyes outshined the shiniest pearl

In every dream desired by my heart
Her eyes guided them to my place in paradise
Her lips tore my heart of stone apart
Her smile emptied the darkness in my eyes

At sweet 16, when the rainbows were of no hope
Hallucinations would approach the sight of me
God! All I wanted was to find this woman and silently elope!
The constellations in her eyes were the only ones I could see!

Her sound of music created a million symphonies
Her work of art turned ugly canvases,
Into fine masterpieces making epiphanies
And showed the world its life and statuses

At 17, when the sun gifted the world with its final setting
The queen of my dreams stood right in front of me
T'was before sunset and was never upsetting
And I knew she was the one to set me free

I remembered the beginning of our first conversation
Her words couldn't reach, as dreaming in awe was I
That smile of hers, a signature of God's creation
Her eyes of sheer platinum, they lured me away, oh my!

She started talking without moving her lips
Was this the essence of her mind or was it mine?
That night when her eyes outshined the moon's eclipse,
Her spirit and mine, began to align

The world stopped spinning and began to stare
The minds of our souls connected to share
Her eyes were sparkling with glitters in her hair
I was surrounded by her love of passion, I swear!

I caught my breath when she looked at me
My memories breathing in her eyes, I could see
To my happiness in eternity she became the key
As for her better half, I became a nominee

At the age of 18, when the most promising time of the year'd come,
When the church bells rang the midnight moon
T'was Christmas Eve and I never felt this numb
For a miracle was going to happen very soon

Seven years ago, my heart wished for something
But never did I expect an answer from above
Never think did I, she'd become my everything
She was an angel, as pure as a turtle dove

Realize did I, the one who walked out of my dreams
Was waiting to begin a life above every unrealistic imagination
She held my hand in the middle of a million streams
As I fell for her body and soul in substantial admiration

Nature blew the winds towards the space between us
The birds arranged a bouquet of flowers over her curls
For everything I felt, her grace dominated in our heavenly buss
For everywhere I looked, her eyes outshined the lustrous pearls

In this world of deceitful pleasures and darkness combined
I fell into a cave filled with waters of love and mortality
Never did I stand a chance, but she lifted me and redesigned
With her kiss of magnificence, she seized me from the snares of reality

For once, I was a shattered house in a hurricane
Lost in the caves of hatred and pain
When life threw me into the fastest lane,
My journey began on an endless train

Her eyes took me to a place real far
Her lips bought me a berth in wonderland
Her curls glittered the morning star
Her smile filled the deserts with golden sand

We sled through the rainbows to the crystal waters
We laid on the green pastures surrounded by the fawns and birds
We saw our children, their sons and daughters
In them, her lovely resemblance, I had no words

Her voice of endearment bloomed flowers even in the darkest valleys
Her fragrance guided me to the shores of the seven seas
Where our story was written on the sands of several alleys
Her smile illumined the horizon, bringing the sun to her knees

At the age of 19, when she was all over my mind
Each and every day felt like an everlasting dream
Like a phoenix, she raised me up from behind
Her vigor eradicated, but didn't she gleam?!

When the lips of mine touched her for the first time,
The darkness in me martyred itself into ashes
Her divinity desolated my sorrows and held me at prime,
And showed me a thousand memories by her eyes' flashes

In the glitters of the tears made by the skies
She planted a thousand wishes in my heart
Her presence signified an innocent fawn in disguise
Her ecstatic manifestations made her a lady of art

Among the unforgettable dreams she gave,
I saw a chariot of fire falling from the clouds
She lifted me from the waters at the millionth wave
And onto that chariot we soared, terrifying a billion crowds

At 20, when the dreams in my mind, collapsed
When teenage became another dying memory
And the promises succumbed in love, elapsed
I was left all alone in an abandoned infirmary

When the ugliest raven stole the light of the midnight moon
Nature lost its right and power to heal on its own
When the time had arrived of the last monsoon
I squandered her love, her heart, my throne

The flowers bloomed with rashes and burns
The clouds darkened looking dissatisfied
The promising winds took the wrong turns
The scorching flares of the sun, intensified

A thickening mist surrounded me that night
Her shadows faded away with her innocent smile
The traces of her fragrance I smelt with all my might
My road to eternity shrank into another defile

A heart full of regrets vomiting love
From her, my desires took me away
The time when I realized she was the one from above,
My heart fell in despair that Valentine's Day

At the age of 21, when time ran its days at the speed of light
The light to my path had lost its glowing
But she appeared again, further away from my sight,
Where aspiring winds of promises kept blowing

When the wounds in me, healed by her forgiveness,
The winds that took her away had brought her back
I was touched and affected by her impulsiveness
Our love of divinity, it never did lack

The happiest person was I, when she became mine
She remained gorgeous with them ravishing eyes
Neither she needed a difference nor a redesign,
As among the storms, a rainbow did arise

At age 26, when the rays of the sun kissed her line of sight
My queen of queens, her eyes and smile in unity, emerged
In that gown of hers, she looked magnificent in white
With the father of my bride, towards the altar she verged

Receive her delicate hands from her father, did I,
Witness my future in her sparkling eyes, did I,
Exchange my ring in front of the whole world, did I,
Touch her trembling lips with mine, did I,
Melt into her smile that spoke a thousand words, did I

Her eyes made me kiss her continually
Her curls gave the world its excellence
Her smile made me dream perpetually
Her aroma dwelled in wide prevalence

To a place away from this world, she did take
My spirits of fear and hatred relinquished by her embrace
When she rose from the crystals at the divinest lake,
My body and soul experienced her perpetual grace

When she became the reason for my soul's satisfaction
She ripped my heart of stone with love and compassion
Her pristine body purified mine with a touch of attraction
And caressed me all day in her only fashion

Her kisses led me to a hundred dreamful rallies
Her curls chased the autumnal times, my gracious sprinter!
Her fragrance bloomed the flowers even in the darkest valleys
Her glares brought springs in the seasons of winter

I relived my fantasies and imaginations consistently
By the peace and harmony this spectacular woman gave
With her by my side, I drowned in her body persistently
And synced with the rhythm of her spirit's wave

At 30, when the magic of fascinations crashed into us,
Got butterflies did I, when she soothed my imaginations
Our story, there were a million people to discuss
But we closed our eyes and discovered destinations

Ta ta ra ta ta, the lights went dim, music began,
She held my hand and we danced till sunrise
Moving with her heart's beat, she extended my lifespan
She colored the streets of fantasies with her sparkling eyes

T'was midnight, when we felt like sweet sixteen
The birds flew steeper and the flowers bloomed
When she lifted me higher bringing an immaculate scene,
Every dust of magic and wonder we consumed

When we witnessed the reflections of the Notre Dame,
I discovered the secrets in her imaginations
We ran relentlessly and boarded the fastest tram
And searched for the origin of our hallucinations

She lighted the Eiffel tower with her crimson lips
And chased her fantasies along the rivers of mysteries
She altered the course of the moon and its eclipse,
And imparted the world to live in contradictories

When we entered the ball room inevitably
There was Cinderella with a hundred other princesses
Their presence prompted us to dance inseparably
Stunned in glory, they moved with our sixth senses

When we chased our fantasies back to the top of the Eiffel tower,
Her sparkles cascaded and gifted wings to my soul
When I danced with her in mid-air by feeling her capturing power
The movement of the moon and stars fell under our control

She made me shine like a star in this century of fairy tales
Her magic pushed my spirit up n' up above,
From the heavens, where I received a thousand mails,
She turned me into a Shakespeare in love

The magic we experienced felt so unoriginal
Whilst her character of artistic bliss, a magical wiz
T'was dreamy, memorable and unconditional
As we fell in love on a midnight in Paris

At 103, when we lived for a hundred years
Seventy years of dreams had succumbed in love
When I lost the energy to shed countless tears,
To meet Him t'was time, who gifted her from above

Laid down on her lap did I, I felt so secure
I felt her divinity so selfless and pure
While my weakening emotions she had to endure,
Her touches of love n' affection, she became the only cure

My love, my hope, my joy and gladness
She outshined the stars at their full brightness
She killed the shadows of hatred with her kindness
Her eyes like the morning star, cured mine from blindness

All these years, she remained my time, my love and my life
She was a woman of honor, love and compassion
A blessed husband of the most plentiful wife,
I resided in her love of strength and passion

The season of spring I witnessed in her eyes
The blooming of roses I watched in her smile,
A thousand birds sang by giving her a surprise
Our spirits grew feathers becoming versatile

She gave rise to a romantic atmosphere
Drying up my cup of relentless tears
The one and only wonder in any hemisphere,
She remained the courage to my darkest fears

As we closed our eyes for moments in infinity
Her soul showed me all the memories we shared,
As we rose to another dimension in eternity,
The world stopped for a moment and stared

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