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Foreign Languages in the NEP 2020 : Restructuring Perspectives and Priorities

Deepanwita Srivastava

The draft notification for the National Education Policy for which the groundwork and research had begun in 2015, was finally put into action in July 2020 and impacted deeply ideas and practices at all levels – school, colleges and universities.

Wide ramifications followed in the next three years and July 2023 celebrated successful completion of three years of the new policies.

The present article takes up a comparatively lesser discussed theme. It explores emerging policies on incorporating foreign languages in education and the revamped emphasis on their recognition as skills. It has led to wide ranging transformations in the domain as also marking institutional reorganization within educational setups.

Key words: NEP 2020, Foreign languages, education, skills, employment, micro-credentialing.

Introduction

One of the core aims in the NEP 2020 has been to place primary education available in mother tongue[1]. The fundamental aim and objective is to promote and create a long-term impact on a certain pride in the mother culture in the process contributing also to sentiments underlining the ongoing process of human resource development and to help students establish social and cultural relationships with the socio cultural heritage around them and the environment they are living in.

An initial take off from one's own socio-cultural contexts incorporated within development of Indian languages and literature is emphasized within the models proposed in the NEP and seen as a unifying factor for future generations of learners.

The primary aim underlining the Three-Language Formula[2] (National Policy on Education, 1968), drew up the following model where the First language was to be the mother tongue or regional language.

As for the second language, in Hindi speaking states, it was to be other modern Indian languages or English. In non-Hindi speaking states, it was to be Hindi or English.

As third Language, it would be in Hindi speaking states, English or a modern Indian language. In the non-Hindi speaking state, it was to be English or a modern Indian language.

1. https://www.education.gov.in/shikshakparv/docs/DG_Rao.pdf
2. https://www.education.gov.in/sites/upload_files/mhrd/files/upload_document/npe.pdf

Fundamental Axes of The Policy

The placement and relevance of any Education policy underlines the principles and policy decisions that influence education, including all the laws that govern the setting up and running of educational institutions.

This further leads to the scholarly study of education policy which is known as educational policy analysis, and its aim is to answer questions regarding the purpose of education, objectives to be achieved, methods to achieve them, and the various tools necessary for the measurement of success and more importantly, failure. It is important to understand what exactly a "policy" entails and as regards educational policy, it may be considered a subset of public and social policy.

In India, there have been so far three (03) education policies – in 1968, in 1986 and the latest, in form of the NEP 2020.

The NEP 2020 was hailed as watershed moment of transformation. It was hailed as reflection of policies and directives, embodying the soul and future roadmap. a blueprint expressing a metamorphosis that signalled an inward turn towards our own culture and heritage.

Outcomes envisaged indicated a dynamic forward looking policy structure that optimized learning goals based on principles of participatory global citizenship.

India being a multi-lingual country with diverse cultural heritage, one of the crucial perspectives incorporated into the NEP 2020, is incorporating the element of multiple intelligences[3] and recognizing, identifying, and fostering the unique capabilities of each student. This is aimed through essential training of teachers as well as stakeholders in order to create space for what is understood as Varied Learning Styles. This is where the idea of future global citizenship builds up routed through indigenous models of holistic development in both academic and non-academic spheres.

One of the other crucial aspects contained in the NEP 2020 is the element of flexibility, which accords the right to learners to manage and choose learning trajectories and programmes in line with their talents and interests.

This element has been made to reflect through free pairings and combinations permitted within arts, sciences and commerce streams – vocational, skill based and theoretical.

Multidisciplinarity and Openness

In the long run, such a holistic education aims at transforming the overall approach of all undergraduate programmes, including those offered in professional, technical, and vocational streams.

Engineering institutions, such as IITs are designing a wider and more holistic, multidisciplinary education combining arts, humanities and life skills incorporated. This intends on the larger level to make students to learn more science and vice versa making an effort to incorporate more vocational subjects and soft skills.

3. https://www.npcindia.gov.in/NPC/Uploads/webinar/Webinar_muliple_NEP-2020223812.pdf

Languages, Literature, Music, Philosophy, Indology, Art, Dance, Theatre, Education, Mathematics, Statistics, Pure and Applied Sciences, Sociology, Economics, Sports, Translation and Interpretation, etc. would function in a combined model and strengthen higher education overall in the country.

Structuration and Flexibility

The next revolutionary step has reflected in the structuration of the offered courses and inherent flexibility incorporated. Innovative and creative curricular structures with modular designs attempt to ensure wider combinations and subject pairings for study, along with multiple entry and exit points.

It is envisaged that by 2025, at least 50% of learners through the school and higher education system shall have exposure to vocational education, for which a clear action plan with targets and timelines has been mentioned.

Accompanied with this, the multi disciplinarity and a holistic design in education ensures a level playing field in education across the sciences, social sciences, arts and humanities in order to ensure maximizing emphasis on conceptual understanding rather than rote learning to enhance creativity and critical thinking, encourage logical decision-making and innovation; promoting multilingualism and the power of language in teaching and learning.

An education system rooted in Indian ethos that contributes directly to transforming India, that is Bharat, sustainably into an equitable and vibrant knowledge society, by providing high-quality education to all, and thereby making India a Global Knowledge Superpower.

Foreign Languages and Incorporation into NEP 2020

In decisions related to practices in the domain of education, a highly interactive method – Action Research is often used, particularly in educational settings. Primarily popular with educators as a form of systematic inquiry, the methods used prioritize reflection and critical enquiry, bridging the gap between theory and practice.

Due to the nature of the research, it is also sometimes called a cycle of action or a cycle of inquiry.

Fig. 1. Action Research Cycle[4]

4. https://www.scribbr.com/methodology/action-research/

Intensive field research into existing practices regarding teaching and training in Foreign Languages within the NEP 2020 reflected major requirement of new perspectives and transformation in order to optimize the knowledge as vehicle of upskilling and means of communication with the people on the global level.

The 21st century has witnessed a sea change due to technological advancement and globalization the country's education policy NEP 2020 attempts to align the new learning outcome with the changing world. Multilingualism and offering multi-disciplinary courses are the essence of the NEP 2020.

Wordings within the document attempts to elaborate offering foreign languages like Russian, Japanese, English, Thai, French, Spanish, German, Portuguese at secondary level which is perceived as a step towards developing the spirit of intercultural understanding and participatory global citizenship of universal appeal.

The document mentions also the setting up of an Indian Institute of Translation and Interpretation under the Ministry of External Affairs, Govt. of India for creating a professionally trained group of people, performing at global standards and capable of representing India on the international platform

Along with foreign languages, efforts are to be made to promote and preserve all Indian languages, including classical, tribal and endangered languages. Multilingualism is to reduce the school dropouts among backward and rural communities.

This two-pronged approach towards heritage/native languages on the one hand and an equal platform for learning foreign languages, represents essentially the inbound as well as the outbound skill retention and development strategy for languages.

Definitive Shift in Perspectives

Changing Perspectives in Foreign Language Training within the NEP 2020, indicates an essential shift from "TEACHING" TO "TRAINING" – essentially from studying to skilling. This happens when the larger approach in the transaction space is towards transferring skills.

> For the first time, Foreign Languages have been pronounced as "skills" in the NEP 2020 and the ramifications reflecting direct efforts to bridge what is called the Industry – Academia Divide[5].

Skillifying Approach : Microcredentialing

As the entire perspective changes towards upskilling, a new model is slowly seen emerging. This pertains to creation of what is referred to as **Stackable Microcredentials**[6].

This particular modification in pedagogy is perceived as a larger measure in sync with creating global employability and upskilling of learners, paving way for customizing content and delivery models that are in line with industry demands and particular skill sets in foreign language syllabus.

5. https://www.cgdev.org/blog/great-divide-between-industry-and-academia
6. https://www.suny.edu/microcredentials/

At this point, it was accepted that the most effective micro-credentials were the ones that closely aligned with employer needs and high-growth, employment opportunities. Within institutions of higher learning, identifying skills within the content on offer already, helped streamline and add relevance to increase efficiency, develop credentials and pinpoint work-relevance.

In this way, institutions are now on way to skillify their curriculum, translating it into the skill-based language used by employers and job seeker.

Micro-credentialing has been hailed as the new wave strategy post NEP 2020 for focussed skill development and need based credit earning. Coupled with flexibility in the structure of the academic program designs, it allows the learner to navigate and choose the particular skill set he/she wishes to enhance.

Bridging Content and Skills

At his juncture, it became increasingly clear to establish concrete alignment between taught skills and sought skills, and use the insight to develop high Return on Investmtent (ROI) credentials that were capable of advancing learners towards their career goals.

The notion of Global participatory citizenship this way, comes at the core of what becomes the underlining spirit for teachers, trainers and students along with the stakeholders in foreign language educators and practitioners.

As concerns core principles underlining operational challenges in foreign language teaching/learning, most practices regarding teaching foreign languages to Indian learners, have maintained over long years two things that are especially crucial –

- Profile of the Foreign Language Learner,

&

- The indelible mark technology and now Artificial Intelligence (AI) leave on the process of intellectual transaction within the pedagogical space.

Unique Exigencies of Foreign Language Education in India

This basic premise to understand here is that societies in the international context and more so in India, are profoundly characterized by a linguistic and cultural plurality that is gradually enlarging and becoming broader in both **INTRINSIC and EXTRINSIC spheres.**

In other words, it has become a move towards promoting values that not only ensure language education policies contributing to elevated educational standards in terms of quality and fairness, but also make these policies a fundamental part of democratic citizenship and living together in society.

In the given situation, the foreign language practitioner, whether the teacher, or the learner or even the institution in several cases, face a challenging situation – incorporating balance between looking within and outside.

Emphasis on heritage languages, mother tongue and vernaculars, often translates into foreign languages taking the backseat.

However, in a rapidly globalizing space, importance of this essential balance between the two is one that underlines solidly the value of knowing foreign languages, English on the one hand as well as firmly grounded in one's own language.

A Delicate Balance Approach – Methodology – Instruction

Customizing Courses and Designing Pedagogic Models Responsive to Learner Needs

Such an approach should ideally reflect the:

- Instructional design adopted,
- Content Selected, and
- Dissemination /Distribution of Knowledge.

Practices Underlining Policy Creation **INTRINSIC FACTORS** – Within this, two major parameters need to be assessed these being.

- **Learner Profile:** Needs – Resources – Digital Literacy.

and

- **Institutional Infrastructure:** Teachers – Digital Preparedness – Flexibility.

The first factor, pertains to the primary participant, the learner-student. From here, emerges key to assessing learner centered practices in the teaching-learning space.

- **Learner Needs:** In the domain of Foreign Language Learning, one of the key areas of focus is the motivational aspect as to Why the learner would wish to learn the foreign language.

These could be factors ranging from Social, intellectual and professional needs.

(a) **Social:** Comprising of the inherent prestige factor involved in knowing a foreign language, this impacts strongly the willingness of especially adult language learners to enrol in Foreign Language courses.

(b) **Intellectual:** This is an extension of the above factor, involving social prestige. Intellectual factors underline decisions of language learners, especially adult learners who are keen to use the knowledge of the language learned as a tool to achieve information or access first hand reading /knowledge about the region using the particular foreign language.

(c) **Professional:** As is suggested by the name, this pertains directly to the upskilling factor at the learner/s end. Through skills acquired in the foreign language, the learner feels better equipped and placed secure in the professional space. Knowledge of the foreign language opens up more global employability and added opportunities for mobility globally.

Learner Resources

This factor emphasizes upon the profile of the learner and resources at his/her disposal that are employed in impacting the learning of a foreign language.

It is interesting to note also that the NEP 2020, hailed as an aspirational policy document, emerges as a facilitating set of guidelines that attempts comprehensive understanding of the learner profile.

This is where comes in also, importance of recognizing the resources at the disposal of the learner, those that he/she is aware of and those that may be unknown to him.

It is here that the role of curriculum developers and teacher/trainers emerges as crucial.

- **Economic resources:** Pertains to the financial profile and economic background of the learner that play a significant role in taking up a particular line of learning. Also determines access to books, internet and other tools of learning.
- **Linguistic resources:** Learning a foreign language is deeply connected to what is referred to as ***"ressources cognitives préalables"***[7] or Prior learning resources. Earlier learnt languages create an affective filter while input of the new target language. This network of earlier linguistic repository with the learner, influences strongly the learning styles, output and overall learning graph of the foreign language.
- **Socio-Cultural resources:** Foreign language education has several aspects that require policy makers as well as teachers and practioners to understand the sociocultural contexts of the learners in order to design pedagogical frameworks and develop courses that respond to the learners needs and expectations. This becomes even more significant when as a policy, guidelines have to embrace with caution the proper balance between Mothertongue/vernaculars and foreign languages.

Digital Literacies

A third factor also impacts heavily how education policies are set and designed around different levels of what is called digital literacies of learners/teachers.

With technology inclusion and advent of AI into the Education landscape, it is crucial to assess technological expertise of the student and teachers ranging from Basic, Intermediate or Advanced. Clear data on this will enable to propose ideal curriculum that will optimize learning outcomes and promote upskilling emerging from use of ICT.

7. https://outil2amenagement.cerema.fr/outils/les-etudes-prealables

Institutional Infrastructure

In this, three important components feature as core essentials:

- Teacher Training,
- Digital Preparedness, and
- Flexibility.

In other words, apart from the participant learner, institutionally some factors need to be placed clearly in order to design proper framework for implementing the ideal policies.

As increase in technology use shows that regular training of teaching staff and upskilling in use of latest teaching/learning strategies is essential. More so in case of foreign languages, since this demands knowledge of latest methodologies and pedagogical styles that are introduced in the context of other countries of which the language is being taught.

The institutional preparedness with ICT tools and exposure to latest technologies also lays down a very important requirement in effective implementation of the NEP 2020[8].

Last but not the least, it is the flexibility incorporated in the academic program structuration that presents larger manouevrablility for the learner in terms of choice, pacing of learning as also credit management The latest move by the government regarding the Academic Bank of Credits (ABC) has been initiated and institutions are encouraged to incorporate these into their programme structuration. Apart from this, Modular structures of degree programs, multidisciplinary approach and multiple entry-exit option have place major onus on institutions as to levels upto which academic ventures can be made more learner friendly as lso, capable of generating global employability.

Extrinsic Factors

The NEP 2020 as much as it has placed emphasis on domestic institutions of education, parameters of **Global Institutional Partnerships**[9] and collaborations are on a rise.

Especially in the context of foreign language education, such partnerships, collaborations and possibilities of joint certifications among Indian and foreign institutions is seeing a major increase.

The category of language learners, wishing to work in a foreign country in a specific skill based industry, are opting for skill based courses – this is where the change is being brought in through **micro-credentialing and focussed upskilling of competencies.**

It is interesting to note that with Indian skill force being highly in demand globally, the same skilled set of workers may also be attempting to learn multiple languages depending upon the country where the projects might be unfolding.

This imparts a new trend in language learning where emphasis will be on technical terminologies and learning of typical words and terms related to a particular skill set.

8. https://www.education.gov.in/shikshakparv/docs/Technology_Education_Background_note.pdf
9. https://www.education.gov.in/nep/research-development

Converging Spaces, Certifications and Recognition of Equivalence in Degrees

As extrinsic factors in the National Education Policy 2020, one very important aspect is covered under mutual recognition and equivalence of degrees. Very often, in absence of clarity in global collaborations, the learner is unable to derive full benefit of such a global partnership and use it for self-improvement professionally in terms of **International Accredition and Training**.

This aspect has been given immense attention in drafting policies and partnering modalities for encouraging global mobility as also placing India as a hub for exchange and collaboration in matters of knowledge sharing and transfers.

Distribution and Delivery

A critical step of creating any credential is deciding apt models of dissemination and distribution of knowledge.

How to deliver the new content to learners? The channels of dissemination and sharing content, expertise and exchange of Best Practices in the field, present a very important aspect dealing with platforms of sharing.

MOOCs platforms such as SWAYAM[10] in India hosted by the Ministry of Education, Ed Ex, from the MIT or Coursera[11], and such others, play a multi pronged role:

(*i*) Placing quality learning material in Open Space in form of Open Access Resources/ MOOCs.

(*ii*) Encouraging Self Learning and Student Autonomy.

(*iii*) Bringing down Institutional pressure by remodelling teaching/learning.

Such models of distribution and dissemination help communicate the content of the skill component and credentials to prospective learners, employer partners, and other stakeholders.

Key Changes in Perception of Foreign Languages

It is of vital importance to try and understand the larger changes that have transformed the larger landscape of education in India post NEP 2020. The place foreign languages have come to occupy today have ensured a free flow and interdisciplinary choice.

- Foreign languages are now being incorporated seamlessly into academic programs in pure sciences, health sciences, engineering or any such specialized domain.
- Involvement of industry experts is seen as important right from the stage of curriculum development in order to place relevant elements for training the learner.
- This has translated into mandatory internships plus projects such as POP / Professors of Practice[12] where Industry experts and senior CEOs from industry come to lecture at universities.

10. https://swayam.gov.in/
11. https://www.coursera.org/
12. https://pop.ugc.ac.in/

All this shows importance of bridging the industry-academia gap so that at the end of the academic program, the student is not left unskilled in the domains linked to foreign language use (terminology, specialized language use) that require him/her to be trained in.

- The larger shift seen is towards developing a global participatory citizenship and promote institutional collaborations with joint certifications, Co-tutelle[13], Dual Degrees[14] and Twinning.
- There is a much higher level of flexibility and modular approach with a strong emphasis on research and knowledge creation.
- Through use of ICT, multimedia and AI, Indian vernaculars and regional languages along with English and foreign languages are set to stay through creation of digital tools professional glossaries terminology lists.

At the same time, studying foreign languages like Russian, Japanese, English, Thai, French, Spanish, German, Portuguese represent connection to the international platform, are of universal appeal and further sensitize the Indian students towards their own roots and culture.

An Indian Institute of Translation and Interpretation established under the External Affairs ministry ensures training upto international standards of translation and interpretation services between International and Indian languages.

The newly launched Artificial Intelligence based Language Apps like **"Bhashini"**[15] and **"Anuvadini"**[16] are structured for seamless translation as well as simultaneous interpretation between Indian languages and some select foreign languages as well.

It is more than obvious that adopting multilingualism serves to strengthen and enrich one's own cultural heritage and simultaneously familiarize students with India's linguistic heritage through Projects such as 'Ek Bharat Sreshtha Bharat Mission', project "Udaan" and such others.

The NEP 2020 through such tools, as well as innovative course structuration through platforms of the National Skill Development Corporation (NSDC), are giving the entire new stream of foreign language learning a new face wherein instead of being isolated disciplines of studies, they are placed at core positions providing expansion to projects, widening learner base and creating highly skilled manpower fit to operate globally equipped with knowledge of the country's language.

In Conclusion

New policy documents in any field essentially aim at imparting a fresh outlook to the existing situation and bring in alternative ways of upgrading quality of services and efficacy. Education and related domains involve a vast zone of beneficiaries as well as stakeholders who remain connected deeply to each and every step taken in design and implementation of education strategies.

13. https://www2.daad.de/deutschland/stipendium/datenbank/en/21148-scholarship-database/?detail=57507783
14. https://www.campusfrance.org/en/what-involved-Doctorate-France
15. https://bhashini.gov.in/
16. https://anuvadini.aicte-india.org/

Through the present article and topics discussed, we tried to take a critical look into the issue of foreign languages and their institutionalized presence and participation post implementation of the NEP 2020.

Some important questions emerge for us to take the research ahead and to look into probable solutions against which we as important players need to prepare ourselves.

In face of enhanced emphasis upon "stackable micro-credentialing" and functional language learning capsules, is the domain of foreign languages set to see a dip in preference for degree programs?

Are Technology and Artificial Intelligence going to take over the teacher's task?

Would we see a taking over of teaching practices and selection of content determined by market forces? In other words, is foreign language education looking towards a mere scaffolding-support role?

The answers at this point certainly point towards a major rehaul in the way things are evolving. Degree programs do continue to hold importance – however what is needed is perhaps a repackaging of the degree programs and content in coherence with learner needs. In other words, the desire for advanced studies is not so easily replaced by capsule courses in a country like India.

However, employment-oriented exigencies might create a parallel space for short term courses side by side as well.

Technology and Languages have always shared an intimate equation -- more so now with high mobility and online learning, technology has emerged as the major interface. However, foreign language education has a major engagement in interaction and communication skills. Apart from this, one can hardly dismiss the importance of the non-verbal skills so important for cultural cohesion. The growth of all this depends hugely on futuristic research carried out and innovative practices incorporated in teaching/learning spaces.

Market forces will certainly impact content creation as also delivery mechanisms and finally placements and job markets. Participation of placement firms and involvement in curriculum planning will certainly contribute to an ideal Industry Academia-bridging.

But on a more optimistic note we can always hope there would be place for the literatures, arts, music, cinema, and the rest – what remains the greatest challenge before educationists in the field now on is how to make these relevant, pertinent and useful through intelligent designing, good training programs for teachers and inclusive pedagogic principles.

That would be the ultimate ode to the nation's commitment the ideal composite model of learning, sharing and participation in the truest spirit of **"Vasudhaiva-Kutumbakam"** [17]/ **One World One Family** that underlines the modern Bharat.

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Reading Shashi Tharoor's *The Great Indian Novel* as A Menippean Satire

Lata Dubey & Shailesh Kumar Gupt

Abstract

In contemporary Indian English Literature, Shashi Tharoor has been hailed as a well-known politician, bureaucrat, and creative writer of fictional and non-fictional works. This paper attempts to read his celebrated book *The Great Indian Novel* as a menippean satire that sets itself apart from other works written in the subgenre. Significantly enough, the novelist skillfully weaves out a story of the Indian freedom struggle cast in the epical mould of *The Mahabharata*. In this process, he lays threadbare the entire history of modern India and charts out three distinct decades of post-independence. The text establishes a close analogy between ancient Hastinapur and pre-independent India. Herein, satire has become a structural device to pinpoint the subtle nuances and intricacies of the political narrative. Tharoor, an acclaimed bureaucrat, statesman and parliamentarian, has given a true specimen of his versatile creative genius. All the characters are recast and reset in the context of the Indian Independence Movement. Characters from *The Mahabharata* may be directly correlated to the characters in the narrative.

Key words: Humour, Indirect satire, Menippean Satire, Political allegory, Political novel

Shashi Tharoor's *The Great Indian Novel* is a satirical novel published in 1989. Structured into eighteen books, it is dedicated to his first wife, Tilottama, and sons Ishan and Kanishk. The text brilliantly unfolds before the reader as a pastiche, an imitation of an original work that shows respect for the work it imitates. It is not a parody because the subject matter of a parody is trivial, whereas its subject matter is serious. *The Great Indian Novel* is an imitation of Ved Vyas' epic *The Mahabharata*. As a political novel, it satirises the imperialists and the political leaders by subtle means of irony, humour, exaggeration, juxtaposition and paradox. Tharoor has recast the major characters of *The Mahabharata* in the context of the Pre-Independence, Post-Independence, and Emergency period of Modern Indian history. The narrative presents the struggle between the freedom fighters and the imperialists. The title of the narrative is inspired by *The Great American Novel*, a term first used by John William

De Forest in his essay in 1868. It may be seen as a translation of the word Mahabharata (Maha means 'great' and Bharata means 'India'), but it is a novel, and *The Mahabharata* is an epic. Like *The Mahabharata* (eighteen Parvas), it has been structured into eighteen books.

The narrative is a befitting illustration of Menippean satire, a type of indirect satire. Menippean satire is a kind of satire that may be seen as a medley of prose and verse. Mental attitudes and ideas are ridiculed or critiqued in this type of satire. It was named after its originator Menippus, a Greek satirist. Lucian imitated Menippean satire in his compositions; therefore, it is sometimes called Lucianic Satire. Varro introduced it into Rome in his satirical work *Saturae Menippeae*. It is also called Varronian satire. Drawing insights from Burton's

Anatomy of Malancholy (1621), Northrop Frye uses the term 'the anatomy' for this kind of satire in his *Anatomy of Criticism*. "The novelist sees evil and folly as social diseases, but the Menippean satirist sees them as diseases of the intellect..." (Frye 309). Anne F. Payne has suggested a new term 'encyclopedic satire' for Menippeam satire in her book *Chaucer and Menippean Satire* (1981). Mikhail Bakhtin has presented the chief characteristics of menippean satire in his *Problems of Dostoevsky's Poetics*. By making use of the term 'menippea' for menippean satire, he propounds:

> The specific weight of the comic element is generally increased in the menippea... The Menippea is fully liberated from those limitations of history and memoir [...] its bold and unrestrained use of the fantastic and adventure is internally motivated [...] A very important characteristic of the menippea is the organic combination within it of the free fantastic, the symbolic [...] The menippea is a genre of "ultimate questions." In it ultimate philosophical positions are put to the test [...] Very characteristic for the menippea are scandal scenes, eccentric behavior, inappropriate speeches and performance [...] The menippea is full of sharp contrasts and oxymoronic combinations [...] Characteristic for the menippea is a wide use of inserted genres: novellas, letters, oratorical speeches, symposia, and so on [...] The presence of inserted genres reinforces the multi-styled and multi-toned nature of the menippea [...] Finally, the last characteristic of the menippea: its concern with current and topical issues. (Bakhtin 114-118)

In the present millennium, Salman Rushdie and Shashi Tharoor are celebrated practitioners of menippean satire in the post-colonial literature. Rushdie's *Midnight's Children* (1981) is a menippean satire. Tharoor's *The Great Indian Novel* is a narrative that offers a curious blend of verse and prose. This serves as a paradigm case of versiprose, a composition in verse and prose, in which prose is dominant in narrative. As Hason averts, "Conversely, in a literature where the dominant form of narration is prose, narrative mixed forms will tend to be constructed and perceived as versiprose" It is different from prosimetrum, an amalgamation in prose and verse, in which verse is dominant in the narrative. This novel has been primarily written in prose but there are interspersed pieces of verse in the third book titled 'The Rains Came':

> It was a time of great grief and much sorrow
>
> When Pandu rose up from the dead
>
> For standing today (not tomorrow)
>
> He must renounce the joys of the bed.
>
> The medic didn't give him an option
>
> Except 'tween this world and the next;
>
> To live (and avoid any ruption)
>
> He just had to give up sex. (Tharoor 67)

Cast into the mould of *Roman-a-clef*, the book intersects with a satirical, political and historical novel. The warp and woof of the manippean satire consist of novellas, symposia, oratorical speeches and letters. The butt of ridicule is levelled against the ideas of the British Government and Indian political and historical leaders. This narrative is a political allegory in which the incidents and characters are symbolic. Bibigarh Garden symbolises Jalliawala Bag, Mango March represents Dandi March or Salt Satyagraha (12 March 1930 – 6 April 1930) and State of Siege is symbol of The Emergency (25 June 1975 – 21 March 1977).

The characters of the narrative refer to the political figures of modern Indian history: Ved Vyas (V.V.) is recast in the figure of C. Rajagopalachari, Ganga Datta (Gangaji) symbolizes Mahatma Gandhi, Dhritarashtra stands for Jawaharlal Nehru, Pandu reminds one of Shubhash Chandra Bose, Vidur Hastinapuri is reminiscent of Sardar Vallabhbhai Patel, Jayaprakash Narayan has been represented by Jayaprakash Drona, Gandhari is none other than Kamala Nehru, Democracy stands for Draupadi Mokrasi, Shakuni Shankar Dey for Siddhartha Shankar Ray, Amba/Shikhandin for Nathuram Godse, Shishu Pal is revisioned by Lal Bahadur Shastri, The Kaurava Party indicates The Congress Party, The Janata Party has been represented by The People's Front, Indira Gandhi has been portrayed through the figure of Priya Duryodhani, Mohammad Ali Karna represents Muhammad Ali Jinnah, Yudhishtir impersonates Morarji Desai, Bhim stands for The Indian Army, Arjun denotes The Indian news media, Nakul and Sahadev allude to The Civil Service and the Foreign Service respectively, A.K. Gopalan has been manifested by D. Krishna Menon, V.V. Giri as Ekalavya and Ashwathama as Jagjivan Ram inhabit the fictional world of Shashi Tharoor's brilliant novel.

Like a menippean satire, there are comic elements in the narrative. Dhritrashtra's portrayal is marked by humour and irony in the narrative. He is disgusted with the education system in India and therefore, he is sent to Eton for further study. He privileges his physical appearance over learning and academic activities there.

> Dhritarashtra was a fine-looking young fellow, slim, of aquiline nose and aristocratic bearing. His blindness was, of course, a severe handicap, but he learned early to act as if it did not matter. As a child he found education in India a harrowing experience, which was, no doubt, why he was in due course sent to Eton ... He quickly acquired two dozen suits, a different pair of shoes for each day of the week, a formidable vocabulary and the vaguely abstracted manner of the overeducated. With these assets he was admitted to King's College, Cambridge (there being no Prince's); unable to join in the punting and the carousing, he devoted himself to developing another kind of vision and became, successively, a formidable debater, a Bachelor of Arts and a Fabian Socialist. (Tharoor 41)

The menippean satire is characterized by sharp contrasts and oxymoronic combinations. Tharoor has used juxtaposition in the text as there are ups and downs in the characters of Gangaji, Pandu, and Drone. Vidur secured the first rank in the written examination conducted for Indian Civil Services but he was awarded less marks in the interview because of his name. "Vidur topped the written examinations to the ICS, in which one's name did not figure on the test paper; in the interview, regrettably, the same degree of anonymity did not prevail, and he found himself rapidly downgraded, but not so far as to miss selection altogether" (Tharoor 42).

One may find scandalous scenes in *The Great Indian Novel*, including the illicit relationship between Parashar and Satyavati and the birth to their illegitimate child named Ved Vyas. After the denial of Ganga Datta, she instructs Vyas to impregnate Vichitravirya's widowed wives. Vyas obeys his mother and becomes the father of Dhritarashtra and Pandu. Before her marriage, Kunti has an immoral union with Hyperion Helios and she becomes the mother of Karna. Because of her union with Dharma and Vayu, Yudhister and Bhim are born. Madri also has union with two brothers and gives birth to Nakul and Sahdev. Draupadi is born as a result of the extramarital relationship between Georgina Drewpad and Dhritarashtra.

> Georgina Drewpad, her face awash with tears, delivered herself of a squalling, premature baby. The infant girl, bearing the indeterminate pink-and-brown colouring of her mixed parentage, a tiny frail creature with strong lungs, used frequently and well was immediately handed over to the faithful low caste servant who had served Dhritarashtra and his companion throughout this difficult period. She was to be adopted; neither of her natural parents could openly acknowledge the intimacy that had produced her. The baby was called Draupadi, a subtle Indianization of her mother's family name, and she took the uncouth patronymic of her adoptive father, Mokrasi. Draupadi Mokrasi. (Tharoor 244)

A menippean satire is deeply implicated with recent socio-political issues. The text is subtly engaged with modern Indian history. The British Government has been bitterly attacked with reference to the Doctrine of Lapse, the partition of Bengal, the exploitation of Indian artists and weavers, and the imposition of a tax on Mango and Divide and Rule policy. Under the policy of Doctrine of Lapse, the British Government takes over an Indian state where the king has no legitimate heir. To divide the freedom fighters, the British Government decides on the partition of Bengal. The thumbs of Indian weavers and artists are severed by the British soldiers to secure the sale of goods made in Britain.

> Not of the Indian weavers whose thumbs the British had cut off in order to protect the machines of Lancashire; not of the Indian peasants whose lands had been signed over to zamindars who would guarantee the colonists the social peace they needed to run the country; and not of the destitution and hunger to which these policies reduced Indians. Indulge an old man's rage, Ganapathi, and write this down: the British killed the Indian artisan, they created the Indian 'landless labourer', they exported our full-employment and they invented our poverty. (Tharoor 95)

By bringing Divide and Rule policy to India British Government sows the seed of hatred between Hindus and Muslims. The Muslim Group led by Karna weakens the struggle for freedom because the group demands for a separate nation for the Muslims which ultimately leads to the partition of the country. Nichols is asked to draw lines on the map to divide the country on a communal basis. Needless to say that partition brought havoc to the lives of men and women who became strangers to one another and were cruelly separated from their kith and kin. While migrating, many people were killed and robbed. The British Government and the Muslim Group have been severely criticised by Tharoor for the partition of the country.

> Fat little Nichols drew his lines on his maps, and each stroke of his pencil generated other lines, less orderly and less erasable lines, lines of displaced human beings leading their families and animals away from the only homes they had ever known because they were suddenly to become foreigners there, lines of buses and bullock-carts and lorries and trains all laden with desperate humanity and their pathetic possessions, lines too of angry vicious predators with guns and knives flashing as they descended on the other lines, lines now of shooting hitting wounding raping killing looting attackers ripping apart the lines of stumbling fleeing bleeding crying screaming dying refugees. (Tharoor 225)

Tharoor levels his attack on those people who condemn India as an underdeveloped country. This is noteworthy but a reflection of their thankless attitude and flawed upbringing. "They tell me India is an underdeveloped country. They attend seminars, appear on television, even come to see me, creasing their eight-hundredrupee suits and clutching their moulded plastic briefcases, to announce intones of infinite understanding that India has yet to develop" (Tharoor 17). Dhritarashtra is more focused on developing large-scale industry as he neglects the development of Indian villages. The small-scale industry is relegated by

him to the periphery because his concept of development was opposed to Gangaji's concept of small scale industry. This entailed the division of India into two – bright India and dark India. This has been further taken up by Aravind Adiga in his Booker Prize winning novel *The White Tiger* (2008). Drone criticises him for his policy of industrialization at the cost of poor villagers. When Drone resigns from his post and helps the farmers to receive their due from the landlords, Dhritarashtra becomes worried because of Drone's popularity. Tharoor pinpoints:

> Iron and steel, to build big ships in which none of us will ever sail. Power, to light the homes of the rich who have electricity. Banking and finance, for those who have money to put into them.' (Answering echoes from the throng.) 'But what about the land, the earth, the soil which each of you and four fifths of your countrymen till to feed yourselves, your families, and the ration-card-wallahs in the cities? [...] 'While the bureaucrats and ministers stand on their "commanding heights", the common peasant of India is trodden into the demanding depths - of starvation and ruin! They do not care about ruthless exploitation by the landlords in the villages, because they are too busy in the cities. (Tharoor 274-275)

The British Government pays no attention to the education system for the Indian rural population. The British Education policy only aimed at producing a new breed of clerks who could facilitate them in fulfilling their vested interests. Dhritarashtra favours Higher Education Centres, which produce trained engineers and doctors for developed countries. In order to achieve international popularity, he neglects the development of his own countrymen. As the narrator underscores:

> The British had neglected village education in their efforts to produce a limited literate class of petty clerks to turn the lower wheels of their bureaucracy, so we too, neglected the villages in our efforts to widen that literate class for their new places at the top. Within a short while we would have the world's second-largest pool of scientifically trained manpower, side by side with its largest lake of educated unemployed. Our medical schools produced the most gifted doctors in the hospitals of London, while whole districts ached without aspirin. Our institutes of technology were generously subsidized by our tax revenues to churn out brilliant graduates for the research laboratories of American corporations... (Tharoor 293-294)

The narrator of the novel is Ved Vyas, an eighty-eight years old man who gives dictation to Ganpathi, a South Indian man, to transcribe the narrative. Tharoor has used exaggeration in the description of his character. He has been described like the god Ganesh. "Name of Ganapathi, South Indian, I suppose, with a big nose and shrewd, intelligent eyes [...] Something about him, elephantine tread, broad forehead and all, impressed me. I agreed. And he was back in the afternoon, dragging his enormous trunk behind him..." (Tharoor 18).

The character of Duryodhan (of *The Mahabharata*) has been given a twist with the change of gender by Tharoor. Herein, Dhritrashtra has a daughter named Priya Duryodhani whereas Dhritrashtra had one hundred sons and a daughter in *The Mahabharata*. She tries to wipe out her political opponents to ensure her rise in power. She makes an attempt to kill the five Pandavas in the Lac House and declares a state of Siege. As the narrator recounts, "Duryodhani's motives in proclaiming a state of Siege, arresting a number of opponents and imposing censorship on the press were primarily cynical and self-serving: without these steps she would not have been able to contain the mounting pressures on her to resign" (369).

Irony has been brilliantly used throughout the text to highlight the subtle scenes. Irony refers to the contradiction between reality and appearance. One may find a suitable example of

situational irony in the narrative. Drone comes to Heaslop for help but he insults Drone and gives him some coins as alms. "Don't be stupid. We are not here to be your friends, black man; we are here to rule you. There is no friendship possible in this world between the likes of you and such as me; not now, not here, not yet, not ever" (Tharoor 161). But the situation takes a paradigm shift after the independence of the nation. As Drone becomes the Cabinet Minister, Heaslop comes to Drone for help and now, Drone gives him some coins as alms. "And now it is your turn to be coming to me in need,' Drona remarked, with the subtlety of a juggernaut. 'Now what shall we do, Mr Heaslop? What would you do in my place? Shall I, too, summon my Ghaus Mohammed" (Tharoor 241).

Ultimately one may conclude that Shashi Tharoor's *The Great Indian Novel* is a menippean satire but not in strict and traditional sense of the term because the narrative does not completely adhere to all the characteristics of manippean satire. Consequently therefore, the novel incorporates comic elements, symbolism, scandalous scenes, use of inserted genres, sharp contrasts and socio-political issues. He has been hailed as the true successor and heir apparent of Salman Rushdie whose *Midnight's Children* is replete with the striking features of menippean satire including the scandalous scenes between Methowold and Vanita; Leela Sabarmati and Homi Catrack. It highlights contemporary political and social issues.

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Trends and Patterns of Indian Emigrants to China since British Period

Atanu Mohapatra & Prabhat Kumar

India and China, two oldest civilizations and most populous countries of the world, are not only two largest origin place of diasporas in current world but also having a long history of mutual interactions and exchanges of their people. Trades and economic activities through ancient Silk Roads via Central Asia, and via Assam and Xin Jiang had already paved the way for movement of people between ancient India and China as early as in 2nd century BC. Spread of Buddhism from India to East Asia resulted in travelling of monks and scholars from India to China and from China to India. They not only carried and transmitted religious theology but also perception and practices of culture and society.

Struggle against British empire's Colonial expansion in the background of past rich exchanges again brought two nations together and cultivated mutual exchanges for mutual learning in early 20th century. Dr. Kotnis was imminent among them. However, colonial government also sent a good number of Indian troops to coastal cities of China to protect their interests there. Post-independence and before border dispute of 1962, India and China witnessed a bonhomie engagements and facilitated exchanges of literary and cultural elites. After reforms and opening up in 1978, New China witnessed a new different pattern of movement of people from India to China.

This particular article is going to study India China civilizational interaction and changing patterns and role of Indians in China in promoting cultural linkages between two nations.

Key Words: Indians in China; British period India-China Relation; Interaction and Exchanges between India and China in Colonial Era.

Introduction

Migration and Diasporas are old phenomena closely related to human civilizational process. People move from one place to another in terms to inhabit in a better living condition and to achieve overall development of family in particular and society in general. This also resulted in economic and trade engagements as well as cultural and religious exchanges between two different regions, societies and cultures.

Indian diasporas are spread over the globe in length and breadth on a par with Chinese diaspora, making the largest community in the world living outside their home country. They are, mainly, in the forms of settlers living permanently as naturalized citizens of the host country from more than one or two generation, sojourners engaged in temporary employment, business as well as trade, and students for their temporary abroad studies. India and China, although, share many commonalities such as ancient civilization, fastest growing economy, largest neighbor, most populated nation, but the presence of Indians in China or Chinese in India is very insignificant, despite both are being home for largest diaspora communities outside in the world. As a matter of fact, Indians in China never

constituted a significant community, however, South-East Asian countries, initially due to religious activities in ancient era and latter due to colonial engagements in modern period, became common space for the engagements and exchanges between diasporic communities of India and China living there.

The initial interactions, in terms of people to people exchanges between India and china, can be traced to the beginning of the first millennium when Buddhism reached China through different intermediaries. Indian monks such as Kashyap Matanga, Kumarjiva, Buddhbhadra (Batuo), Boddhidharma (damo), went to China for the cause of Buddhist preaching. And, many Chinese travelers such as Fa Xian, Xuan Zang and Yi Jing came to India in their religious pursuit. In the old port city of China, Quanzhou, presence of Indian temple and its remanences of 6th century AD reveal presence of Hindus in this Chinese city 1400 years before[1]. However, the relation between India and China during colonial period was totally different from previous period. The direct interaction, in many ways, was curtailed by colonial powers, Indians were subject of the British Government and their interaction with outside was so the matter of the East India Company. Although, this is the period which also witnessed many Indians and Chinese voyaging a long journey, crossing the territory and arriving in China and India respectively. Chinese came to India at the port city of Kolkata for the economic pursuit and settled down there in Chinatown. Many other Chinese also arrived as a traveler, an official representative, a scholar or a person in exile and contributed in mutual relationship. Indians originally went from Kashmir, Panjab and Sindh to Kashgar and other cities of Xinjiang in western China and then in latter period to the South-Eastern port cities of Shanghai, Guangzhou (Canton) and Hong Kong, as a trader, as well as an 'imperial auxiliary' such as soldier, policemen and watchmen under British empire (Thampi 2005). In the second half of the 20th century after independence in both nations, the discourse between two was based on "tempestuous events" and witnessed highly state centric and unidimensional depiction of relationships (Thampi, 2014a). After a brief bonhomie of Hindi-Chini Bhai Bhai before a series of conflicts which ultimately led to a border war in 1962, India and China faced decades of mutual suspicion and hostility, isolation of mutual relationships and diplomacy till 1976.

This article will investigate the different patterns of Indians in China such as traders, Indian soldiers, policemen of British empire and their role in the exchanges between two countries in colonial period. This article will also study the post-independence trends of Indians going to China in modern era.

Indian Traders in China in British India

East India company played an important role in shaping relationship of Colonial India (1757-1947) with China before its independence. In contrast of importance of religion, Buddhism and pilgrim in mutual relationship of ancient period, a new dimension of business, opium and trader emerged in mutual exchanges under British influence. During colonial period, Indians in China can be divided into two patterns. Actually, these two patterns are successive in nature. First pattern belongs to the Indians of trading and business community who went to port cities of eastern and southern China in pursuit of economic opportunity after East India Company began extending its empire in Asia through business interests in to Middle

1. For more information, you may watch https://www.youtube.com/watch?v=Gcb643uVtSc

Kingdom in the latter 18th to 19th century[2]. Second pattern belongs to the different group of soldiers, policemen and other security personnel of Indian origin, brought to Hong Kong and other treaty port cities of China as "imperial auxiliaries" by British during and after first opium war (1839-42).

The commodities, port and routes of Indian traders for business with China were all along changing throughout the development of the commerce in India in colonial period. The commodities mainly exported to China by Indian merchants were raw cotton, pepper, sandalwood and later on opium and imported tea, silk, porcelain, camphor, and other traditional items. Indian traders from west coast of India began to land on Chinese coast in the latter part of 18th century with the motive of trading. Tirthankar Roy (2014) mentioned a number of economic activities by Indian traders involved in business of Indian opium in China during British rule. He wrote that one set of families, the Wadias, developed shipping, and three others, engaged in commerce, reached Burma, China, Mauritius, and Aden in the 18th century; Jamsetjee Jejeebhoy started as an assistant in a firm selling opium in China; Jamsetji Tata served his apprenticeship as a merchant in China opium; the Bohra firm of Currimbhai Ebrahim was engaged in exporting cotton yarn to China. Similarly, Madhavi Thampi (2014b), in her deeply researched work in related field, also writes about a series of companies, families and person of Indian origin who all were engaged in trading and business with China in various products through different channels. These include Abdoolally Ebrahim & Company (today known as the Abdoolally Ebrahim Group, AEG) of Hong Kong, E. D. Sassoon Company of Shanghai, Harilela Group of Companies of Hong Kong, Shikarpuri Financiers, Ismaili Traders; moreover Parsis, Tatas, Jamsetjee Jejeebhoy (1783-1859) of Gujarat who latter shifted in Bombay, Naroomal Lilaram Mirchandani of then undivided Sindh which is in present day Pakistan, Kharsedji Rustomji Cama (1831-1909) of Mumbai, Hormusjee Naorojee Mody (1838-1911) of Gujarat (Thampi 2014b).

Thampi (2005b) in her book, *Indians in China*, explicitly categorises the Indian communities who were active in business with China as Parsis, Ismailis, Sindhis and Jews. Parsis from Gujarat and Bombay were in forefront of Indian communities actively engaged in various business activities such as trading, sea transportation, moneylending, business agents.

Guo Deyan, in his research of Parsi merchants in Guangzhou (Canton) during Qing period, found that Parsis were constituting one-third of foreign traders present in Guangzhou before the opium war (Guo 2005). In 1834, the first Chamber of Commerce was established in Guangzhou by Parsi trader Muncherjee Jamsetji Wadia along with other businessmen. There was Parsi cemetery in Macao port city of China for the burial ceremony of Parsis in the city, the first of such was held of Cursetjee Framjee of the Wadia's family who died in 1829.

Few of famous Parsi businessmen are Mancherji Readymoney, operated family firm of money pawn in Guangzhou, Dorabjee Roustomjee Patel who visited China three times and established his trading firm before his death, Pestonjee Cowasjee Sethna who was founder of the firm Cowasjee Pallanjee & Co. died in Macao in 1842, family of Roustamjee Cowasjee and his two sons Dadabhoy and Manockjee who jointly owned a firm D. and M. Roustamjee in Guangzhou (Thampi 2005b).

2. However, the migration of Indian traders, businessmen and moneylenders from Kashmir, Punjab and Sindh to the Xinjiang region of western China through ancient silk route was already existing since ancient period and got mentioned by British traveller Robert Shaw who visited the region in 1869 as in 'hundreds' (Thampi 2005a).

Parsi traders were mostly leaving alone without their family which also resulted in illicit affairs with local Chinese woman. Due to their specific white attire and cap, they were also called as *baitouren* in Chinese which mean "white heads".

The second category is of Ismailis, Sindhis and Jews whose presence in the country was slightly before of Parsi. The presence of Ismaili traders in Hong Kong's opium trade can be seen in the number that out of 28 Indian traders whom the Hong Kong government listed for compensation in 1862, 15 were Ismailis. Prominent names are Mohammedbhoy Dossabhoy, Ahmadbhoy Ramtoola, Ameroodin Jafferbhoy, Abdoolally Ebrahim and others. David Sassoons, Silas Hardoon were influential Bombay origin Jews who made Shanghai, china as the place of their business empire (Thampi 2005b).

Indian Soldiers and Policemen in China during British India

Besides trading community, an another group of Indians which was significantly visible in China consisted of soldiers, sepoys, policemen, security person between 1840 to 1940 and could be seen at treaty port cities of Shanghai, Guangzhou, Tianjin as well as in Hong Kong. British Indian Army mainly comprising Indian troops of Bengal Volunteer, the Madras Sappers and Miners, the Madras artillery and the 18th, 26th 41st and 49th regiments of the Madras Native Infantry engaged in actual war with China first time during opium war from 1839 to 1842 (Thampi 2005b). Moreover, the Indian soldiers were involved in every British fight in China not only in both opium war but also in Taiping Rebellion, the Boxer Movement and others. In his unpublished M.Phil. work titled "Indians in Hong Kong: A Study of Ethnic Associations and Ethnicity" in The Chinese University of Hong Kong, Noel Law Sin Yee mentions that there were approximately 2700 Indian soldiers arrived with the British at Hong Kong in 1841(Noel 1999). Colonial army of British empire from India were seen as trustworthy and deployed at 'overseas service' to protect the empire's interest. It is noteworthy that a large number of Indian soldiers of British Army were once deployed in China. Most of the Indian soldiers in the British army were from Bengal and Madras before and during the first Opium War, however, after the war, a good number of Sikhs were also recruited as British soldiers and dispatched to China for overseas service. Jackson (2012) believes that Sikhs were not involved in China by British until the Second Opium War (1856-60). The 15th Sikh Regiment and later on the 14th Sikh Regiment were dispatched to Shanghai by British colonial government in order to quell respectively the Taiping Rebellion in 1860–1861 and the Boxer Rebellion in China in 1900 (Cheuk 2017).

Sikh community became a prominent part of Indians in China after their arrival. There were around 182 Sikhs in the Hong Kong police and 58 in Shanghai police by 1871 and 1885 respectively and were comprising 50% of Indian number (Thampi 2005b). Sikhs in Shanghai Municipal Police were highest in number after Chinese all along from 1900 to 1940, however their share declined from 20.15% in 1900 to 10.69% in 1940 (Jackson 2012). Sikhs were also employed as artillerymen and prison guards on expatriate terms in Hong Kong. After retiring or leaving the military job, many Sikhs chose not to go back and instead find another job such as of watchmen or other security related jobs or even joining the Shanghai Police Department. There was an opinion in British establishments that Sikhs were efficient and cheaper force for keeping peace and order in control in British occupied cities and regions of China. There was a typical Chinese perception about image of Indians

which was dominant till recently—long bearded red turbaned people, whose connection could be traced back to the involvement of Sikhs as soldiers, policemen, watchmen by the British on the streets of Hong Kong and other treaty ports and they were called by Chinese as *hongtou asan*[3].

As Jia Haitao quotes from work of Brij V. Lal, in 1930s, the tentative number of Indians in China was about 10,000 of which approximately 5000 were in Hong Kong, 3000-4000 in Shanghai and other cities and towns of eastern China and around 1000 in Xinjiang (Jia 2015).

Indian Intellectuals in China in late 19th and early 20th century

The late 19th and early 20th century witnessed a mutual visit of many intellectuals from both sides. Although they were simply traveling either for specific engagements or were engaged with brief stay in the respective country, but their discourses influenced the perception and image of the country. Majian Zhong, Wu Guangpei, Kang Youwei were prominent Chinese scholars who visited and travelled across the British India. Similarly, Rabindranath Tagore, Dr. Dwarkanath Kotnis were few among many who visited China and left a remarkable impact on relationship which has effect till now.

Rabindranath Tagore visited China in April 1924 and received massive response from scholars, writers, students, leaders and masses. He stayed in China for a period of 49 days but his works and thoughts influenced scholars, writers and poets in different degrees.

Dwarkanath Shantaram Kotnis, unlike Rabindranath Tagore, resided, married and died in China. He was one of the five Indian medical physicians dispatched from India to China to provide medical assistance during the Second Sino-Japanese War in 1938. He, besides being known for his dedication and perseverance, has also been regarded as an example for Sino-Indian friendship and collaboration. He served on the frontline and saved the lives of many Chinese soldiers. After four years in China, he fell ill and died at the age of 32. In China, Dr Kotnis fell in love and married a Chinese nurse, Quo Qinglan, who was working with him.

Indians in China: Post-Independence trend

During the second world war, a good number of Indians in China sided with the Indian National Army which was allied partner of the Japan, and therefore, Indians in China seen as collaborator of its enemies for the second time after the British. This created a very negative impact of Indians in the eye of Chinese and resulted as organised mass repatriation of Indians in the late 1940s (Thampi 2015). From 50s to 70s in last century, the number of Indians in China gradually declined (Jia 2015). Besides above mentioned reason, this decline may be also attributed to the persisting hostilities situation between two independent countries during this period. With the changing scenario of revived diplomatic relationship and reforms and opening up of China in the 1980s, Indians were still going in very limited numbers. There is no any official record of number of Indians who stayed in 1980s in China, but the situation was certainly different from Mao's era who saw foreigners on soil as a threat to social and

3. Hong Tou A San – This is a derogatory reference to the then Indians present in China. Hongtou menas red turban and A San is related with phonetic transliteration of Sikh's repeatedly using word 'Yes Sir' to their Birtish officers and Chinese.

political order. Deng's new reforms and opening welcomed foreigners in China till they contribute the development of Chinese economy.

Cheuk wrote that Indians from then British colony- Hong Kong were the first Indians to venture in growing market of new China to do their business, moreover established export-import trading houses (Cheuk 2013). But the situation changed in 1990s, when with the economic liberalisation in India, many Indian merchants flied from India to China to import directly comparatively cheaper products specially textiles, toys, jewellery and other consumer goods (Cheuk 2013). With the increasing business and normalisation of relations between two nations, China started drawing increasing numbers of Indian visitors and migrants. Besides short-term visas, Indians also availed temporary residents permit (of more than one year) for their business purposes to stay for comparatively longer period in China. Indians on short term visas are mainly engaged in Indian-Sino trade and commerce, cultural and academic exchanges and visits. Whereas, who has residents permit are actively adapting to Chinese culture and society as businessmen, entrepreneurs, Indian foreign students or their relatives (Jia 2015). As a result, a rising number of Indians can be found in megacities including Beijing, Shanghai, and Guangzhou, as well as in the emerging trading marketplaces of Shaoxing and Yiwu in Zhejiang province (Cheuk 2013). According to Sheng Qiuping, secretary general of the Yiwu Committee of the Communist Party of China who visited India in May, 2018 stated that Yiwu- a city in Zhejiang province and one of the largest trading centres of China is home to 3,000 Indian small traders and 314 joint ventures between Indian and Chinese companies. Around 400,000 Indian businessmen travel to Yiwu every year, accounting for three out of four foreign businessmen in the city[4]. Similarly, Keqiao in Shaoxing county - a famous textile hub in southern China, which is also labelled as "Little India" has about 5,000 Indians have established intermediary businesses, brokering fabric trade deals for overseas buyers[5].

According to Indian embassy estimates, Indians in China numbered about 4000 in 2005 in metropolis cities such as Beijing, Shanghai, Guangzhou, Shenzhen and Zhejiang, Liaoning provinces. This number as per National Bureau of Statistics of Chinese government increased to 15051 in the census of 2010. And as per Economic Times report grew to 45,000-48,000 with the increasing economic engagement and students' migration for study in China in 2015, there were around 13000 students studying in China in 2015 and a large chunk is from Andhra Pradesh[6].

Conclusion

The landscape of the Indian population in China has experienced dramatic changes throughout Chinese history and its contemporary periods. Indian emigrant in China (excepts few business families in Hong Kong) do not have a continuity in their presence, so their presence is not called as the Indian diaspora in China but, as Madhavi Thampi's book title suggests the 'Indians in China', that is even with a limited temporary stay permit conditioned to renewal

4. https://economictimes.indiatimes.com/news/economy/foreign-trade/yiwu-worlds-largest-small-commodity-wholesale-market-keen-to-invite-big-indian-business-names/articleshow/58562137.cms
5. https://www.scmp.com/week-asia/society/article/2163911/sindhis-shanghai-how-indian-diaspora-cracked-china
6. https://economictimes.indiatimes.com/blogs/et-commentary/india-and-china-need-a-push-to-encourage-more-people-to-live-across-the-border/

after a certain prescribed period (Thampi 2005b). The presence of Indian emigrant in China during British colonial rule was of two types in characteristic, first was the voluntarily and second, the auxiliary. Indians trading communities voluntarily choose to engage in China trading and went to three different regions i.e. originally to Xinjiang in western China and then Eastern and Southern port cities in different periods. This communities constituted Indians from Gujarat, Bombay, Sindh and Kashmir, and Parsis were of dominant category among them. British auxiliaries, mainly the soldiers, watchmen, policemen sailed to China after second opium war for a period of one century from 1840s to 1940s.

After independence in India and liberation in China in late 50s of last century, context and content of the relationship changed with changing scenario. There was no any recorded presence of Indians in mainland China which does not comprise Hong Kong and Macao. After change of leadership in China in 1976 and starting of reform and opening up in 1978, things started changing, however, Indians of Hong Kong were first to go. Indians in China are basically sojourn in nature.

We saw few commonalties and some differences in pattern of their presence in China throughout the history, which eventually led to direct the discourse of relationship between two countries. Trading, of course, is the common theme of Indians present in China, however, the direction and the commodity changed with the time. A large portion of current presence of Indians in China comprises Indian students who mainly study medical and language courses there.

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L'oralité et l'épistolarité comme des outils féministes dans *Un chant écarlate* de Mariama Bâ

Ritu Tyagi

Mots-clés : oralité, epistolarité, narrative, temporalité, féministe narratologie, Mariama Bâ.

Le récit d'un roman constitue traditionnellement des déclarations qui s'engagent à raconter un événement ou une série d'événements. Gérard Genette définit le récit comme « la succession d'événements, réels ou fictifs, qui sont les sujets de ce discours, et leurs multiples relations de liaison, d'opposition, de répétition etc. » Selon la définition de Genette, le texte d'un roman se caractérise par un aspect séquentiel et une progression linéaire des événements qui sont directement liés les uns aux autres. La temporalité joue donc un rôle crucial dans la construction du récit. Le roman *Un chant écarlate* de Mariama Bâ, cependant, fascine son lecteur par une structure narrative extraordinaire qui intègre des chants de louange et des lettres. Ces chansons et lettres ne représentent aucune action ou événement et ont tendance à s'attarder sur la description de l'objet ou des personnages du roman. Leur présence suspend le cours du temps, car ils contribuent à comprendre le récit dans l'espace plutôt qu'à travers le temps. Selon la définition de Genette, ces éléments « extra-narratifs » ne sont pas utiles pour la progression de l'intrigue, car ils ne parviennent pas à participer à la progression linéaire des événements et ainsi s'excluent de la dimension temporelle du récit.

Dans cet article, j'affirme que ces éléments « extra-narratifs », quoique exclus du schéma temporel du récit, contribuent activement à l'élaboration de l'intrigue du roman et, ainsi, remettent en question la définition traditionnelle du récit. J'examine d'abord la portée séductrice des lettres d'amour échangées entre les personnages du roman, l'effet qu'elles produisent sur les personnages et leur importance dans le mouvement de l'intrigue. Dans un deuxième temps, j'analyse les passages oraux et l'effet de leur musicalité, rythme et répétition sur le protagoniste. Enfin, j'étudie le rôle joué par l'oralité et les lettres d'amour en donnant une voix au personnage féminin dans le roman. Mariama Bâ est considérée comme le premier écrivain féministe en Afrique francophone. Au début, la littérature francophone qui avait lutté contre la colonisation a ignoré le rôle de la femme dans les luttes anticoloniales et a ainsi étouffé sa voix, comme suggèrent plusieurs critiques postcoloniales :

> Ousmane Sembene, probablement plus que tout écrivain masculin dans la fiction sénégalaise, apporte une perspective équilibrée dans le discours sur la femme. [...]. Les femmes écrivains de cette tradition apportent une toute nouvelle façon de voir la femme et ses préoccupations. Par conséquent, les constructions de nouvelles connaissances des femmes issues de la particularité des expériences féminines ont finalement rejoint le paysage de la littérature sénégalaise, jusqu'ici dominée par les hommes (au moins dans l'aspect écrit de la littérature). Personne n'est peut-être aussi poignante que Mariama Bâ en présentant le point de vue de la femme et les tensions inhérentes à une telle présentation. (*Postcolonial African Writers: A Bio-bibliographical Critical Source Book*, 62)[1]

1. Ousmane Sembene, probably more than any male writer in Senegalese fiction, contributes a balanced perspective in the discourse on women. [...]. The female writers in this tradition bring a whole new way of viewing women and their concerns. Therefore, constructions of the new knowledge of women arriving out of the particularity of female experiences finally joined the landscape of Senegalese

Le récit traditionnel a souvent été accusé de ne représenter que les valeurs et les attitudes des hommes, en excluant les expériences de la femme. Les femmes écrivains peuvent créer un espace pour l'expression de la femme en déstabilisant ce récit traditionnel. S'appuyant sur la théorie de la narratologie féministe proposée par Robyn Warhol, Alison Case et Susan Lanser, j'affirme qu'en utilisant des éléments extra-narratifs, Bâ non seulement remet en cause la structure narrative traditionnelle, mais aussi fait place aux expériences de la femme. Ainsi, les éléments « extra-narratifs » deviennent un site d'articulation d'expression de la femme, permettant à sa voix d'émerger.

Avant d'analyser le rôle des éléments « extra-narratifs » dans le roman, il est essentiel de comprendre l'histoire de ce roman. *Un chant écarlate* est un roman en trois parties. L'histoire se déroule à l'époque coloniale dans un petit endroit à Dakar, Usine Niari Talli, ville natale du protagoniste Ousmane Guèye. Au lycée, Ousmane, un Sénégalais, tombe amoureux de Mireille, fille d'un diplomate français. La première partie du roman décrit leurs aventures romantiques, leurs rencontres avant et après l'école, et leurs échanges de photographies. Cela continue jusqu'à ce que le père de Mireille découvre la photographie d'Ousmane dans sa possession et l'envoie en France. Les deux ne restent en contact que par des lettres. Certaines de ces lettres sont introduites dans le roman. En fait, ce sont ces lettres qui contribuent à maintenir leur amour. A Paris, Mireille participe activement à la révolution de 1968, tout comme Ousmane à Dakar. Après ses études, il se rend à Paris pour épouser Mireille.

Dans la deuxième partie du roman, Mireille se convertit à l'islam avant d'épouser Ousmane, puis l'accompagne à Dakar. A Dakar, commence sa lutte pour s'habituer à une nouvelle culture et ses coutumes. Elle essaie d'apprendre le wolof, mais trouve sa vie privée envahie par la culture sénégalaise de l'existence communautaire. L'incapacité de Mireille à s'assimiler à la culture sénégalaise mène finalement à un conflit entre elle et Ousmane. En conséquence, Ousmane est attiré par sa famille, ses amis et son passé.

La troisième partie du roman voit Ousmane faire un retour à ses origines. Il est nostalgique de son enfance, de sa ville natale et se laisse séduire par tout ce qui signifie pour lui le passé. Il abandonne Mireille et tombe amoureux d' Ouleymatou, son amie d'enfance. Complètement impuissante et frustrée, Mireille s'est rabattue sur les lettres d'amour qu'Ousmane lui avait écrites avant le mariage. Dans la dernière scène, en lisant ces lettres, Mireille devient hystérique, alors qu'elle se met nue, affichant ces lettres sur les murs de sa maison. Elle tue son propre enfant, qu'elle avait eu avec Ousmane et enfin, alors qu'Ousmane entre dans la maison après avoir passé une nuit avec Ouleymatou, elle l'attaque avec un couteau. Son état nu et les lettres affichées sur les murs mènent Ousmane a une réalisation de sa trahison. Les lettres qui fonctionnent comme des agents de séduction et entretiennent l'amour entre Ousmane et Mireille dans la première partie du roman, se transforment plus tard en outils de représailles et alors méritent d'être lues de près.

Mireille disparaît soudainement de Dakar ne laissant aucune information à Ousmane. (Son père l'envoie en France après qu'il ait découvert la photo d'Ousmane dans sa possession). Après des jours d'attente curieuse, Ousmane reçoit une lettre de Mireille. Par conséquent,

literature, which was male dominated (at least in the written aspect of the literature). Perhaps no one is as poignant as Mariama Bâ in presenting the view of women and the tensions inherent in such a presentation. (Ma traduction).

cette lettre devient extrêmement précieuse pour lui. Le narrateur observe que dès qu'Ousmane regarde l'enveloppe, il reconnaît l'écriture de Mireille dessus:

> Par les soins de service de l'administration universitaire, Ousmane reçut un grand pli rose, couvert de timbres étrangers. L'écriture de Mireille! L'écriture sans fioritures qui détonait la nature volontaire de son auteur! Son émotion était si incontrôlable que le jour où il avait redécouvert l'épaule, la nuque et les cheveux de Mireille. (*Un chant écarlate*, 51)

La lettre dans sa forme matérielle s'est substituée à Mireille par l'effet qu'elle produit sur Ousmane. Ruth Perry explique comment les lettres d'amour remplacent souvent l'amant absent car leur présence est aussi réconfortante que celle de l'amant lui-même. Elle affirme que les lettres d'amour sont souvent traitées comme l'amant en personne :

> La mesure dans laquelle les lettres d'amour sont traitées symboliquement peut être jugée à partir de la façon dont les personnages épistolaires se comportent avec ces pauvres morceaux de papier inanimés. Dans pratiquement tous les romans épistolaires, elles sont embrassées, rêvassées, chéries, comme si elles représentaient l'amant absent. (Women, Letters and the Novel, 101)[2]

Les lettres d'amour échangées entre Mireille et Ousmane ne sont pas de petits morceaux de papier exprimant leur sentiment. Ce sont des objets érotisés remplaçant l'amant en son absence. Avant même que la lettre ne soit ouverte et lue, elle séduit Ousmane par sa pure matérialité. Après avoir reçu l'enveloppe, Ousmane sèche les cours, prend immédiatement un taxi (il n'avait jamais pris de taxi auparavant pour rentrer chez lui) et se précipite chez lui afin de lire la lettre dans l'intimité et la solitude de sa propre chambre. Tenant la photographie de Mireille, Ousmane lit la lettre, imagine une conversation avec Mireille et hallucine sa présence :

> Il voulait retrouver la complicité de sa chambrette, témoin de ses gémissements nocturnes quand la nostalgie de l'absente l'étreignait. Devant la photographie de Mireille, il souhaitait lire le contenu de la missive. (*Un chant écarlate*, 51)

Ruth Perry dans son livre sur les lettres d'amour explique que la séduction est une force motrice principale derrière l'écriture des lettres d'amour : « Certes, la séduction, une intrigue habituelle dans un roman épistolaire, peut être considérée comme une tentative d'une personne de changer l'esprit de l'autre, une tentative d'entrer dans la conscience de l'autre, l'altérer et inverser les intentions de la volonté » (Women, Letters and the Novel, 129)[3].

Comme les lettres de Mireille séduisent Ousmane, de même, les lettres d'Ousmane sont aussi séduisantes. Il dépeint l'État de Dakar avec tant d'éloquence que ses descriptions remplissent Mireille d'admiration pour Dakar. Comparant la France à Dakar, elle écrit à Ousmane: « L'odeur du poisson sec qui malmène tes narines le soir au Grand Dakar doit être plus agréable que les relents qui nous (les Français) entourent » (*Un chant écarlate*, 67). Des lettres d'amour échangées entre Mireille et Ousmane se substituent à leur présence dans la vie de l'autre. Les deux sont séduits non pas l'un par l'autre mais surtout par le biais des

2. The degree to which love letters are treated symbolically can be judged from the way epistolary characters behave with these poor, inanimate, pieces of paper. In virtually every epistolary novel, they are kissed, embraced, mooned over, treasured, as if they were standing for the absent lover.
3. Certainly seduction, a standard plot in epistolary novel, can be seen as an attempt of one person to change another's mind, an attempt to enter the consciousness, tamper with it and reverse the intentions of the will.

lettres qu'ils échangent. En se substituant aux personnages et en les séduisant, ces lettres jouent un rôle crucial dans l'intrigue du roman. À travers elles, le narrateur intervient dans la temporalité du récit, cédant la place à la spatialité des lettres, et ainsi s'écarte également de la définition traditionnelle du récit.

Les lettres ne sont pas les seuls éléments séducteurs dans le roman de Bâ. Les passages oraux sont également séduisants. Le titre du roman « Un chant écarlate » lui-même souligne le rôle important que l'oralité joue dans ce roman. La partie suivante examine alors les passages oraux du roman en termes de leur musicalité où j'analyse aussi leur ressemblance aux chants de louanges des griots en Afrique.

L'oralité est un aspect essentiel de la culture et de la littérature africaines. Jan Vansina définit le discours oral comme un discours transmis de génération en génération de bouche à oreille :

> Nous sommes maintenant prêts à définir la tradition orale comme des messages verbaux, qui sont des déclarations rapportées du passé au-delà de la génération actuelle. La définition précise que le message doit être des déclarations orales parlées, chantées ou jouées uniquement sur des instruments de musique. Cela distingue ces sources non seulement des messages écrits mais aussi de toutes les autres sources. Il doit y avoir une transmission de bouche à oreille sur au moins une génération. [...] Au fur et à mesure que les messages se transmettent au-delà de la génération qui les fait naître, ils deviennent des traditions orales. Parmi les traditions, il existe différentes classes selon l'évolution du message. Une première classe se compose des messages mémorisés. (*Oral Tradition as History*, 27)[4]

Vansina explique que la première classe du message oral est un message mémorisé. Comme la transmission d'une génération à l'autre repose sur la mémoire, la mémorisation joue un rôle essentiel pour éviter la disparition des messages. La répétition facilite la mémorisation et ainsi elle devient une caractéristique essentielle de la tradition orale. Les messages oraux sont prononcés ou chantés sur des instruments de musique. La musicalité, le rythme et la répétition constituent donc des caractéristiques essentielles de la tradition orale.

Les griots ont joué un rôle crucial dans l'histoire de la tradition orale en tant que chanteurs de louanges, généalogistes, conseillers, porte-parole et médiateurs. Thomas Hales observe que de tous les rôles joués par les griots, leur rôle de chanteur de louanges a été si important que de nombreux chercheurs préfèrent les désigner comme les chanteurs de louanges plutôt que les griots :

> Parce que les termes l'historien et le conteur utilisent, ne révèlent que des parties de l'histoire d'un griot, les traducteurs et les universitaires ont adopté un autre mot de la liste des activités des griots pour décrire la profession: le chanteur de louanges. Le choix d'un tel terme désigne ce que font les griots vient du fait que la fonction de la louange est de loin la manifestation la plus évidente et la plus perceptible de leur profession. (*Griots and Griottes, Masters of Words and Music*, 18)[5]

4. We are now ready to define oral tradition as verbal messages, which are, reported statements from the past beyond the present generation. The definition specifies that the message must be oral statements spoken, sung or called out on musical instruments only. This distinguishes such sources not only from written messages but also from all other sources. There must be a transmission by word of mouth over at least a generation. [...] As messages are transmitted beyond the generation that gives rise to them, they become oral traditions. Among traditions exist different classes according to further evolution of the message. A first class consists of memorized messages.
5. Because the terms historian and story teller use, reveal only parts of the story of a griot, translators and scholars have adopted another word from the list of griot activities to describe the profession:

Traditionnellement, une chanson de louange est une chanson chantée par un griot à la gloire des guerriers, des hommes nobles ou des rois. Ces chansons sont pour la plupart exagérées, leur objectif de base étant la flatterie. La poésie de l'éloge s'adresse également aux figures et entités non humaines.

Dans la littérature francophone contemporaine, cependant, l'oralité a été déployée différemment. Alors que pour des écrivains d'auparavant tels que Hamadou Hampâté Ba, Senghor, Césaire, l'oralité désignait la vieille sagesse africaine, des proverbes traditionnels, des chansons en langue maternelle, des noms des héros de l'histoire africaine; les écrivains contemporains ont largement redéfini le concept d›oralité. Pour eux, l'oralité ne signifie pas forcément l'inclusion des proverbes dans la langue maternelle, ni la déstructuration des genres littéraires. On peut plutôt discerner l'oralité dans la structure narrative, dans l'articulation du discours, dans les mots utilisés et la composition des textes. Autrement dit, dans la « manière » que l'auteur emploie pour raconter son histoire, tout en respectant les règles essentielles de l'écriture académique. On peut donc voir que dans leurs œuvres l'écriture qui se mêle facilement avec l'oralité, perçues précédemment en opposition nette, qui fait ressortir efficacement la spécificité africaine de leur écriture. Leur style « d'écriture totale » apporte l'esprit africain des contes et des légendes aux pratiques littéraires contemporaines et nécessite la maîtrise non seulement des règles de l'écriture mais aussi des traditions africaines.

En examinant les caractéristiques essentielles de la tradition orale, à savoir la musicalité, la répétition et le rythme dans certains passages du roman, j'ai l'intention d'analyser comment ces passages « oraux » peuvent être qualifiés comme des chants de louange qui produisent un effet convaincant non seulement sur les personnages, mais aussi sur l'intrigue du roman, d'une manière que l'écrit et l'oral se confondent.

Au début du roman, comme Ousmane, le protagoniste part pour l'école; nous trouvons une description particulière d'une rue de Dakar :

> Intimité des volets clos! Toits de chaume! Tuiles roses! Pierres lézardées! Clôtures tapissées de fleurs! Portails en fer forgé! Baraques boiteuses! Murs en banco! Briques rouges des façades! Plainte du feuillage froissée par les vents! Ousmane marchait toujours. (*Un chant écarlate*, 8)

Le groupe des noms séparés par des points d'exclamation dans le passage cité ci-dessus étonne le lecteur occidental habitué à la narration occidentale. Une absence marquée des verbes distingue ce passage des passages qui suivent. Le passage suivant, par exemple, peut-être qualifié comme un passage ordinaire de tout texte narratif : « Sous le même réverbère, l'aliéné qui, chaque matin, exigeait l'aumône par sa main tendue. La luminosité de ses prunelles, dans la tourmente de son regard, troublait. Et Ousmane fuyait ce spectre en admirant le ciel » (10).

Le passage avec des éléments rythmiques trouve sa place dans le texte par la répétition. Le narrateur introduit l'idée de la rue avec « La rue ! Rythmes ! Couleurs ! » Il répète ensuite : « La rue ! Vie et Lumière ! » et ce qui suit est le passage sur la rue. Dans cette œuvre, la répétition a non seulement une signification esthétique, mais aussi une valeur matérielle. Le chant répété de « La rue » entre des points d'exclamation ainsi que des paroles comme « Vie! » « Lumière ! » « Couleurs ! » soulignent la matérialité de la rue et expriment le sentiment

praise-singer. The choice of such a term designates what griots do comes from the fact that the praise singing function is by far the most obvious and audible manifestation of their profession.

vif du narrateur vers l'objet en question. L'admiration et l'affection exagérées vers un objet ordinaire confèrent au passage les qualités d'un chant de louange, transformant ainsi la rue ordinaire dans un lieu extraordinaire, admiré et aimé passionnément.

La répétition des mots aux intervalles réguliers inscrit le texte dans une musicalité en lui donnant un rythme. Il existe un autre rythme dans le passage produit par les pas d'Ousmane. Ces deux répétitions s'influencent mutuellement. La description ou l'invocation de la rue commence lorsque Ousmane descend dans la rue pour la première fois, comme le narrateur dit : « Et Ousmane gagna la rue. La Rue ! Rythmes ! Couleurs ! » La fin du passage, elle aussi, représente une continuité au rythme des pas d'Ousmane « [...] plainte du feuillage froissée par les vents! Ousmane marchait toujours ». Les deux répétitions dans le passage sont donc simultanées et complémentaires. Elles travaillent conjointement pour maintenir et améliorer le rythme et la musicalité du passage. Une répétition est guidée par l'autre dans la mesure où elles se confondent. Le rythme du texte est donc inscrit dans l'être physique d'Ousmane. Chaque répétition qui résonne de ses pas évoque la matérialité de la rue.

Ousmane partage une relation intime avec la rue. Il séduit la rue et la rue l'attire en échange : « Il oubliait les kilomètres en flirtant avec la rue. La Rue ! Vie et lumière ! Comme Ousmane la pratiquait en parfait ami » (*Un chant écarlate*, 9). La relation qu'Ousmane entretient avec la rue est bien plus qu'une simple amitié. La rue est l'amante d'Ousmane. C'est une religion à laquelle il croit. Le rythme et la musicalité du passage qui correspondent à l'acte de marcher d'Ousmane conduisent à une intériorisation de la rue dans l'être physique d'Ousmane. La rue cesse d'être un lieu géographique. La relation intime qu›Ousmane entretient avec la rue n'est pas seulement représentée, mais aussi renforcée par le rythme, la musicalité et la répétition dans le roman. Les passages oraux, par leur rythme et leur musicalité, permettent au lecteur de comprendre comment la rue dans sa forme matérielle est intériorisée dans l'être physique d'Ousmane.

L'espace intériorisé joue un rôle essentiel dans la seconde moitié du roman, quand Ousmane est nostalgique de son passé, de son enfance et de ses origines. Alors qu'Ousmane marche dans la rue de sa ville natale, Niari Talli, l'intimité évoquée avant entre Ousmane et l'espace resurgit. La rue est évoquée lorsqu'Ousmane marche et entend son nom : « Distrait et détaché, il opposait à l'énervement et l'angoisse de son épouse un mutisme insolent. Il entendait en lui-même : Oussou! Et il courait vers Niari Talli. Oussou! Ce prénom le reliait à son passé et chantait son avenir » (183). Il court vers sa ville natale. Le narrateur compare le mouvement d'Ousmane vers Niari Talli à l'angoisse de Mireille et, ainsi, met en place une opposition entre les deux. Il présente Niari Talli comme une femme accueillante envers laquelle Ousmane est attirée. Cette relation métaphoriquement sensuelle entre Ousmane et Niari Talli se traduit par une relation physique entre Ousmane et Ouleymatou, son amie d'enfance.

Une lecture attentive de la relation entre Ousmane et Ouleymatou révèle qu›Ousmane n›est pas attiré par Ouleymatou en soi, mais par la liaison d'Ouleymatou à son passé. Amie d'enfance, la présence d'Ouleymatou évoque son enfance : « Ouleymatou était devenue sa vraie moitié [...]. Leur enfance dans les méandres et la poussière des rues les liait. Les liaient surtout leurs origines: les mêmes ancêtres, les mêmes cieux, la même terre ! les mêmes traditions ! » (183). La nostalgie de son passé l'oblige à retourner à Ouleyamtou et à Niari Talli, abandonnant sa femme Mireille. La matérialité de l'espace qui séduit Ousmane vers sa ville natale, l'obligeant à abandonner Mireille est évoquée et renforcée par le rythme, la

musicalité et la répétition des passages oraux. C'est ainsi que l'oralité joue un rôle clé dans le développement de l'intrigue.

Ce sont les lettres d'amour qui séduisent Ousmane et Mireille et entretiennent leur relation même lorsque l'un est physiquement absent de la vie de l'autre. L'oralité, d'autre part, joue un rôle crucial pour séduire Ousmane vers sa ville natale et finalement pour abandonner Mireille. Par conséquent, l'oralité et l'épistolarité, bien qu'exclues du schéma temporel romanesque, contribuent de manière significative au développement de l'intrigue. En utilisant ces structures extra narratives qui opèrent dans l'espace plutôt que dans le temps, l'écrivaine met en question la narration traditionnelle. Les questions se posent alors: quelle est la motivation de l'écrivaine pour contester le récit traditionnel ? Pourquoi choisit-elle des éléments comme l'oralité et l'épistolarité plutôt que de choisir ceux qui contribuent directement au développement de l'intrigue ? Pourquoi se concentre-t-elle sur la spatialité plutôt que sur la temporalité ?

Le récit, comme toute autre convention littéraire ou littérature elle-même, est un instrument qui non seulement dépeint l'expérience, mais aussi l'interprète. Il existe un lien étroit entre les structures narratives et l'idéologie, comme l'explique Rachel Blau DuPleissis: « Les structures narratives sont comme des mécanismes fonctionnels de l'idéologie, des usines pour les significations « naturelles » et « fantastiques » par lesquelles nous vivons » (Writing Beyond the Ending, 3)[6]. Dans les sociétés androcentriques où les langues et les littératures sont fortement influencées par les idéologies patriarcales, les récits construits au sein de ces sociétés ou ceux qui les représentent sont sans aucun doute axés sur l'expression d'attitudes dominantes et genrées envers la femme, la famille et la sexualité, imposant une image de passivité et de soumission à la femme. En représentant la femme d'une manière qui l'enferme dans des définitions stéréotypées, la forçant à adhérer aux rôles spécifiques qui lui sont assignés par la société, ces récits l'ont aliénée et ont constamment supprimé l'expression et l'expérience de la femme.

Le plus grand défi pour les femmes écrivains est donc de pouvoir exprimer leurs préoccupations et leurs expériences dans les contraintes d'une langue qui les a elle-même écartées en étouffant leurs voix. De nombreuses critiques féministes - comme Rachel Blau Duplessis, Susan Lanser et Alison Case - proposent que la seule façon possible de libérer la voix féminine soit une rupture complète de ce récit androcentrique dominant. Les femmes écrivains ne peuvent pas s'exprimer dans le cadre du récit dominant, car c'est cette structure même qui les contrôle et les opprime. La seule façon dont la femme peut faire entendre sa voix est de rompre avec le récit traditionnel. Duplessis propose une écriture qui mène à « l'invention transgressive des stratégies narratives qui expriment la dissidence critique du récit dominant » (*Writing Beyond the Ending*, 5)[7]. Selon elle, en rompant avec la structure dominante les femmes écrivaines rejettent la structuration de la voix féminine par la voix masculine, « le ton et la manière de la femme par les attentes masculines, l'écriture féminine par l'accent masculin, l'écriture féminine par les conventions des sexes existants, bref, [un rejet de] toute manière dont les structures dominantes façonnent les structures marginalisées » (*Writing Beyond the Ending,* 33)[8]. Elle propose qu'une femme écrivaine doit essayer de

6. Narrative structures are like working apparatuses of ideology, factories for the 'natural' and 'fantastic' meanings by which we live.
7. The transgressive invention of narrative strategies that express critical dissent from dominant narrative.
8. Female tone and manner by male expectations, female writing by male emphasis, female writing by

différentes stratégies jusqu'à ce qu'elle en trouve une qui prenne la forme naturelle de sa pensée sans la déformer.

Robyn Warhol a même tenté de formaliser cette étude en proposant le concept de « la narratologie féministe », qu'elle a défini dans son article « The Look, the Body » comme une « étude des structures et des stratégies narratives dans le contexte des constructions culturelles du sexe » (21)[9]. Elle pense que la narratologie et le vocabulaire précis que cette dernière a développé pour parler de la façon dont les récits sont racontés ou compris permettent non seulement de parler plus facilement des caractéristiques particulières des textes, mais peuvent également aider considérablement les critiques féministes à analyser la construction textuelle des disparités entre les sexes.

Le travail de Susan Lanser est essentiel pour établir une relation entre la narratologie rhétorique[10] et l'émergence de la narratologie féministe[11]. Il a jeté les bases de lire les différences entre les sexes comme un facteur important de la narration. Selon elle, la critique féministe et en particulier l'étude des récits par les femmes peuvent bénéficier des méthodes et des idées de la narratologie, qui à leur tour peuvent également être modifiées et enrichies par « la compréhension de la critique féministe et l'expérience des textes des femmes » (*Towards a Feministe Narratology*, 342)[12].

Alison Case résume la narratologie féministe comme « une pratique qui, en fusionnant l'attention de la critique féministe à la politique de représentation avec les outils analytiques formalistes et la précision terminologique de la narratologie, cherche à révéler les façons dont la différence du sexe est tissée dans la dynamique du récit romanesque lui-même, et dans nos réponses vers lui en tant que récit » (*Plotting Women*, 10)[13]. En associant la narratologie à la critique féministe, ces théoriciennes souhaitent acquérir des outils qui leur permettent de mieux comprendre et interagir avec les textes.

Inspiré par le travail de ces critiques, plus particulièrement par leurs efforts d'utiliser les récits et le processus de la construction des récits comme un moyen de démontrer l'aliénation de la voix féminine, j'examine le roman de Bâ comme un texte qui peut déstabiliser les récits andro-centriques par les actes de résistance et de transgression. En introduisant des passages oraux et des lettres dans le roman, Bâ vise à faire place à la voix féminine dans le texte.

Mireille est réduite au silence tout au long du roman, d'abord par son père, puis par son mari. Son père l'envoie en France lorsqu'elle exprime son amour pour Ousmane et ses idées contre le racisme pratiqué par les Français au Sénégal. Cependant, en France, elle a

existing conventions of gender, in short, [a rejection of] any way in which dominant structures shape muted ones.

9. Study of narrative structures and strategies in the context of cultural constructions of gender.
10. La narratologie rhétorique est associée à des théoriciens tels que Wayne Booth, James Phelan, Peter Rabinowitz et David Richter.
11. Warhol et Lanser se présentent - à juste titre - comme les pionnières d'un nouveau domaine qu'elles appellent la narratologie féministe. Le travail de Lanser « Toward a feminist narratology « et le premier chapitre de Warhol « Why Don't Feminists 'Do' Narratology? sont des œuvres fondamentales. Quelques années plus tard, Ambiguous Discourse: Feminist Narratology and British Women Writers de Kathy Mezei fait son apparition. Il contient treize essais identifiés comme des œuvres de narratologie féministe.
12. The understandings of feminist criticism and the experience of women's texts.
13. A practice that, by merging feminist criticism's attention to the politics of representation with the formalist analytic tools and terminological precision of narratology, seeks to reveal the ways gender is woven into the dynamic of novelistic narrative itself, and into our responses to it as narrative.

l'occasion de s'affirmer et de s'exprimer en participant activement à la révolution de 1968 où elle représente des idées révolutionnaires. Elle écrit également des lettres à Ousmane. Ces lettres sont non seulement romantiques, mais aussi pleines d'idées révolutionnaires. Elle s'affirme en expliquant : « Je suis décidée à rester Moi pour l'essentiel, pour les valeurs que je crois, pour les vérités qui m'éclairent » (64).

Le silence imposé par Ousmane (par le fait qu'il quitte Mireille) est beaucoup plus grave et nuisible, car Mireille se retrouve complètement aliénée dans une culture et une société différentes. Elle ne peut pas communiquer avec les gens en raison des différences culturelles et linguistiques. Elle n'arrive pas à comprendre sa place dans la société sénégalaise et par conséquent devient paranoïaque.

A la fin du roman, complètement frustrée, après être abandonnée par Ousmane, Mireille sort les lettres qu›Ousmane lui a écrites avant leur mariage : « Et une nuit, pour revivre son bonheur mort, elle sortait de leur cachette les lettres écrites par son mari, pendant leurs longues fiançailles » (243). La tendresse des mots dans ces lettres, au contraire, aggrave sa douleur car elles mettent en évidence la trahison et l'infidélité d'Ousmane, et la rend hystérique. Ces lettres certes symbolisent Ousmane, mais leur fonction est très différente. Elles expriment l'impuissance et l'hystérie de Mireille surtout à la suite de la trahison d'Ousmane plutôt que d'exprimer l'amour. Au lieu de travailler comme des agents de séduction, ces lettres exposent la nature fausse et séduisante des lettres d'amour et ainsi encouragent Mireille à riposter contre sa condition misérable. Ce n'est pas seulement le contenu des lettres qui provoque la réaction; les lettres, dans leur forme matérielle, jouent également un rôle clé dans les représailles de Mireille :

> Elle revint aux lettres. Vite de la colle! Exhiber comme des trophées ce qui restait de son rêve et de ses illusions pour dire au monde entier qu'elle avait été aimée. Vite de la colle! Vite de la colle!
>
> Dans un coin, la lettre où Ousmane jurait :
>
> Je n'aimerai que toi toute ma vie.
>
> Vite de la colle! Vite de la colle !
>
> Toi ma blanche! Toi ma blonde, comme tu me manques!
>
> Sans toi, la vie n'a pas de sel. (244)

Les lettres fonctionnent comme des trophées, représentant non seulement le passé heureux de Mireille, mais aussi sa souffrance actuelle. En fait, dans leur forme physique, affichées sur les murs, ces lettres sont si puissantes qu'elles amènent Ousmane à une conscience de soi, en reflétant sa trahison.

> Il releva encore la tête! Ses lettres se balançaient. Mireille hurlait toujours:
>
> -Sale Nègre! Sale traître ! Adultère! Infidèle!
>
> Elle tremblait. Elle hoquetait. En Ousmane un déclic tardif de la raison issu de la peur. Une clarté humaine se frayait enfin une voie dans la densité des ombres. Un dégoût nauséeux de lui-même le submergea. Fou à lier, il avait contaminé Mireille. La folie seule expliquait son aveuglement, ses actes. (246)

Alors que les lettres démontrent la trahison d'Ousmane, de même, le regard de Mireille sur son corps nu reflète sa faiblesse et déclenche ses représailles. Lorsque Mireille se regarde

dans le miroir, elle réfléchit : « Elle recherchait, devant son miroir, les infirmités de son corps nu qui rebutaient Ousmane. Elle se voyait une autre... » (243). Dans le miroir, elle découvre quelqu'un d'autre et voit son être perdu, son être activiste pendant les jours de la révolution. Elle découvre que son silence est sa faiblesse, pas son corps. En laissant son corps nu alors qu'elle affiche les lettres, elle choisit de montrer un corps qui n'est pas marqué par la faiblesse, mais un corps qui peut s'affirmer. Ainsi, la matérialité de son corps exprime ses représailles, au même titre que l'affichage des lettres et son oralité.

La démonstration des lettres de Mireille s'accompagne d'énonciations répétées. Chaque fois qu'elle affiche une lettre; elle répète « Vite de la colle ! » Alors qu'elle lit chaque lettre avant de l'afficher, les mots de la lettre se confondent avec ces énonciations et dépeignent efficacement l'hystérie chez Mireille. De plus, ces énonciations, par la répétition, évoquent la musicalité et le rythme qui correspondent à l'action répétée de Mireille d'afficher les lettres. Le rythme et la répétition de ces énonciations renforcent l'effet de la répétition produite par l'acte physique d'affichage des lettres. Les deux répétitions fonctionnent conjointement. L'enchantement oral produit un rythme dans le corps de Mireille, facilite l'acte d'afficher des lettres et exprime son sentiment de dégoût et d'angoisse.

Les répétitions évoquées par l'oralité de Mireille et le fait d'afficher des lettres peuvent être juxtaposés à la double répétition des pas d'Ousmane et à leur écho dans la description de la rue. Dans le cas d'Ousmane, le narrateur est l'énonciateur. En conséquence, Ousmane reste extérieur à l'acte d'énonciation. Dans le cas de Mireille, cependant, c'est elle qui énonce. Par conséquent, sa relation avec l'énonciation, son rythme et sa musicalité est beaucoup plus intime et intense que celle d'Ousmane. L'oralité de Mireille ne ressemble pas à l'expression de la nostalgie d'Ousmane pour le passé. Elle est « engagée » car elle donne la parole à une expression personnelle de souffrance et de douleur. Puisqu'il s'agit de représailles contre la soumission et l'imposition du silence, elle est agressive et révolutionnaire. En rendant les représailles de Mireille agressives et violentes, Bâ donne la priorité à l'expression d'aliénation de Mirelle par rapport à l'expression de nostalgie d'Ousmane pour le passé. Ba, elle-même, appartient à la tradition orale des femmes griot sénégalaises et elle est également célèbre pour avoir écrit des « speakerly texts », qui ont été un moyen d›exprimer les préoccupations des femmes. Les femmes griot ont le droit de dire ce qu›elles désirent sans censure : « La tradition des femmes griot est importante pour les femmes sénégalaises car elle a toujours été un moyen de se faire entendre et écouter » (Postcolonial African Writers, 59)[14]. Les lettres d'amour et l'oralité utilisées auparavant pour exprimer les attitudes masculines (la nostalgie et l'amour d'Ousmane pour le passé) sont ensuite dirigées de manière plus efficace, agressive et personnelle pour exprimer les préoccupations de Mireille. L'utilisation stratégique de l'épistolarité et de l'oralité par Bâ donne ainsi la priorité aux expériences de la femme.

Ce qui est remarquable dans ce roman de Mariama Bâ est le fait qu'elle permette à Mireille, une dame française, d'utiliser l'oralité, un outil traditionnellement africain pour mettre en scène sa révolte contre son mari. Ainsi, ce récit subvertit les dichotomies classiques—l'oralité / l'écriture, colonisateur / colonisé afin d'explorer les complexités inhérentes dans les relations entre les sexes au sein des sociétés strictement patriarcales. Ce roman est également un récit exemplaire en ce qui concerne la narratologie féministe, car il utilise des éléments extra-narratifs qui jouent avec la temporalité du roman en vue de déstabiliser les structures

14. The tradition of the griot women is important for Senegalese women because it has always been one way of making themselves heard and listened to.

narratives traditionnelles et offre un espace pour l'expression féminine. C'est l'utilisation des éléments culturels tels que des chants de louange et des passages oraux qui distinguent Bâ de ses homologues occidentaux en lui donnant une technique constructive pour se libérer de la tradition occidentale classique de la narratologie. Cela ouvre également le domaine de la narratologie féministe aux cultures non-occidentales et à leurs divers éléments tels que l'oralité qui peuvent offrir les possibilités de bouleverser les récits logocentriques.

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Le Sous-titrage en Inde : Historique et Pertinence

Nandita Wagle

Résumé

Cet article propose de présenter une perspective générique sur le domaine du sous-titrage en Inde, ses débuts et son évolution. Commençant avec un descriptif qui tentera de définir le sous-titrage et d'établir les notions primordiales de ce domaine, il présentera une vue d'ensemble sur la transmission du message filmique à l'aide des pratiques d'inter-titrage et de sous-titrage. Ensuite, suivra une réflexion sur le sous-titrage régional et international des films indiens, leur utilité et leur pertinence. Cela sera suivi d'une vue globale de l'histoire du sous-titrage en Inde, en prenant en guise d'exemple l'étude de cas des films marathis depuis les années 30 jusqu'aux années 2010. Après une réflexion sur l'importance du sous-titrage pour les jeunes réalisateurs du 21e siècle, l'article se terminera sur une discussion des nouveautés, des enjeux qui entrent dans le monde de la traduction audiovisuelle aujourd'hui et des questions existentielles qui se posent dans le domaine.

Mots-clés : sous-titrage, inter-titrage, traduction audiovisuelle, cinéma, contrainte spatio-temporelle.

Définitions et/ou descriptions

Le travail de sous-titrage est avant tout l'acte de transmettre le contenu d'un énoncé avec ses aspects explicites et implicites dans une langue différente en forme écrite dans l'espace temporel permis par la durée du cadre. L'acte de traduction se trouve uniquement dans cette première étape où nous passons d'une langue à l'autre. Cette traduction primaire est tout simplement un passage depuis la LF[1] vers la LS[2]. À cette étape, ce texte est le plus proche possible à un premier brouillon de traduction littéraire. Il contient tous les procédés typiquement associés à la traduction littéraire comme des emprunts, des calques, des paraphrases, des explications, des renvois, des répétitions, des références méta textuelles originales, du mot-a-mot, etc. Ce texte privilégie fortement l'environnement socioculturel de la LF et reste hautement attaché à sa morphosyntaxe. Une fois que cette traduction primaire est effectuée, l'acte de traduction telle que nous la connaissons arrive à sa fin.

Une définition claire du sous-titrage se trouve dans l'article de Eve Vayssière : « Le sous-titrage de film peut se définir comme une des manières de rendre accessible le sens et le contenu d'un film à un public qui ne maîtrise pas la langue dans laquelle se déroulent les échanges des personnages ou dans laquelle est formulé le commentaire (d'un documentaire, par exemple). C'est une traduction qui passe de l'oral inintelligible pour le spectateur cible à l'écrit intelligible et se fait ainsi transcription »[3]. Elle soulève ici, un point important à remarquer au sujet du sous-titrage. Bien qu'il soit souvent considéré une forme de traduction,

1. Langue du film.
2. Langue des sous-titres.
3. Eve Vayssière, « Le sous-titrage de film ou la prise en compte d'une dialectique contextuelle », Corela [En ligne], HS-11 | 2012, mis en ligne le 20 avril 2012.

il est essentiel d'identifier les traits distinctifs du sous-titrage par rapport à la traduction et l'interprétation.

La traduction est un acte d'écriture où l'on comprend le message d'un énoncé à l'écrit et on le transmet dans une autre langue à l'écrit. L'interprétariat est un acte oral où l'on comprend un message d'un énoncé dans une langue et on le transmet dans une autre dans la forme orale même. Donc, dans ces deux actes, nous restons fidèles à la forme du départ : écrit à écrit, oral à oral. Dans le sous-titrage la première grande différence se trouve dans son acte même. Toute traduction est une transformation, certes, mais le sous-titrage est dans le sens littéral du mot, une *trans « form » ation* où l'on passe de la forme orale à la forme écrite. La qualité unique du sous-titrage par rapport à toute autre forme de traduction se trouve dans l'indissociabilité des rapports entre texte, image et son[4].

Un certain nombre d'éléments font l'unicité du sous-titrage dans le domaine de la traduction. L'importance suprême du public, le manque de tout support explicatif, la contrainte spatio-temporelle imposée par le médium même du cinéma.

L'élément premier qui influence directement la création des sous-titres est le public. Pour qui prépare-t-on les sous-titres d'un document audiovisuel ? Qui est le consommateur final de cet acte ? A qui est-ce qu'ils sont destinés ? Le message contenu dans l'énoncé émis par un personnage est destiné au spectateur du film. Ce message auditif constitué d'une suite de mots est d'abord traduit dans une langue accessible au spectateur en question et ensuite transformé en forme visuel de mots écrits placés normalement dans la partie inférieure centrale du cadre filmique. D'où le terme « sous-titres ». Certains constituants sont rajoutés à ces « mots écrits » dépendant des besoins spécifiques du spectateur : pour des spectateurs sourds et malentendants les éléments descriptifs du fond sonore, des sons environnementaux sont rajoutés pour améliorer leur expérience du film. De même, quand il s'agit du doublage, pour des malvoyants des éléments descriptifs concernant des mouvements, des changements d'espace, des gestes physiques, font partie intégrale du doublage.

Le sous-titrage général peut aussi être légèrement décliné selon le type et le besoin du spectateur. Les sous-titres anglais d'un film en langue régionale indienne seront créés dans des manières différentes si le film est destiné aux autres régions indiennes ou au pays étrangers. Dans le premier cas, celui du sous-titrage intraculturel et interrégional, un plus grand nombre de calques (ex : termes religieux comme *Pooja, bazaar, Holi*), de nom propres des personnages connus (ex : *Gandhiji, Jallianwala Baugh*), de références métatextuelles (ex : *Ram Lakhan ki jodi*) pourront passer sans traduction grâce à la présence d'un mémoire collectif commun aux régions indiennes. Ces mêmes sous-titres devraient être modifiés pour répondre aux besoins d'un spectateur étranger qui n'aura pas accès à ces informations. Dans le deuxième cas, celui de la transmission internationale, à savoir le sous-titrage exolingue et interculturel, il doit suivre le code visuel international pour permettre au public de retrouver des repères connus et acceptés par tous. (ex : changement de couleur pour la voix off, tiret avant les dialogues énoncés par des personnages différents affichés dans le même cadre). Il doit répondre aux besoins d'informations relatifs aux spectateurs non-initiés à la culture d'origine du film. Par example : la phrase en marathi « *don gandhi de bhau* » peut passer facilement en sous-titres anglais pour les régions comme « *Give me two gandhis, bro*. » mais en sous-titres pour public international on est obligé d'expliciter avec « *Give me a*

4. Jean François Cornu, Doublage et Sous-titrage : Histoire et Esthétique/2014.

couple of hundreds, bro. » Dans ce type de sous-titrage on voit l'usage des équivalences, des acculturations, des collocations, et un grand nombre d'ellipses afin de passer un message optimal, lisible dans le temps attribué au cadre.

Le deuxième élément qui exerce une pression sur cette forme de traduction est l'absence totale de tout recours explicatif. Les autres formes de traduction écrite permettent l'usage de plusieurs dispositifs quand il y besoin d'élucider un point particulier, un choix de traduction ou même parfois expliquer la décision de ne pas traduire des parties ou de laisser des mots sans traduction. La préface et la note du traducteur sont des espaces dédiés à expliquer la position de ce dernier. Les notes de bas de page, les notes de fin de texte, les discussions autour du lexique, des paraphrases qui expliquent un mot extra-culturel, et bien d'autres dont des aides-traduction disponibles à toute autre forme de traduction sauf la traduction audiovisuelle. Celle-ci est démunie de tous ces supports. Contrairement à la traduction des textes écrits, il n'y pas la possibilité non plus, de revenir en arrière pour relire une page ou un paragraphe qui n'a pas été très claire. Cette forme de traduction est un jeu de l'immédiat, tout se passe dans un présent limité à quelques petites secondes. Le cadre reste sur l'écran pour une fraction d'une minute, il passe et le moment est fini. Pas de relecture ... pas de revenir en arrière ... pas de lever des yeux pour réfléchir tranquillement à ce qu'on a compris ou pas ... La transmission a eu lieu ... ou pas.

Et cela nous emmène au troisième élément qui distingue cette forme de toute autre forme de traduction : la contrainte spatio-temporelle. L'énoncé est traduit certes, mais l'espace et le temps dans lesquels cette traduction doit se transmettre sont décidés par autrui. La phrase entendue doit apparaître sur l'écran au moment où l'on l'entend mais doit tout également disparaître quand la phrase ne s'entend plus ou quand le cadre change à la prochaine coupe de montage. La phrase ne doit pas dépasser un certain nombre de signes car elle doit être placée sur un seul cadre. Comme toute autre forme de traduction le contenu sémantique est essentiel mais il ne peut être transmis que dans les limites techniques imposées par ce médium.

Aux fins du présent article, je vais me limiter à l'étude du sous-titrage interculturel et interlingue. Le focus sera sur le sous-titrage filmique effectué pour permettre la libre circulation des films indiens à l'étranger. Pour cela, le public visé est le public du cinéma international. Ce public international, bien qu'attentif aux distances culturelles, n'est pas un public expert et donc demande des sous-titres sans ambiguïté dans sa langue de confort. Ce public est capable de capter les différences de registres linguistiques et cherche le « connu » langagier. Cela veut dire que pour ce public les sous-titres doivent s'ancrer fermement dans la culture d'arrivée. Il doit y avoir un minimum de déviance des notions morphosyntaxiques et sociolinguistiques de la langue cible. Les structures, l'imagerie de la langue, la transmission du non-dit doivent être très soigneusement attachées à la culture langagière d'arrivée. La langue des sous-titres doit avoir un très haut niveau d'authenticité pour que le public puisse les lire et les comprendre dans le très court délai disponible.

La préhistoire du sous-titrage

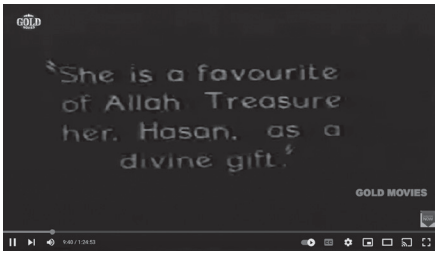
Le cinéma indien était un enfant du 20e siècle et, comme ses paires, a grandi bien plus rapidement que ses aînés, des autres formes artistiques plus anciennes telle la peinture la sculpture ou la musique. Il est important de connaître l'histoire de cet art au niveau mondial mais surtout en Inde pour appréhender l'immensité du travail réussi par les entrepreneurs

de ce domaine. L'Inde étant un pays multilingue et multiculturel, ce nouvel art est dès sa naissance susceptible et essaie de répondre à ces besoins spécifiques à notre culture.

Kaliya Mardan 1919

Dans l'espace minuscule de dix ans après la création du premier film, l'Inde a vu la floraison de plusieurs cinémas régionaux. Le cinéma étant né muet, les intertitres étaient le seul moyen de transmettre les informations non-visuelles aux spectateurs. Ces intertitres étaient des placards interposés entre deux cadres. Ils contenaient en forme écrite des courts textes descriptifs qui servait pour situer le narratif, pour transmettre les dialogues énoncés par les personnages vus sur l'écran ou même des indications du passage de temps. L'absence du son était remplie par la musique qui accompagnait le visionnement de ces films muets. Cette musique était créée spécialement pour rajouter des effets spéciaux sonores qui évoquaient des événements ayant lieu sur l'écran. Mais la technique du cinéma était encore primitive et cela résultait parfois dans un manque de nuance visuelle ou des difficultés à évoquer un changement de lieu ou d'époque. Pour combler ces lacunes inhérentes il était important d'insérer des morceaux d'information tout au long du film. Ces morceaux d'information interposés à des intervalles régulières lors du tournage ont reçu le nom de « intertitres ». Il est clair donc, que dans l'absence de la voix, les images mouvementées avaient besoin de ces béquilles textuels. Pour citer Jean François Cornu[5] *:* « Dès les origines, l'écrit a constitué l'un des éléments visuels du cinéma ».

L'Inde était un cas spécial. Le premier film indien a été tourné au début du 20e siècle, dans la première décennie même après la naissance de ce septième art. Avant qu'il ne devienne une nouvelle mode d'expression artistique, le cinéma était surtout et encore une merveille technologique. Sa création était une aventure couteuse et difficile à réussir sans des supports qui eux-mêmes, étaient très chers à l'époque, tels le courant électrique, les produits chimiques et les machines comme le cinématographe. Les coûts de la post-production aussi étaient extrêmement élevés car certains procédés demandaient des matériaux et des techniques accessibles à une petite minorité. Ce coût de production exorbitant ne pouvait être rentabilisé que si le film pouvait circuler à l'extérieur de la ville et la région et voyager dans le pays entier. Or, les intertitres en une seule langue régionale ne suffisaient pas. Plusieurs versions du montage final du film étaient nécessaires avec des intertitres de langues différentes dépendant de la région dans laquelle le film allait circuler.



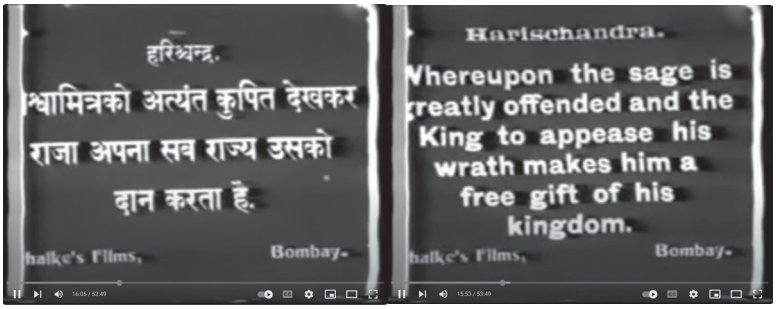
Shiraz, 1928, Franz Osten

Ces intertitres, traduits dans plusieurs langues pour rendre le film accessible à un public multirégional, étaient aussi traduits en anglais pour attirer le public britannique, en vue du fait que c'était le début du 20e siècle et que l'Inde était toujours sous l'emprise coloniale britannique. Aussi est-il que les financiers de ce nouvel art étaient très souvent britanniques ou de la communauté des Parsis, qui exigeaient,

5. Cornu, J. F. (2004). Le doublage et le sous-titrage des films en France depuis 1931: *contribution à une étude historique et esthétique du cinéma* (Doctoral dissertation, Rennes 2).

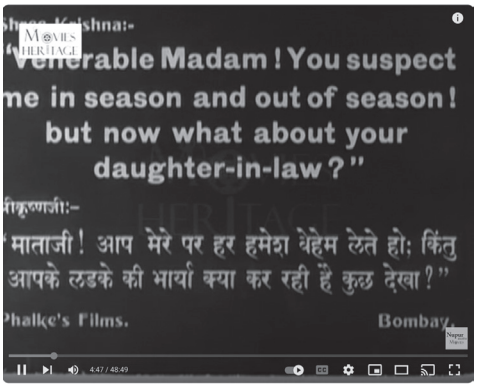
eux aussi, l'accès à un public anglophone. Nous avons même un exemple où le film est intertitré uniquement en anglais.

Nous avons comme exemples, plusieurs courts métrages de D G Phalke, le père du cinéma indien, intertitrés en plusieurs langues, y compris l'anglais. Il a produit son premier long métrage, *Raja Harishchandra* tourné en 1913. Ce film, qui a l'honneur d'être considéré le premier film indien, a été créé avec des intertitres en hindi et en anglais. Chaque cadre d'intertitre contenait donc la même information dans les deux langues. Mais la nouveauté du domaine a fait qu'il n'y avait pas de normes établis encore. Une étude de plusieurs productions de l'époque montre des styles variés d'affichage des intertitres. Certains choisissent une seule langue par cadre, ainsi chaque fois deux cadres se suivent dans deux langues différentes. Bien que cela permettait plus de temps et de clarté de lecture au public, cela rajoutait à la longueur global du film et créait également une suspension dans la continuité visuelle interne.

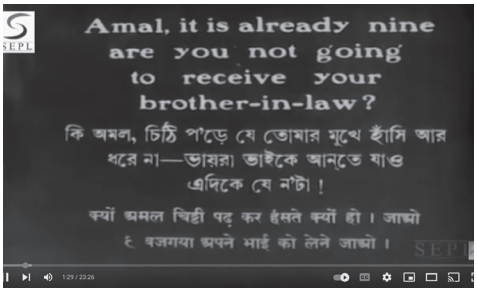


Raja Harishchandra, 1913, D G Phalke

La majorité de producteurs choisissait des intertitres bilingues : deux langues sur le même cadre. Mais il existe des exemples également avec des intertitres trilingues. Cela menait à une pénurie d'espace sur le cadre et parfois un certain niveau d'inattention aux détails. Parfois les phrases ne reflétaient pas les mêmes informations! D'autres fois, une langue contenait plus d'informations que d'autres à cause des contraintes de l'espace dépendant de la nature de l'écriture de la langue en question.



Kaliyamardan, 1919, D G Phalke Phalke



Jamaibabu, 1931, Kalipada Das

Réal Michaud de poursuivre, « le cinéma est un reflet de la société »[6]. La société de l'Inde moderne, a été déjà une société multiculturelle et multilingue[7]. Les états princiers tenaient des rapports commerciaux et diplomatiques. Cela soutenait de grands et de petits voyages et parfois des migrations de communautés pour des raisons politiques, professionnelles ou autres. Le voyage étant toujours un des vecteurs principaux de la multiplicité, de l'échange et de l'interaction, une société qui accueillait des voyageurs était sans aucun doute une société qui cherchait la diversité.

La présence coloniale, l'éducation et les services civils ont d'avantage mené à un mouvement systématique de la population active dans le pays entier. Le mouvement pour l'indépendance du pays aussi a été responsable de la mobilité des individus et des communautés. Une mobilité élevée dans un pays aussi divers que l'Inde, sous-entend le développement du multilinguisme. Au début du 20e siècle, le cinéma, de par sa nature technique ainsi que par sa qualité révolutionnaire, était un produit d'abord urbain. La population urbaine des grandes villes de l'époque telles Bombay et Calcutta étaient une population multiculturelle et multilingue. Ce multilinguisme s'est donc inséré de manière naturelle dans ce nouvel art du cinéma. Et ce multilinguisme est devenu et continue à distinguer, même de nos jours, le cinéma indien.

D'Intertitrage au sous-titrage

En 1931, l'Inde a vu la création de son premier film parlant Alam Ara et l'année suivante le cinéma marathi a accueilli *Ayodhyecha Raja* son premier *bolpat* ou « talkies » réalisé par V Shantaram. D G Phalke avait réalisé *Raja Harishchandra*, le premier long métrage du cinéma indien en 1913 et V Shantaram a réalisé *Ayodhyecha Raja* le premier film parlant du marathi en 1932. Le premier, *Raja Harishchandra*, un film muet, noir et blanc de 1913, portait des intertitres en hindi, en anglais et plus tard le réalisateur a rajouté les intertitres en marathi en 1917 sous le nom *Satyavadi Raja Harischandra*. Donc il est évident que le souci de compréhension par un public multilingue était déjà une préoccupation. D'avantage peut-être parce que Phalke a créé la majorité de ses films à Mumbai, une ville multilingue et multiculturelle. Mais c'est au moment de la création des premiers films « *parlant* » que la question de la compréhension multilingue s'est posée vraiment.

En vue de la nature polyglotte et multiculturelle du sous-continent indien, et surtout parce que dès l'indépendance, le principe de la « diversité unificatrice » a toujours été souligné comme un trait fondamental, on pourrait imaginer que le cinéma, l'art le plus populaire et contemporain, sera facilement et régulièrement sous-titré. Mais ceci n'a pas été le cas. Le sous-titrage des films indiens a été effectué non pas pour le public indien hétérolingue mais pour un public international en Europe. Les films considérés intéressants à exporter d'une région à l'autre et donc demandant un sous-titrage soit en anglais, ou hindi ou langue régionale d'arrivée, étaient tout simplement doublés dans cette langue et dans plusieurs cas re-tournés avec des vedettes connues de la région pour augmenter leur attraction auprès du public général. Le Prabhat Film Studios, une des premières maison de production cinématique qui ont contribués plus d'une centaine de films au domaine ont sorti plus de 45 titres en Marathi et Hindi comme *Sant Tukaram* dans les deux langues, *Kunku* (*Duniya Na Mane* en

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hindi), *Shejari* (*Padosi* en Hindi), *Manoos* (*Admi* en Hindi) parmi d'autres. Mais l'honneur d'être le premier film indien à être doublé dans une autre langue régionale est partagé par deux films, en vue d'un manque d'évidence matérielle, *Alam Ara*, le premier film parlant de l'Inde et *Satya Harishchandra*, créé en langue kannada et doublé en langue tamoul en 1946. Vu les coûts exorbitants du doublage ou du reproduction en langue nouvelle, la question est inévitable : Pourquoi pas de sous-titrage ?

Sous-titrage et réalités sociales

La question du sous-titrage s'est posée à plusieurs reprises pendant le dernier siècle. Il y a eu des tentatives assez importantes de sous-titrer des films régionaux en hindi afin d'atteindre un public hétérogène majoritairement hindiphone et/ou urbain. Cependant les retours n'en étaient pas très positifs.

La raison pourrait se trouver non dans le domaine cinématique mais sociétal. Si pour Karl Marx la religion était l'opium du peuple, en Inde il y a plusieurs qui ont relié cette métaphore au monde du cinéma. Le public du cinéma indien est un public extraordinairement hétérogène. Les frontières de caste, de classe, de sexe, de religion perdaient toute leur importance devant ce médium démocratisant. Du plus démuni et moins instruit au plus prospère et intellectuel des individus, tous y trouvent leur compte. Mais les réalités démographiques sont incontournables. La majorité de la population indienne dans le passé a été analphabète et une vaste minorité continue à l'être. Ceux qui sont capables de lire et d'écrire n'ont pas forcément les compétences suffisamment élevées pour lire les sous-titres qui apparaissent et disparaissent de manière trop rapide pour eux. L'effort compris dans la suivie des sous-titres aussi est un élément déroutant pour un public qui vit en dessous du ou près du seuil de pauvreté, et qui dépense un certain pourcentage de leur revenues mensuelles sur ce divertissement qui leur permet d'oublier la misère et les difficultés de leur quotidien. Et pour que tous aient accès égal, directe et sans effort le moyen le plus garanti d'assurer l'accessibilité à tous, était le doublage. En raison de tous ces facteurs, le sous-titrage de la grande majorité des films du début de l'époque des parlants ont été doublé ou reproduit dans des langues voisines régionales mais le sous-titrage en anglais a été fait uniquement au moment de les envoyer à un Festival International.

Ayant ainsi établi la préhistoire du sous-titrage des films indiens, nous allons nous tourner vers une étude approfondie des sous-titres observés dans le cinéma d'une seule langue : le Marathi. Ce choix de langue a plusieurs raisons dont le premier est que le premier film indien a été créé à Mumbai et le cinéma indien est né dans l'état du Maharashtra. Une autre est que parmi des titres invités sur la scène internationale, un grand nombre sont de langue Marathi. Et puis, l'étude me concerne d'avantage car le marathi étant ma langue maternelle, je peux travailler librement entre les trois langues dans lesquelles j'ai un niveau natif, le marathi, l'anglais et le français. Les films choisis sont ceux qui ont été présentés, invités, félicités aux festivals internationaux.

Nous allons observer l'évolution des sous-titres sous deux optiques primaires du sous-titrage: la technique et le langage. Sous l'aspect technique nous allons considérer si le sous-titre est lisible au niveau de la taille des lettres et de la phrase dans un cadre particulier, et s'il perdure suffisamment longtemps sur l'écran pour permettre de capter le sens entier du message. Sous l'aspect langagier nous réfléchirons à la précision et la qualité représentative du sous-titre.

Une histoire de sous-titrage

Le premier film indien à être invité à un festival international était le *Sant Tukaram*, produit en 1936 par le Prabhat Film Studio et réalisé par les Messieurs Damle et Fatehlal. Il était donc aussi le premier film indien en langue régionale à être sous-titré. La qualité technique de ces sous-titres laisse beaucoup à désirer au niveau de la spatio-temporalité ainsi que dans la concordance cadre et sous-titre. Côté langagier, la qualité de l'anglais est médiocre. Un usage élevé des emprunts et des calques[8] rend certains cadres incompréhensibles. Des traductions mot à mot mènent à des non-sens[9]. Toute la qualité poétique, la métaphore de la vie quotidienne dans la dévotion, qui fait le cœur de ce mouvement, la beauté simple et directe de la structure poétique construite pour faciliter le chant de ces créations pour aider à la dissémination du message de Bhakti, est complètement perdu dans ces sous-titres prosaïques et acculturés. Cependant, le narratif linéaire du film n'est pas compromis et le spectateur arrive à suivre les moments biographiques. Donc on peut dire que même si le sous-titres sont de qualité inférieures, la compréhension globale du film n'en souffre pas.

Quelques années plus tard, un autre biopic, sur la vie d'un autre saint du mouvement de Bhakti a été sous-titré. Ici on voit un net changement dans la qualité des sous-titres. *Sant Dnyaneshwar*, le prince des saints poètes du mouvement Bhakti en Inde, est le sujet de ce film produit par le Prabhat Film Company en 1940. La qualité technique des sous-titres est excellente. La concordance cadre et sous-titre est parfaite. Les sous-titres sont placés uniformément à l'emplacement optimal sur le cadre. La lisibilité des sous-titres aussi est excellente. La qualité linguistique des sous-titres est excellente. Les équivalents, les collocations, les transpositions utilisées de manière judicieuse créent un texte de sous-titrage cohérent aux niveaux contextuel et global. Il est bien dommage que la traduction des chansons dans ce film soit en forme prose et n'est pas à la hauteur mais la qualité de la langue anglaise est nettement supérieure à celle vue dans le film *Sant Tukaram*.

Nous passons maintenant aux années 50 et le film qui a fait tube, *Shyamchi Aai***,** basé sur le roman du même nom, réalisé par P K Atre, a été le premier film indien à recevoir le Golden Lotus National Award pour le meilleur film de l'année. Le sous-titrage dans ce film démontre des choix intéressants. Un exemple : *tamhan*, *pardi,* restent non-traduits. La phrase en anglais est claire et le message passe sans obstacle mais la couleur locale est perdue. Le *Tamhan*, un ustensile important dans les rituels religieux, est une petite assiette en argent ou en bronze qui est utilisée pour placer les fleurs devant l'autel familial. *Pardi* est un panier en métal utilisé pour cueillir des fleurs. Il y également des lacunes dans la continuité au niveau du sens. Pour faciliter la traduction et les besoins techniques on voit souvent l'usage de la réduction. Mais cela mène à des non-sens. Un exemple subtil :

> « Payala ghaan lagu naye mhanun jevdha japtos, tevdhech manala ghaan lagu naye mhanun japat ja ho ».

As you worry about the dirt on your feet, worry about the dirt in your mind.

> « Devala saang, mala shudh budhi de »
>
> *Tell God to give you a pure mind*

8. Le mot *Mangalai* (nom d'une déesse) est transmis tel quel et mène à une incompréhension du cadre.
9. *Tatashta te dhyan* (qui veut dire un Dieu qui est impartial), est traduit de manière mot à mot (Celui qui se tient droit), menant à un non-sens.

« Pan Aai, aaplya manachi ghan ga kashi nighel ? »

But how is that possible ?

« Ashrunni. Aaple man nirmal rahava mhanun devane he ashrunche strot aaplya dolyat dile ahet ho »

With tears. God has created oceans of tears in our eyes.

Alors le texte anglais lu indépendamment est ainsi :

« As you worry about the dirt on your feet, worry about the dirt in your mind »

« Tell God to give you a pure mind »

« But how is that possible? »

« With tears. God has created oceans of tears in our eyes »

Le manque de certains éléments de la phrase original pour éviter peut-être la répétition qui existe dans l'énoncé d'origine est responsable pour un décalage dans la continuité logique. Et cela mène à un non-sens. La langue des sous-titres de ce film est assez neutre et ne transmet en aucune façon la qualité de la langue originale pour laquelle ce film est connu. Les façons d'adresser son enfant en rajoutant des mots de tendresse tels « bal » ne figurent nulle part dans la traduction et enlève le côté maternel des énoncés. Mais au niveau technique, la longueur des sous-titres, le placement spatio-temporel, la durée sur cadre, etc. le sous-titrage est bien effectué et semble efficace.

Yuge Yuge Mee Vaat Pahili produit par Fatehlal et réalisé par C Vishwanath en 1965. Dans ce film le côté technique est bien équilibré, la durée des sous-titres sur scène, la longueur de la phrase, le placement sur le cadre, tout est bien efficace. Par contre au niveau langagier, il y a une tendance à amplifier la violence des énoncés. Nous en remarquons deux instances claires comme exemples. Le premier est :

« Ja, gelis tar ja, kon parva kartay ! »

Go, who damn cares for you

Ici on voit déjà que le « damn » est rajouté sans cause. L'erreur dans le placement de ce mot fait que le sous-titre perd donc son efficacité. Une autre instance est l'usage du mot *wretch* pour « baya ». Le mot marathi représente un sens proche de gonzesse, mais *wretch* est traduit plutôt comme « malheureux, misérable, pauvre type ». Donc cette tendance d'intensifier le sens d'un mot mène à une distanciation du sens original.

Les années 70 et 80 ont vu apparaître une suite de films populaires qui ont fait un succès inouï chez un public appartenant à la classe moyenne inférieure. Mais ces mêmes deux décennies ont également vu la sortie des films d'intérêt politique ou social comme *Simhasan* en 1979 et *Umbartha* en 1981.

Simhasan sorti en 1979 était un portrait cynique de la société urbaine de l'époque. Le sous-titrage de ce film est plutôt efficace au niveau technique et linguistique sauf pour quelques coquilles dans les chiffres, par exemple ou l'énoncé dit « upamantri baveesche panchvees » (de *22 à 25)* et le sous-titre dit « 2225 ».

Umbartha en 1981 par Jabbar Patel était un film qui a proposé une interprétation alternative du choix de vie d'une femme mariée. Les sous-titres de ce film sont très efficaces au niveau

technique et linguistique. Les énoncés sont en un marathi urbain pour la plupart du temps et cette nature contemporaine de la langue est bien transmise. Vue que le narratif du film est situé dans le temps réel du film même, à savoir les années 80, le marathi des acteurs urbains est parsemé de mots anglais. Cette caractéristique déterminante de la classe moyenne supérieure qui est représentée dans ce film est perdue dans la transmission en anglais. Mais c'est une perte inévitable et incontournable du sous-titrage des films indiens vers l'anglais ou une autre langue étrangère.

Les années 90 étaient des années avec des films plutôt médiocres avec quelques sorties moyennement intéressantes qui sont partis sans laisser de trace importante sur le mémoire collectif. Peu de ces films avaient un intérêt hors Maharashtra ou international et la plupart sont sans sous-titres. Cette décennie déprimante pour les amateurs de bon cinéma marathi était en fait la nuit avant l'aube ... car les années 2000 ont accueilli une suite de films promettant tels *Astitva* de Manjrekar, *Dhyasparva* de Palekar, *Dahavi Pha* de Bhave et Sukhtankar, *Pak Pak Pakak* de Joglekar et quelques autres.

Mais le film *Shwaas* de Sandip Sawant en 2004 a véritablement lancé la « nouvelle vague » du cinéma marathi, une vague qui a continué à monter avec des films comme *Restaurant* et *Gandha* de Sachin Kundalkar , *Valu* et *Vihir* de Umesh Kulkarni, *Dombivli Fast* de Nishikant Kamat, *Harischandrachi Factory* et *Elizabeth Ekadashi* de Paresh Mokashi, *Natarang* de Ravi Jadhav et *Gabhricha Paus* de Satish Manwar. Pour la première fois nous avons vu des réalisateurs qui réfléchissaient à la transmission authentique de leurs œuvres à l'étranger. Kundalkar, Kulkarni et Mokashi cherchaient consciemment un sous-titrage direct en langues européennes sans l'intermédiaire de la langue anglaise. *Restaurant* fait sa tournée en Europe avec des sous-titres en allemand et *Gabhricha Paus* fait sa carrière dans des salles parisiennes avec des sous-titres français effectués depuis la langue originale.

Les sous-titres de *Shwaas* sont faits d'une manière sensible, le langage est suffisamment simple pour être compris par un public général indien non-marathi ainsi qu'étranger. On voit de temps en temps l'usage des ellipses de spatio-temporalité. Bien que cela ne soit pas au détriment du bon déroulement narratif, une modulation formelle telle un dialogue transformé en constat peut tout à fait consterner le spectateur, car il entend une question grâce à la montée du dernier phonème mais n'en voit pas une dans le sous-titre. De rare usage de cette modulation peut passer mais si cela arrive plus fréquemment le spectateur peut commencer à mettre en question l'authenticité du sous-titrage même. C'était le premier film marathi à être envoyé pour les Oscars, et il va de soi que les sous-titres en soient d'une qualité supérieure à d'autres films de cette époque.

Les sous-titres de *Vihir* créé en 2009 par Umesh Kulkarni sont à remarquer pour l'anglais. C'est un anglais parfois authentique et parfois une traduction littérale. Tout au début du film on voit une phrase comme *I spy Nachadada* qui est une locution anglaise qui est contextuellement parfaite. Mais quelques sous-titres plus tard nous trouvons : *The school-leaving exams are an occasion to turn the exam centre into a fairground.* Cette phrase contient plusieurs erreurs. « School-leaving » est une création de l'anglais indien et n'existe pas en anglais britannique ou américain. Mais cela ne pose pas de problème tant que les spectateurs sont un public indien des autres régions autour. Mais pour des spectateurs étrangers c'est un mot inconnu mais compréhensible. Aussi culturellement, dire « jatra bharte » a un sens péjoratif tandis qu'en anglais cette locution n'a pas ce sens péjoratif du tout. Aussi plus loin

nous avons *Hankies to wipe their snot* mais la locution classique est « to wipe your nose ». Un autre exemple de collocation manqué est : « Today after several days I found the old man again ». En marathi le mot « old man désigne clairement « père » mais en anglais « the old man » pourrait être « un vieil homme » mais pour dire « père » il aurait fallu dire « my old man ».

Le film *Harishchandrachi Factory* de Paresh Mokashi fait en 2010 est un autre exemple d'un sous-titrage efficace. Quelques exemples sont présentés ci-dessous :

> « Tula asa nahi vatat aaplya gharat samaan phaar ahe ? »
>
> *Don't you think our house is stuffed with things?*

L'expression « phaar ahé » traduite par *stuffed with things* est une amplification. La phrase en marathi a un certain humour sous-jacent et même une trace de cynisme ... qui est complètement perdu dans la phrase anglaise. Un autre exemple se trouve:

> « Aapla majhya daaginyanbaddal bolana jhala hota, visarlat ? »
>
> Didn't we talk about my jewellery?

Ici on voit l'utilisation de la réduction grammaticale, deux clauses sont réduites à une seule clause en transformant la question positive en négative pour se débarrasser de la redondance.

> « He sagla tujhyamule ghadtay »
>
> *This is all happening because of you.*

En principe, ici on devrait dire que c'est une de rares erreurs de transmission. Cependant, la phrase marathi en elle-même est ouverte à des interprétations et positive et négative. Il n'y a que l'expression visuelle dans le cadre qui transmet le message que c'est une phrase positive et de remerciement. Cette ambiguïté est traduite donc fidèlement. Mais une transmission du non-verbal de ce cadre aurait pourtant pu mieux traduire le vouloir dire.

> « Kunihi kelela nahiye, kunala mahitihi nahiye »
>
> No one has a clue about it !

En voilà un exemple de réduction qui marche très bien, car l'expression *to have a clue* traduit à la fois savoir et savoir-faire.

Ainsi, depuis *Sant Tukaram* (1936) jusqu'à *Harishchandrachi Factory* (2010) nous avons réfléchi à des sous-titres d'un film représentatif de chaque décennie. Nous avons pu constater que la qualité du sous-titrage effectué principalement pour le public international, a évolué systématiquement au cours des années. Nous avons remarqué que si les premiers décennies ont vu l'usage excessif des calques et des emprunts pour protéger authenticité culturelle des informations, les décennies suivantes ont vu un mouvement plus vers la domestication en prioritisant le confort sociolinguistique du spectateur international. Ce n'est qu'au début du 21e siècle qu'on note une vraie préoccupation avec la qualité des sous-titres et leur impact sur la transmission internationale du film.

Les enjeux du sous-titrage à l'époque contemporaine

Cette mise en question des pratiques de sous-titrage est d'autant plus importante dans le domaine du cinéma marathi car ce cinéma a connu et continue à vivre cette nouvelle vague qui le place parmi les premiers cinémas de l'Inde.

L'importance croissante du cinéma marathi depuis les années 2000 est due à l'insistance des réalisateurs sur la qualité du narratif. Le public du cinéma marathi est un public fanatique du théâtre et de la musique classique. C'est un public qui s'émeut plus pour de belles histoires que pour des grands noms de stars. Les thèmes varient : préoccupations individuelles, conflits sociaux, progrès rural, sont des thèmes qui ont toujours fait partie de la psyché du public du Maharashtra et le succès du film marathi contemporain se trouve dans cela.

Quelle est donc la raison derrière leur succès national et international ? Cela pourrait peut-être se trouver dans la différence que ce cinéma propose vis à vis Bollywood et ses confrères Tollywood, etc. C'est essentiellement un cinéma d'auteur et ces auteurs parlent du monde dans lequel ils vivent. Ce monde aujourd'hui n'est pas limité à la frontière des villes du Maharashtra. Il s'approprie tout l'espace socio-culturel, depuis le hameau du fin fond d'un village jusqu'au dernier lotissement établi pour et par une communauté appartenant à la diaspora indienne dans le monde entier. Cela représente aussi un énorme public, très divers dont les désirs, les plaisirs, les modes de vie ont aujourd'hui vraiment atteint un niveau mondial. Pour plaire à ce public extrêmement hétérogène, le cinéma marathi est obligé de se remodeler et se redéfinir. Le résultat est un cinéma d'auteur d'une sensibilité contemporaine, écologique et transculturel. De plus en plus de films marathis aujourd'hui sont invités aux festivals internationaux et sont appréciés par les spectateurs anglophones et autres. Pour que ce public ex-Maharashtra et/ou international comprenne le message du film, le sous-titrage est absolument central.

Plus récemment avec l'avènement des chaînes privées internationales sur le champ des réseaux indiens ainsi que la présence croissante des diffusions internet, le sous-titrage a changé de statut. Les sous-titres en langues indiennes ainsi que les SLS sont accessibles facilement. Nous voyons également sur des chaînes comme Discovery des expériences insolites au niveau du contenu sous-titré ainsi que le placement des sous-titres. On observe de temps en temps une explication pertinente à un lieu inconnu placée sur la partie du cadre où se trouve ce lieu, même si cela ne fait pas partie des énoncés. On voit aussi parfois des mots individuels placés sur des points différents de l'écran qui explique le rapport entre les personnages présents.

Ce genre de sous-titrage est destiné à une meilleure compréhension non seulement linguistique mais culturelle, voire holistique du document audio-visuel. Dans le cas du sous-titrage des films indiens, bien qu'on ressente souvent le besoin de rajouter des mots explicatifs pour élucider un point culturel, cela est impossible car nous sommes encore très fortement encadrés par les règlements traditionnels du sous-titrage. Il est peut-être temps de se demander si ces règlements et leur application ne devrait pas être revus en fonction de la nature changeante du cinéma indien et les besoins des spectateurs hétérogènes.

La présence, depuis une vingtaine d'années, des producteurs automatiques de sous-titres, des logiciels de traductions et de sous-titrage, et plus récemment l'avènement de l'intelligence artificielle a certainement provoqué une mise en question existentielle du domaine de la traduction humaine et par corollaire du sous-titrage. Nous n'avons pas actuellement des réponses à ces questions. On ne pourrait qu'imaginer que l'être humain continuera à se servir de ces dispositifs d'automation pour améliorer et perfectionner ses propres capacités et créativités, tout comme il l'a fait à d'autres grands moments de révolutions technologiques dans le passé.

Pour conclure, je dirai tout simplement qu'un spectateur qui regarde un film d'une culture autre que la sienne essaie à tout moment de créer des ponts culturels entre le document qu'il regarde et son propre vécu. L'impact des sous-titres sur cette compréhension culturelle est énorme. D'où l'importance d'un sous-titrage d'une efficacité technique mais aussi d'une fine sensibilité sociolinguistique. L'efficacité technique sera perfectionnée par les automations, mais cette sensibilité sociolinguistique et culturelle reste le propre de l'être humain.

Pour terminer il faudra peut-être se rappeler que des bons sous-titres ne peuvent pas être la rédemption d'un mauvais film, mais des mauvais sous-titres sont tout à fait capables d'enterrer un bon film !

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La Mentalité des Étudiants Décolonisés Africains dans *Le Ventre de l'Atlantique* de Fatou Diome

Velupula Krishnaiah

Résumé

L'objectif de cette étude s'appuie sur la mentalité des étudiants africains dans le roman qui a remporté beaucoup de succès, *Le Ventre de L'Atlantique,* écrit par Fatou Diome. Comment se caractérisent le comportement des étudiants africains vis-à-vis l'Occident, leur imagination et leur rapport avec l'émigration ? C'est la question primordiale qui s'engage dans cet article afin de décrypter l'attitude des étudiants envers l'Europe et les événements qui les stimulent à partir en Europe. Nous prenons quelques personnages du roman, par exemple, l'Homme de Barbès et Salie, des immigrés qui ont réussi à exposer les illusions de l'immigration. Il y a également Moussa et Ndétare qui révèlent la réalité de l'immigration.

Mots-clés : *les étudiants africains, illusion, réalité, la mentalité, immigration.*

Interdiction

Le roman de Fatou Diome, *Le Ventre de l'Atlantique*, est publié en 2003 aux Éditions Anne Carrière. Ce roman a eu un grand succès puisqu'il a reçu deux prix littéraires, « *Hémisphères Chantal Lapicque* » et « *LiBeraturpreis* ». Dans ce roman, Fatou Diome nous fait comprendre l'attitude des étudiants africains vers l'Occident.

La narratrice vit à Strasbourg, ville française à l'est. Son demi-frère, Madické, qui étudie à Niodior, une petite île du Sénégal, appelle souvent sa sœur pour avoir des nouvelles sur la coupe du monde de football, parce que chez lui, il y a seulement une télévision dans le village qui ne marche pas bien. Son demi-frère est très intéressé par l'équipe d'Italie et il est passionné par le joueur Maldini et il s'imagine comme lui. En voyant le succès des riches sportifs qui jouent pour les clubs de France, alors, il commence à apprendre la langue française pour immigrer en France. Pour cela, il demande de l'aide à sa sœur pour payer le billet afin de venir en Europe. En lui faisant part des données du football, la narratrice explique les situations des immigrés et le racisme auquel les clandestins font face. Quelquefois, elle visite sa terre natale et expérimente d'être une étrangère dans son propre pays. Elle éclaire la situation des femmes en Afrique et la transformation des gens en Marabouts. En fait, elle souligne le paradoxe que les Français n'ont pas besoin de visa pour le tourisme au Sénégal alors que les Sénégalais doivent avoir un visa pour se rendre en France.

Elle nous montre aussi comment le manque d'éducation cause le sous-développement au Sénégal.

Biographie

Fatou Diome est une écrivaine franco-sénégalaise. Elle est née hors mariage, donc, elle est considérée comme une enfant illégitime. Son beau-père ne veut pas qu'elle vive sous son

toit. Alors, sa grand-mère prend la responsabilité de s'occuper d'elle. Malgré les blessures de l'enfance, elle fait des études chez elle. Ensuite, elle va en ville pour poursuivre ses études. Pour financer ses études, elle travaille comme femme de ménage. Elle tombe amoureuse d'un Français pendant ses études universitaires, l'épouse et décide de s'installer en France, mais à cause de la couleur de sa peau, elle n'est pas bien accueillie par la famille de son mari, donc, elle divorce et continue ses études en littérature en France.

Le système de l'éducation pendant la décolonisation

Tout d'abord, si nous voulons sonder un sujet, il est nécessaire d'en connaître le passé, ce qui nous permettra de comprendre le présent. « *All scientists know that you cannot solve any problem without tackling its root causes.*».[1] L'Europe a envahi l'Afrique, détruit leur connaissance et leurs cultures et le système de l'éducation. Pendant la colonisation, les Africains n'ont pas accès à l'éducation ; si on leur permet de fréquenter les écoles, on leur y impose d'apprendre la langue coloniale et ils sont forcés de communiquer avec cette langue étrangère. Par exemple, au Sénégal et au Congo, la langue française est une langue officielle. Peu à peu, la force coloniale a dévasté les autochtones du savoir indigène.

En général, en Afrique, la connaissance est sous forme orale, se transmettant ainsi de génération à génération. Quand la langue du colon est imposée aux étudiants africains et elle devient obligatoire, ils sont coupés de leur riche culture. Les forces coloniales ont commencé à réécrire l'histoire de l'Afrique, manipulant en insinuant que l'Afrique n'a pas d'histoire avant, et que l'histoire a commencé après la colonisation. C'est la première étape de la destruction du système de l'éducation. « *The powerful grip that colonial Europe has on knowledge production totally distorted ancient African historiography by scrapping and/or suppressing its civilizations from dominant discourses. Accordingly, Africa had "no history" because it had no written documents to prove it.* ».[2] Erina Iwasaki a aussi élaboré une Thèse[3] à ce sujet. Même aujourd'hui après la décolonisation, la langue française reste la seule langue dans l'éducation et aussi pour obtenir le certificat d'enseignement comme le CAP (*certificat d'Aptitude pédagogique*), donc, la langue française est la langue principale pour réussir. En Afrique, après 12 ans d'études, seulement 44.65% des étudiants obtiennent le Baccalauréat qui était dirigé en français. Bien que l'effet de colonisation était très fort et que le gouvernement du Sénégal a essayé deux fois de faire cet examen en bilingue, mais n'a pas remporté de succès. Ainsi, en ayant peur de perdre le pouvoir de contrôler le peuple indigène, les forces de la colonisation ont implanté la langue des colonisateurs dans le

1. TAMALA, Sylvia , *Decolonization and Afro-Feminism*, Ottawa ,Daraja Press, (2020), P.3.

   " Tous les scientifiques savent qu'on ne peut résoudre aucun problème sans s'attaquer à ses causes profondes. " Cette traduction est la nôtre.

2. NABUDERE, Dani Wadada, *Afrikology and Transdisciplinarity : A Restorative Epistemology.* Pretoria : Africa Institute of South Africa, (2012), P. 127.

   Cf. M'BOW, Amadou-Mahtar. "Preface", in Joseph Ki-Zerbo (Ed.) (1981). *General History of Africa : Methodology and African Prehistory,* Vol. I. Oakland, CA : the University of California Press. Aussi in TAMALA, Sylvia. *Decolonization and Afro-Feminism*. Op. Cit. (2020) P.23.

   " La puissante emprise de l'Europe coloniale sur la production de connaissances a totalement déformé l'historiographie africaine ancienne en supprimant et/ou réprimant ses civilisations des discours dominants. En conséquence, l'Afrique n'avait « pas d'histoire » parce qu'elle n'avait pas de documents écrits pour le prouver." Cette traduction est la nôtre.

3. Lire la Thèse, "National Languages, Multilingual Education, and the self-proclaimed Militants for Change in Senegal" d' Erina Iwasaki, Columbia University, 2022.

système d'éducation de l'Afrique. Alors que les étudiants africains ont découvert que c'était difficile de soutenir le système, ils ont abandonné leurs études. Ceux qui les continuent sans comprendre restent à demi-éduqués. Même aujourd'hui, dans la plupart des universités, on enseigne dans la langue coloniale.

Les forces coloniales ont clamé qu'elles ont introduit l'éducation universitaire en Afrique qui a commencé après la colonisation, mais en réalité, la plus ancienne, l'université Sankoré, existe au Mali depuis 989 après J-C. L'Université est un lieu où la recherche se passe, où les idées d'innovations se déroulent pour le développement du pays. Mais la colonisation sournoisement a pris le contrôle de l'université, n'a pas donné l'occasion de penser eux-mêmes. Même aujourd'hui, après la décolonisation, les universités d'Afrique sont devenues les secteurs de service de l'Europe en préparant les étudiants pour les petits boulots comme les vendeurs, gardiens, etc. L'Europe extorque l'intellectualité des étudiants en permettant d'assurer la carte bleue aux meilleurs étudiants d'Afrique pour travailler partout en Europe dans les secteurs qu'ils préparent. L'Europe profite ainsi d'une main-d'oeuvre sous-payée, alors que l'Afrique reste toujours sous-développée. Donc, l'Europe manifeste la puissance de colonisation même après l'Indépendance. Le système de l'éducation de l'Afrique a ainsi subi beaucoup de coups faits par la colonisation, et ne pourra se remettre sur pied après la décolonisation aussi. Partout, l'éducation d'Afrique est entourée par l'eurocentrisme qui attire les étudiants vers l'Europe ; le rêve est fabriqué qu'il y n'aura pas de vie sans être en Europe. Malheureusement, nous voyons ce type de mentalité après l'indépendance aussi.

Chikoko V.[4] a déduit une conclusion dans son article que pour décoloniser l'université, il ne sera pas suffisant de changer le curriculum de l'université, la société, tellement influencée par la colonisation, doit également changer. L'université doit exécuter un grand rôle afin de décoloniser : tout d'abord, elle doit changer elle-même et changer la société pour avoir un résultat efficace de décolonisation.

Dans le cas des femmes, on ne leur a pas donnée l'occasion de faire partie du système d'éducation ; pendant la colonisation, les femmes n'y ont pas accès. Par exemple, l'université de Makerere en Ouganda accepte seulement les hommes à l'université jusqu'en 1945. Quand 6 femmes sont admises, l'une entre elles est très intéressée par les mathématiques, mais on ne l'autorise pas à poursuivre ses études préférées : « *One of the pioneer women at the institution — Dr. Sarah Ntiro — was admitted to pursue mathematics only to be chased out of her first class by the White professor who made it clear that women had no business in his class by walking out of the lecture room in protest.* »[5] Après la décolonisation aussi, la femme n'a pas reçu beaucoup de signifiance dans les hautes positions si nous observons la formation de l'Association des Universités Africaines (AAU) : parmi 13 personnes d'un haut comité, seulement une femme a occupé un poste titulaire. En donnant un poste, ils ont négligé l'égalité des sexes dans le secteur de l'éducation, donc, ils suivent les mêmes pratiques comme les colonisateurs. La décolonisation doit poser la première pierre où l'éducation élémentaire commencera. L'enfance est une étape de très grande valeur dans la vie. Aujourd'hui, ce qu'on sème dans l'esprit d'un enfant se reflètera demain, donc,

4. CHIKOKO, V. "Re-visiting the decolonising of South African higher education question : A systematic literature review". ***South African Journal of Higher Education***. 35. 10.20853/35-1-4420. (2021).
5. Cf. BYANYIMA, Winnie and MUGISHA, Richard (Eds.) (2005). "A Rising Tide : Ugandan Women's Struggle for a Public Voice 1940-2004*"*. Kampala : Forum for Women in Democracy, in TAMALA, Sylvia , *Decolonization and Afro-Feminism* . Op. cit.. (2020). P.239-240.

"L'une des femmes pionnières de l'institution, -Dr. Sarah Ntiro - a été admise à poursuivre des cours de mathématiques pour être ensuite chassée de sa première classe par un professeur blanc qui lui a clairement fait comprendre que les femmes n›avaient rien à faire dans sa classe. Quand il a quitté la salle de classe en signe de protestation." Cette traduction est la nôtre.

Les enseignants doivent avoir conscience d'incorporer les histoires d'indigène et la culture dans l'enseignement au lieu d'enseigner

Jules César, Shakespeare, Les Aventures de Huckleberry, les mythologies grecque et romaine, et Alibaba et Ses Sept fils. Il faut enseigner les textes indigènes, retracer la riche connaissance d'Afrique. « *That is why the first target in the process of decoloniality must be our mentalities and consciousness.»*[6]

Dans le roman, *Le ventre de l'Atlantique*, de Fatou Diome, le demi-frère de la narratrice qui est étudiant habite dans un village insulaire. Il appelle souvent sa sœur et lui fait part de son intérêt à venir en France. Il pense que s'il part en France, il va remporter du succès dans sa vie. Alors, un jour, il téléphone à sa sœur et lui dit que "[...] *j'ai commencé des cours de français chez l'instit !* [...]".[7] Son demi-frère, Madické, apprend le français pour qu'il puisse aller en France et rejoindre un bon club de football français, alors, il pourrait avoir une meilleure vie. Ainsi, nous nous apercevons qu'il apprend le français seulement pour partir en France, et non pas pour la passion de la langue. Si nous regardons de plus près, nous pouvons nous rendre compte que non seulement Madické, mais tous les étudiants ont la même mentalité d'aller en France parce que "*Dès son plus jeune âge, ses aînés avaient contaminé son esprit."*[8]

L'instituteur entraîne les étudiants qui sont intéressés par le football. Après avoir eu l'entraînement, ils remportent la coupe de l'île ; après cela, ils espèrent avancer leur carrière, ils ambitionnent de jouer pour l'équipe régionale. En général, après avoir joué dans une équipe régionale, tout le monde veut jouer pour leur pays, mais ici, ils cherchent l'assistance d'un sélectionneur pour jouer dans un club français. "[...] *Et, surtout, lequel d'entre eux pouvait espérer un jour aller jouer dans un club français ? Cette dernière question agaçait l'instituteur."*[9] En écoutant le désir de ses étudiants, l'instituteur s'énerve beaucoup : sur place, il essaye de changer cette mentalité des étudiants.

Dans ce roman, Fatou Diome nous explique les situations qui mènent de l'illusion à la réalité. Les étudiants qui habitent dans l'île, analysent suivant leurs aînés qui émigrent en Europe, et qui viennent pendant les vacances d'été pour rendre visite à leurs parents et leurs amis. Lorsqu'ils arrivent au village, ils cachent l'amertume de la vie qu'ils mènent en Europe. En montrant seulement un côté de leur vie, ils décrivent les impressions au village : "*Après la colonisation historiquement reconnue, règne maintenant une sorte de colonisation mentale : les jeunes joueurs vénéraient et vénèrent encore la France. À leurs yeux, tout ce qui est enviable vient de France."*[10] Ici, Fatou Diome nous explique soigneusement que les Africains ont conquis l'indépendance, mais ils n'ont pas tout entier libéré leurs mentalités de la colonisation. Même aujourd'hui, ils croient que la vie en Europe sera plus belle qu'en

6. TAMALA, Sylvia, *Decolonization and Afro-Feminism,* Op. cit, (2020), P.245.
7. DIOME, Fatou, *Le ventre de l'Atlantique*, Paris : Éditions Anne Carrière, (2003) , P.63.
8. Ibid., P.165.
9. Ibid., P.92.
10. Ibid., P.52-53.

Afrique, les meilleures choses qui existent au monde sont fabriquées en Europe. Ces rêves incitent les Africains à traverser la mer au péril de leur vie pour faire fortune.

L'Homme de Barbès

Les étudiants africains, en regardant la télé et en écoutant les histoires d'immigrés, accroissent leurs illusions de l'Occident. Dans cette oeuvre, un des personnages est l'Homme de Barbès. Il vit en France, se fait un peu d'argent, revient au pays natal et ouvre une boutique au village. Quand il rentre au pays, il achète une télévision. C'est la seule télévision qui est disponible au village, donc, pendant les soirées, les insulaires se réunissent devant sa maison pour regarder les matchs de football. C'est un lieu où les rêves d'immigrer en Occident se déroulent dans l'esprit des étudiants. Ayant la seule télé et une grande boutique, il se marie avec trois femmes, il est « *Devenu l'emblème de l'émigration réussie* ». Cachant les difficultés d'être immigré en France, il raconte les belles histoires qu'il a lues quelque part aux jeunes qui sont toujours obsédés par la vie en France. Pendant la discussion, un des jeunes qui regarde la télé, demande « *Alors, tonton, c'était comment là-bas, à Paris ?* ».[11] Les étudiants africains se tournent tout le temps vers l'avenir en Europe. Travailler dur pour avoir une place dans un club européen. Poser des questions, avoir des renseignements devient un « *rituel* » pour les étudiants de l'Afrique. Dominic Richard David Thomas mentionne dans son étude comparative : "*Young people are eager to learn more about the mythic city"*.[12] Sachant la curiosité des jeunes et pour avoir le respect au village, il explique aux étudiants : "*Ah ! La vie, là-bas ! Une vraie vie de pacha ! Croyez-moi, ils sont très riches, là-bas. Chaque couple habite, avec ses enfants, dans un appartement luxueux, avec électricité et eau courante. Ce n'est pas comme chez nous, où quatre générations cohabitent sous le même toit. Chacun a sa voiture pour aller au travail et amener les enfants à l'école ; sa télévision, où il reçoit des chaînes du monde entier ; son frigo et son congélateur chargés de bonne nourriture. Ils ont une vie très reposante."*[13] En racontant ces choses matérielles, il crée les illusions de la belle vie en France. C'est pourquoi Mbaye Diouf dit dans son article que L'homme de Barbès est *"une caricature de l'immigré vendeur d'illusions à ses pairs restés au pays"*.[14] *N*ous pouvons ainsi constater que les étudiants ont beaucoup de respect pour cet homme parce qu'ils pensent qu'il est un immigré à succès. Lorsqu'il rentre au pays, il donne quelques billets et des vêtements d'occasion aux étudiants. Donc, "*il est devenu le meilleur ambassadeur de la France."*[15] Son comportement impressionne les étudiants dans leur poursuite vers l'Occident.

Salie

Salie, narratrice de ce roman, vit en France. Son demi-frère Madické insiste pour qu'elle l'aide à émigrer en France. Alors, il pourrait jouer le football dans un club d'Europe et

11. DIOME, Fatou, *Le ventre de l'Atlantique*, Op. cit, (2003), P.33.
12. Dominic Richard David Thomas. "African Youth in the Global Economy : Fatou Diome's Le ventre de l'Atlantique", ***Comparative Studies of South Asia, Africa and the Middle East,*** 26, Number 2, 2006, P. 243-259.
13. DIOME, Fatou, *Le ventre de l'Atlantique*, Op. cit. (2003), P.85.
14. DIOUF, Mbaye « Écriture de L›immigration et Traversée des Discours dans Le ventre de l›Atlantique » de Fatou Diome. ***Francofonia***, No.58, Exilées, expatriées, nomades… (Primavera 2010). P. 55-66, publié par Casa Éditrice Leo S. Olschki s.r.l
15. DIOME, Fatou. *Le ventre de l'Atlantique*. Op. cit. (2003). P.85.

se faire beaucoup d'argent, mais elle l'avertit à propos de la France : "*Ce n'est pas la maison du bon Dieu, on ne s'y parachute pas comme dans un champ de mil […] Si vous débarquez sans papiers, vous courez au-devant de graves problèmes et d'une vie misérable en France.*"[16] Salie et l'Homme de Barbès sont considérés comme les deux immigrés qui ont réussi. Alors que l'Homme de Barbès, pour avoir le prestige au village, cache toutes les vérités de l'immigration en France, Salie essaie d'éclaircir la vérité de l'immigration et empêcher les rêves d'immigrer en France. Mais Madické est obsédé par son rêve : "*Une seule pensée inondait son cerveau : partir ; loin ; survoler la terre noire pour atterrir sur cette terre blanche qui brille de mille feux.*"[17] Les insulaires rêvent toujours d'une agréable vie en France ; en imaginant la vie de Salie, ils veulent émigrer là-bas. Mais la réalité est qu'elle tombe amoureuse d'un Français ; après le mariage, elle part et s'installe en France. Même si l'immigration est facile pour elle grâce à son époux, elle éprouve énormément de difficultés pour se mêler à la famille de son mari. Il est évident que « *les siens ne voulaient que Blanche Neige* [...] ».[18] Ici, Fatou Diome nous fait comprendre le comportement des Européens vis-à-vis de la peau des Africains. Après cela, elle se divorce. Pour poursuivre ses études, elle travaille comme femme de ménage. Mais son frère s'imagine que sa sœur habite au paradis et mène une vie agréable : "*Au paradis, on ne peine pas, on ne tombe pas malade, on ne se pose pas de questions : on se contente de vivre, on a les moyens de s'offrir tout ce que l'on désire, y compris le luxe du temps, et cela rend forcément disponible. Voilà comment Madické imaginait ma vie en France.*"[19] Son frère et ses amis imaginent qu'ils peuvent remporter le succès avec le football en France, ils lui demandent de les soutenir pour le billet d'avion afin de rentrer en France, mais elle essaie d'empêcher ces rêves de l'immigration. Mais ils lui disent : « […] *tu sais concrètement pourquoi tu joues, on te paie grassement pour ton talent. Il paraît que, là-bas, même ceux qui ne travaillent pas, l'État leur paie un salaire. On veut aller en France, et même si on ne fait pas une grande carrière dans le football, on fera comme ce monsieur qui était à Paris, on pourra toujours trouver du travail et ramener une petite fortune.*"[20] Avec ce type d'attitude, nous pouvons comprendre les mentalités des étudiants d'Afrique vers l'Europe. Ils idéalisent eux-mêmes avec des personnes qui ont réussi, mais ils ne comprennent pas les loups autour de l'immigration. En misant les yeux sur l'Europe, ils n'explorent pas les opportunités qu'ils ont en Afrique, comme Gatugu, Joseph dit : "*s'il faut rêver d'une belle vie en Occident, il faudrait aussi rêver de cette même vie en Afrique ; elle est possible*."[21] Dans la conversation téléphonique, Salie s'efforce de communiquer qu'il ne faut pas rêver d'émigrer en France. La vie n'est pas aussi facile que nous le pensons ; si nous débarquons sans papiers, nous aurons beaucoup de difficulté. "*Maintenant, là-bas aussi il y a le chômage.*"[22]

Moussa

Dans le roman, le personnage de Moussa est un étudiant qui a quitté le lycée pour devenir

16. DIOME, Fatou, *Le ventre de l'Atlantique*, Op. cit , (2003), P.88.
17. Ibid., P.175.
18. Ibid., P.165.
19. Ibid., P.43.
20. Ibid., P.92-93.
21. Gatugu, Joseph. « L'impensé des discours sur le vécu migratoire des Africains en Occident ». *Les familles africaines et le mythe de l'Occident. Destins migratoires singuliers*. Dir. Gatugu Joseph. Paris : Harmattan, 2015.
22. DIOME, Fatou, *Le ventre de l'Atlantique*, Op. cit, (2003) P.176.

un grand footballeur et chercher une fortune en Occident. Ici, on observe que les jeunes Africains préfèrent le sport pour faire fortune dans leur vie. Au lieu de poursuivre des études, ils s'orientent vers des façons très courtes à cause de la condition de leur famille. Dans le cas de Moussa, il est seul garçon dans sa famille, donc, il doit s'occuper des affaires de la famille. Cette responsabilité a fait qu'il a dû travailler très dur pour avoir une place dans l'équipe de football de la ville. En général, les étudiants africains supposent qu'une fois qu'ils sont choisis par un club européen, ils peuvent avoir beaucoup d'argent. L'argent joue un grand rôle dans notre vie depuis la naissance jusqu'à notre mort ; sans argent, on ne peut faire aucune chose, et d'ailleurs, l'argent nous donne aussi le respect. Balzac dit honnêtement que « *L'argent, c'est la vie. L'argent fait tout* ».[23] dans la poursuite de l'argent, la vie de Moussa se termine misérablement. Dans ce roman, Moussa est considéré comme un immigré qui a échoué. Il est le meilleur exemple pour les jeunes Africains qui partent pour chercher fortune en Occident. Avec le personnage de Moussa, Fatou Diome nous montre la vérité de l'immigration et puis nous explique comment les capitalistes occidentaux font des affaires avec les jeunes Africains après la décolonisation aussi. Un jour, *Jean Charles Sauveur,* le *recruteur,* qui constate le talent de football de Moussa, le sélectionne pour jouer dans un club d'Europe. Ainsi, Moussa, un étudiant qui est talentueux en football, est recruté par un club européen.

Si on examine le mot "sauveur" que Fatou Diome utilise paradoxalement, ce mot nous fait penser à la période de la colonisation. Les colonisateurs se sont emparés de l'Afrique et se sont attribués toutes les propriétés et ont démoli les connaissances des indigènes. En construisant quelques écoles, ils se sont décrits comme s'ils se sont rendus en Afrique seulement pour sauver le peuple de l'Afrique. Le mot "recruteur" tout simplement nous montre qu'à l'époque de la colonisation, on forçait les Africains à être des esclaves. Même aujourd'hui, après la décolonisation aussi, ils pratiquent les mêmes méthodes de différentes façons.

Après que Moussa soit sélectionné, il n'a pas reçu un bon entraînement, il a été placé dans un groupe de Juniors : "*Vingt ans, c'était un peu trop vieux pour rejoindre la formation des juniors.*"[24] Pendant les matchs importants, on le fait asseoir sur le banc de touche ; et puis, il doit faire face au racisme. Ainsi, avec toutes ces expériences, il a perdu la place dans le club : "*Écoute, champion, lui dit-il, j'ai déjà assez dépensé comme ça, et tu ne progresses vraiment pas. On va arrêter les frais. Tu me dois environ cent mille balles. Il faudra que tu bosses pour ça. Comme tu le sais, ta carte de séjour est périmée. Si tu t'étais bien débrouillé, le club aurait tout réglé en vitesse : mon fric, tes papiers, tout, quoi. Mais là, tu n'as ni club, ni autre salaire ; le renouvellement de la carte de séjour, ne faut même pas y songer. J'ai un pote qui a un bateau, on ira le voir, je te ferai engager là-bas. On ne lui demandera pas beaucoup, ça l'aidera à la fermer. Il me versera ton salaire, et quand tu auras fini de me rembourser, tu pourras économiser de quoi aller faire la bamboula au pays. Tu es un gars solide, tu vas assurer. Mais surtout, chuuut! N'oublie pas que tu n'as pas de papiers.*"[25] Une fois que Moussa a raté, le sauveur montre son vrai visage et demande de rembourser tout l'argent qu'il a dépensé sur lui et impose un esclavage moderne. Le paragraphe au-dessus nous révèle qu'après la décolonisation aussi, l'esclavage se pratique toujours. Nous discutons de décolonisation, mais en réalité, la marque de l'eurocentrisme n'est pas encore effacée. Ici, Fatou Diome nous montre comment les Africains tombent dans

23. BALZAC, Honoré de (1835). *Le Père Goriot.* Paris : Librairie Générale Française.
24. DIOME, Fatou, *Le ventre de l'Atlantique*, Op. cit , (2003), P.96.
25. Ibid., P.102.

le piège de l'Occident en pensant amasser de l'argent. Ils sont obsédés par l'idée fixe que la prospérité est seulement possible avec l'immigration en Europe. Mais ils ne sont conscients des conséquences de l'immigration.

Après la déportation, grâce à ses parents, Moussa rentre dans le pays natal. Mais les insulaires sont convaincus que "*Tous ceux qui ont travaillé là-bas ont construit des maisons et des boutiques, dès leur retour au pays. Si tu n'as rien ramené, c'est peut-être parce que tu n'as rien foutu là-haut*."[26] Ce préjugé lui donne des cauchemars. C'est vrai que Moussa n'a procuré aucun résultat que les insulaires attendent. En plus, sa belle-mère arrive à savoir que son beau-fils n'a aucune fortune et ne pourra pas lui donner une descendance, et elle "[...] *révéla son impuissance sur la place publique.*"[27], ce qui précipite sa fin malheureuse. Un jour, "*Non loin du village, juste à l'endroit où l'île trempe sa langue dans la mer, les pêcheurs avaient pris dans leurs filets le corps inerte de Moussa.*"[28] Avec Moussa, nous arrivons à constater que les étudiants de l'Afrique manifestent beaucoup d'empressement pour aller vers l'Occident. Mais ce type de mentalité met leur vie en danger.

Ndétare

Ndétare est instituteur dans le village où Madické demeure. Il lui enseigne la langue française. À cause de son idéologie révolutionnaire, il le renvoie. Ndétare termine la plupart de ses études en France. Grâce à cela, il a un bon niveau dans la langue française, donc, il a très de respect pour les insulaires et son élégance dans la langue française impressionne les étudiants qui rêvent de s'accomplir en France comme cet instituteur.

Selon Madické, *"Monsieur Ndétare, qui lui apprenait la langue de la réussite, avait étudié en France."*[29] Il est expert à jouer au football, donc, il entraîne les étudiants qui sont intéressés par le football. Sous son entraînement, les étudiants remportent la coupe de l'île et sont sélectionnés pour jouer dans une équipe régionale. Pendant l'entraînement, il arrive à connaître que les étudiants cherchent un sélectionneur qui peut les aider à jouer dans des clubs européens pour une meilleure fortune. Lorsqu'ils lui demandent quel club sera le meilleur, "*Cette dernière question agaçait l'instituteur.*"[30] Alors, il expose la réalité en donnant l'exemple de Moussa : "*Ndétare se sert de cette histoire comme exemple dissuasif, lorsqu'il s'indigne, d'une part, de l'attitude des migrants de retour au pays qui incitent les jeunes à émigrer vers l'Occident en tenant des discours mensongers sur la réalité de l'immigration, et de l'autre, de Madické et ses camarades qui souffrent du syndrome de l'urgence du départ vers cet Ailleurs-paradis illusoire.*"[31]

Salie rentre souvent dans son pays natal. Pendant son retour, Ndétare et Salie discutent des événements qui se déroulent au pays. Lorsqu'ils arrivent à savoir que les étudiants expriment beaucoup d'intérêt à émigrer en Europe, tous les deux leur expliquent la réalité cruelle de l'immigration.

26. Ibid., P.109.
27. Ibid., P.111.
28. Ibid., P.113-114.
29. DIOME, Fatou, *Le ventre de l'Atlantique*, Op. cit, (2003), P..82.
30. Ibid.
31. MAPANGOU, D, « Voyage des enfants de la postcolonie vers l'ailleurs-paradis : récits de migration et imagination africaine de l'Occident dans Le ventre de l'Atlantique de Fatou Diome », ***Voix plurielles***, 18(2), (2021), 219–232.

Ainsi, Fatou Diome nous fait comprendre la réalité de l'immigration grâce aux personnages de Ndétare et Moussa. D'autre part, l'autrice nous révèle comment l'Homme de Barbès exacerbe les illusions, et comment Salie désabuse les étudiants africains concernant l'Europe.

Conclusion

Les colonisateurs conquirent l'Afrique en prétendant qu'ils civilisèrent l'Afrique ; ils pillèrent les proprietés de l'Afrique, de même que les riches cultures et les connaissances de ces peuples africains. Ils détruisirent les langues et imposèrent la langue coloniale. En saisissant le secteur de l'éducation, ils obligèrent d'étudier dans la langue coloniale, et puis, employèrent les étudiants dans le secteur de service. Malgré le fait que l'Afrique a beaucoup d'histoire avant la colonisation, les colons remplacèrent l'histoire et créèrent l'impression que l'histoire de l'Afrique n'a commencé qu'après la colonisation. L'impact de la colonisation est très fort puisqu'aujourd'hui, même à la maison, les Africains communiquent dans la langue coloniale. Même si l'Afrique essaie, elle ne peut ramener la langue indigène. Pendant la colonisation et après son déclin aussi, la représentation de la femme devient minimale dans le secteur de l'éducation. Pour décoloniser le système d'éducation, l'université doit jouer un grand rôle. Tout d'abord, l'université africaine doit se décoloniser elle-même, ensuite, décoloniser la société autour d'elle, afin d'avoir le meilleur résultat de décolonisation. D'abord, il faut focaliser sur l'enfance des étudiants. À l'école primaire, au lieu de raconter les histoires des colons, il faut raconter l'histoire des indigènes.

Dans le roman, *Le ventre de l'Atlantique*, Fatou Diome insiste que « [...] *maintenant une sorte de colonisation mentale [...]* »[32] est nécessaire afin de décoloniser le système de l'éducation. Sylvia Tamala l'affirme aussi dans son livre, *Decolonisation et Afro-Feminism :* "*That is why the first target in the process of decoloniality must be our mentalities and consciousness.*"[33] Dans *Le ventre de l'Atlantique*, Salie essaie de changer la mentalité de son demi-frère et ses amis qui sont obsédés par l'Occident. Après avoir compris la réalité d'immigration, Madické rejette l'idée de partir et cherche une meilleure opportunité en Afrique même. Plus tard, il ouvre une boutique et s'installe au pays. À la fin, à l'envers, il invite Salie : "*D'ailleurs, avec un peu d'argent, tu peux avoir la belle vie ici. Là-bas, ce ne sera jamais vraiment chez toi. Tu dois rentrer chez nous.*"[34]

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Night Terrors, Dark Arts and The Occult: Visualising Astral Projection in *Behind Her Eyes* through Henry Fuseli's Painting on *The Nightmare*

Mouhamada S

Abstract

The nexus between western esotericism and the gothic aesthetic converged productively in the terrain of visual arts and literature. In the wake of the 16th century, the gothic-esoteric came to encompass a wide range of philosophical thoughts and ideas pertaining to the western 'hidden tradition' and henceforth was interchangeably used with the 'mystic', 'occult' and 'supernatural'. Wherein the increasing fascination towards dark psychology and psychedelic realms led to intense analytical and scientific studies of the tripartite (mind, body soul) experiences in literature, art as a medium engaged in an open-ended, interpretive and organic portrayal of such unexplainable conceptualisations, which were unabashedly deemed as fantasy. The concept of Astral Projection or out-of-body experience relies heavily on the hallucinatory and hypnotic planes of consciousness, and finds itself being an integral, thematic part of majority of Henry Fuseli's paintings. On the other hand, we can find vivid representations of Astral Projection right from the texts of antiquity to contemporary cinema and literature. This paper attempts a parallel reading of the concept of Astral Travel in the novel *Behind her Eyes* and its series adaptation through the artistic visualisations of the same by Fuseli. The study further examines the common thread that binds together the select works of art, though from varied media. The interconnectedness and entwining nature of the chosen works will be the focal point of analysis.

Keywords: Nightmares, Visuality, Astral Projection and Gothic.

Introduction

The speciality of art rests in its viewers speculation. Once an artwork detaches itself from the artists brushstrokes, it starts to prevail as a *sui generis*, autonomous source, away from the authority of intentions and towards multiple subjectivities. The intersection of Art and the Gothic imagination has initiated multimodal layers of interpretations from myriad angles and dimensions. On a general note, artworks hinged with dark aesthetics, deal with an array of intrusive, psychological, abhorrent and tabooed subject matters, as Gothic inherently slants towards the uncanny. Initially, the term was applied, in a derogatory sense, to refer to an architectural style accented with hollow, gory and pointed structures, deviant sculptures— a barbarous setting.

Later on, Art critics like Georgia Vasari, referred to the architecture prevalent in the 16th century, as opposed to the neo-classical style as Gothic. In art, Gothic developed out of Romanesque and medieval styles and served as an experimental space for painters and artists to showcase their emotions and thoughts with no strict adherence to conventionally accepted

norms. The Gothic aesthetic slowly made its way into the academic and literary sphere and came to represent a corpus of writings accentuated with mystic and occult sensibilities. So, it is safe to say that, the visual abundance of architectural, artistic and aesthetic sources have been the thriving force behind the revival of the Gothic mode of representation in literature. Henceforth, Gothic originated from the explorations of dark arts which were characterised by a sense of uncanny and sublime beauty.

The Occult, Fuseli and *Behind Her Eyes*

Swiss painter, Henry Fuseli, is known for his nightmarish, terror-inducing, grotesque style which can be regarded as Gothic accompanied with a tinge of the occult. The occult, in its widest sense, complements the gothic. Occultism, is a spectrum of mystic, un-evidenced beliefs and customs that fall outside the scope of religion and science and falls within the realm of the supernatural, paranormal and parapsychological notions. Disparate, explanatory thoughts and critical views on the aspect has been rampant in academic and non-academic fields of study. German philosopher and theorist, Theodor W. Adorno in his essay "Theses Against Occultism" considers it an epitome of irrationality and dismisses it as pseudo-science. Later in the 21st century the term is idiosyncratically applied in reference to Theosophy, Spiritualism, Esotericism, Wicca and more.

The theosophic idea that humans can exist solely through their mind and soul, outside their physical state of existence is ancient. From Academicians to Shamans, innumerable studies have been made on Astral Projection, a primordial occult practice that percolated through various religions, cults, Merkabah mysticism and amerindian traditions. Possibly mediumistic and spiritual, the concept of astral travel or soul flight falls within the esoteric belief system of knowledge. Quite often, it is interchangeably used with conditions like sleep paralysis, hypnosis and alternate dream states which are scientifically proven. But, experts say that, the concept in itself is rooted in pseudoscientific claims that involve hallucinatory, psychedelic experiences.

Astral travel refers to an out of body experience, where the residing soul separates from the physical body and enters into the astral plane, an intermediate world between existence and death. It can be related to and studied in parallel with concepts like bilocation- Alleged ability to be in two different places at a single time, Lucid Dreaming- a wakeful dream where the dreamer knows and exists in the dream state, Remote viewing- purportedly sensing an unseen, distant object using the telepathic powers of the mind, Subtle body- quasi material state, which is neither physical nor spiritual, an intermediate astral body, Body Swapping- a supernatural ability to soul flight and switch physical bodies.

Sarah Pinborough's novel *Behind Her Eyes* and its popular Netflix adaptation of the same name, on the surface seems like a mere psychosexual noir that deals with extra marital relations, substance abuse, psychological disorders, rehab and therapy. But, the novel in fact is grounded in occult beliefs and spins around mystic concepts like body switching, astral projection and spirit travel. The text from the very beginning to the end undoubtedly emits an aura of mystery and darkness with the titular characters encapsulated in a world of unexplainable events. Eyes are the gateway to the soul, in *Behind Her Eyes*, readers are belittled by what they see as the visual representation of events, physical existence of the body are put into question. The narrative moves a bit farther from the visuality of

human existence and plunges into the deeper side of the consciousness and travels to multi-dimensional planes of understanding.

Astral Travel in *Behind Her Eyes* and *The Nightmare*- Projection of Reality

Astral Projection is a complex phenomenon or more considerably an occult happenstance. The irrationality of the conceptualisation and its subsequent indulgence in a dark, gothic aura is visually portrayed in the series in order to achieve a wider, everlasting impact. In the chosen works of study, the aspect of soul flight serves as a metaphorical weapon of destruct and degeneration. In the Netflix adaptation of the novel *Behind Her Eyes*, Astral Travel works as a driving force that binds the visuality of the narrative and the ominous energy that prevails the plot-line. Three of the four pivotal characters possess the ability to perform Astral projection. These three characters are characterised by a uniform trait, a sense of loss and longing—Louise's broken and un-mendable relation with her ex-husband, Adele's longing for her parents and her lover, Rob's unreciprocated love and longing for a settled family life. A deepening pain, emotional disproportion, mental instability are the characteristic features behind the need to project oneself out of one's own body. The separation from one's physical state of existence is sought after as a relief from worldly pain and agony. Here in the novel, we can see how it is used as a weapon of destruct.

In the image below, we can see Adele's inanimate, unconscious body in bed. She is lying down in the midst of projecting her soul out of her physical body. Her posture rings a distant bell. The manner in which she lies in bed with her thin, white gown and defunct state is comparable to the lady in Henry Fuseli's *The Nightmare*. The cause behind her Astral Travel is sinister and nefarious. Throughout the novel until we near the end, very little is articulated on the concept of astral projection, but in hindsight, the visuality of representation through the beautifully dark delineation of the characters, the shady portrayal of Adele's family estate, the rehab centre, the psychiatrist's office and the scenic depiction of astral travel, a ball of green light and night-terrors make the novel a visual experience.

A flaming connection between the paintings of Fuseli and the undercurrent, intertwining aspect of astral travel and night terrors will be analysed. Fuseli's groundbreaking and eminent work of art, beyond a shadow of doubt, is *The Nightmare*, a recondite, grotesque oil painting. It pictures a lascivious woman, in deep slumber, clad in a thin gossamer night dress with her arms thrown backwards. On top of the woman is a devilish, ape-like incubus crouched right on her chest. This painting has been analysed and studied by various theoreticians and psycho-analysts. The most common interpretation being a vicious nightmarish event that delves into the repressed, subconscious psyche of the woman—an overtly libidinous dream-like state. The artwork incorporates multiple imageries and symbolisms and was also studied from a scientific lens including sleep paralysis and dyspnea.

During the process of Astral Traveling, our physical body rests in a state of lifelessness, unable to make movements, since the soul has separated itself from the corporeality. Similarly, in the painting, the insentient posture of the lady along with her soul-less demeanour reminds us of the aspect of soul flight. The painting, though released a century before the development and theorisation of human evolutionism, prefigures as a ultimatum to our primordial condition. The presence of the ape correlates, in accordance to the darwinist theory, with the evolutionary pyramid of human's physicality. The suffocating aura emanated by the immensity of its figure and its death- stare is in accordance with the inner turmoil and existential crisis. It can be read as the soul leaving out of the current physical state and projecting itself as a degenerative, pre-evolutionary human-ape. The lady despite being at the zenith of her physical state, is still haunted by the demons of antiquity. Night-terrors in *Behind Her Eyes* and *The Nightmare*- Projection of Psychic State.

Nightmares are multiplex, labyrinthine and convoluted model of our waking world. The intensity of nightmares is measured not in ounces but by the visual impact of the experience. The occurrence of a terror inducing dream state is aroused by a variety of reasons like mental pressure, social tension, disorder, irregular sleeping pattern, phobias, threatening stimulations and so on. In the select works of study, the aspect of night-terrors/bad dreams functions as the junction that leads to an in-depth exploration of the dark recesses of the human psyche. Night terrors can be symbolically read as a stark representation of one's own fears, repressed experiences, socio-cultural anxieties and so forth.

During the height of the enlightenment period, Henry Fuseli's staggering composition, *The Nightmare*, was displayed in the annual Royal Academy exhibition in London in 1782, the titillating image artistically pictured the undercurrent fears of the irrational mind. It delved into the subconscious plane of our consciousness. Fuseli's painting indulges in an ambiguous play of sexuality, projection and our inner psyche. The presence of the hideous mare, a well planned pun, in the painting is metaphoric of the nightmarish occurrence that pervades the aura of the artwork.

There is a clear cut distinction between reality/the waking world and the dream state. The demi In *Behind Her Eyes*, Louise, a divorced single mother, suffers from repetitive, scary and inescapable dreams. She dreams of herself being trapped in a dark and uninviting maze, in constant lookout for her son, who seems to be in eternal danger. The chaotic and confused self of Louise, later on, gets projected in reality when she gets stuck in a triangulate relation. She forms an unintentional friendship with Adele, who has the supernatural ability of travelling to the astral plane of the consciousness and her psychiatrist husband, David, who seems to be lonely in a distressful relationship. In the novel, we can see how all the three main characters are bound by intricate, dark mind functions, where the inner psyche works primarily as the binding source in the form of night- terrors, astral travel and psychology.

Summing Up

As elucidated in the comparative analysis of the select works of study, the series adaptation of the novel *Behind Her Eyes* shows considerable affiliation to Henry Fuseli's classic composition, *The Nightmare*. The aspect of Astral Projection and its visual impact combined with the notion of night terrors form the binding force between the select works of study. To sum up, the paper justifies that the occurrences of nightmares has an inherent, biological

or emotional cause factor. It is a convoluted mirroring of our subconscious, collective fears in relation to the socio-cultural time frames. It represents the concerns of the time, both social and personal, in a subjective level. The lady in Henry Fuseli's painting stands as a wider metaphor to the shaking thoughts and dilemma on religion and human existence predominant in the century of its release. The enlightenment period gave importance to logic and rationality over sentiments and passion. Artists like Fuseli experimented with the subservient stream of thoughts and engaged the audience by delving deep into the dark, gothic recesses of the subconscious mind. His artwork is a chaotic blend of sexuality and psyche, it makes us ponder over various intriguing aspects and gives us space for myriad interpretations and critical vitriol. Furthermore, the study explored the connecting links between the chosen novel, more precisely, its Netflix adaptation. *Behind Her Eyes*, inadvertently, tends to lean towards the dark, gothic aesthetic. The series is a cornucopia of occult delights, its indulgence and modern take on the ancient esoteric practices, provides an interesting space of study. By comparing and contrasting two widely distinct works belonging to different media, published and released with over two centuries gap, with varied socio-cultural time frames, this paper tried to portray the visual impact of the conceptualisation of Astral projection as a residue of a terror-inducing nightmarish occurrences. Thus, the junction between western esotericism and the gothic aesthetic is analysed and interpreted.

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La Révolte Individuelle en Prélude à la Révolution Collective : Une étude parallèle entre *Sans Toit, Ni Loi* (1985) d'Agnès Varda et *Laurence Anyways* (2012) de Xavier Dolan

Jaya

Résumé

Agnès Varda et Xavier Dolan, réalisateurs éminents de leurs générations respectives, explorent à travers leurs œuvres cinématographiques les multiples facettes du débat entourant l'égalité des sexes. Le film *Laurence Anyways*[1] de Xavier Dolan narre l'histoire d'un homme qui décide de devenir femme à l'approche de ses trente ans. Dans le parcours de Laurence, se profile une forme de révolution contre les normes imposées par la nature et la société.

En contraste, dans *Sans toit, ni loi*[2] d'Agnès Varda, le personnage de Mona, une femme sans domicile fixe, émerge comme un témoin des vicissitudes de la vie dans les rues de la France. Cette existence de survie dépeint Mona comme en état de révolte à la fois contre les contraintes sociales et son identité de genre.

Cet article se propose d'analyser le fil conducteur commun aux deux films susmentionnés. Les deux protagonistes partagent un mécontentement envers les paradigmes sociétaux, tout en œuvrant à établir un espace d'autonomie pour eux-mêmes. L'un d'eux (Laurence) s'acharne à se retrouver une place digne dans la société, en revanche l'autre (Mona) s'en moque. Laurence s'emploie à réconcilier son être avec le monde, s'efforçant de retrouver une place respectueuse au sein de la trame sociale, malgré la singularité de son parcours. À l'opposé, Mona incarne une indifférence, reflétant un détachement intentionnel des normes et attentes sociétales, et matérialisant ainsi sa propre révolution personnelle.

Cette analyse comparative scrute non seulement les motivations et les trajectoires des personnages, mais explore également la manière dont leurs récits concourent à une conversation élargie sur l'égalité des sexes. À travers leurs histoires, Varda et Dolan résonnent avec le sentiment de rébellion contre des structures sociales profondément ancrées, et offrent des clés de compréhension sur comment les récits individuels peuvent se mêler aux mouvements de changement, tout en suscitant la réflexion sur les relations complexes entre l'individu et la société dans la quête continue de l'égalité des sexes.

Mots-clés : Révolte, Révolution, Société, Genre, Hors-normes, Figures féminines, Hors-Binaire, Égalité.

1. DOLAN Xavier, *Laurence Anyways*, Drame psychologique, Lyla Films; MK2 Productions, 2012, 168 minutes.
2. VARDA Agnès, *Sans toit ni loi*, Drame, Ciné Tamaris, Films A2, Ministère de la Culture, 1985, 105 minutes.

La révolte est le commencement de la révolution.

– *Georges Bataille*

Depuis des époques ancestrales, la notion de genre a souvent été appréhendée en termes binaires, définissant les catégories masculines et féminines. Cette perspective n'a toutefois guère laissé place à une vision authentique ni à une représentation tangible pour les individus intersexes, transgenres, non conformistes et eunuques, entre autres. Dans le domaine de la culture populaire, les débats prolifèrent davantage autour de multiples facettes de l'égalité homme-femme. Néanmoins, une conversation véritablement inclusive sur l'égalité entre tous les genres semble encore demeurer un idéal lointain. Heureusement, la reconnaissance des genres en dehors de ce binaire s'inscrit de plus en plus comme une norme contemporaine. Entre-temps, les artistes et les activistes s'efforcent ardemment à la réalisation de ce noble rêve d'équilibre.

Parmi ces artisans du changement, se profile Xavier Dolan, cinéaste québécois qui, à travers ses films, parvient à humaniser l'ensemble des genres en les situant sur une plateforme commune : celle de la vie. Le film *Laurence Anyways* (2012) de Xavier Dolan narre l'histoire de Laurence, un homme décidant de devenir femme à l'approche de ses trente ans. En Laurence, se manifeste une forme de contestation, non seulement contre la notion de genre, mais aussi contre les enjeux sociétaux qui l'enserrent.

D'autre part, Agnès Varda, réalisatrice française d'origine belge, contribue également à ce dialogue d'inclusion en offrant aux hommes et aux femmes la liberté de s'exprimer sans entraves, au sein de ses œuvres. Dans *Sans toit ni loi* (1985) d'Agnès Varda, nous faisons la connaissance de Mona, une femme sans domicile fixe qui survit aux aléas de la vie dans les rues de la France. Il est intrigant d'observer que ni Mona elle-même ni son entourage ne la traitent conformément aux conventions d'une société « civilisée ». Par conséquent, Mona semble incarner une forme de révolte à la fois contre la société et contre son propre genre.

Ces deux films présentent un fil conducteur, un thème commun. Les deux protagonistes nourrissent un mécontentement envers les paradigmes sociaux tout en s'efforçant d'y trouver leur place, chacun selon son propre cheminement. D'une part, Laurence s'acharne à regagner une position respectée, tandis que de l'autre, Mona affiche une certaine indifférence.

Cette communication s'attèlera à examiner en quoi la révolte personnelle entreprise par ces deux personnages représente le premier pas vers une révolution à l'égard de leurs pairs et des générations futures. Nous étudierons donc comment les réalisateurs parviennent, à travers ces protagonistes, à donner vie à des figures féminines marquantes et hors du commun, en exploitant les thèmes de la révolte et de la révolution dans leurs œuvres.

Ainsi structurée, cette communication s'articulera en deux volets se concentrant sur deux points de convergence entre les deux protagonistes des films susmentionnés. Le premier se penchera sur le thème de la révolte personnelle, en lien avec les protagonistes des deux films choisis. Le second abordera la notion de révolution qui découle de ces révoltes individuelles.

Révolte Individuelle

L'insurrection qui échoue est une révolte ; celle qui réussit est une révolution.

– *François-Henri Désérable*

Dans le cadre du premier film sélectionné pour cette analyse, à savoir *Sans toit ni loi*, plusieurs manifestations d'une révolte individuelle se révèlent au sein du personnage principal, Mona. D'emblée, il est manifeste qu'elle n'entretient pas de vision romantique de la vie ni du monde en général.

Mona est constamment en quête d'opportunités, s'adaptant avec spontanéité aux circonstances. Une scène d'ouverture la montre s'installant à son insu dans un cimetière, où elle propose de nettoyer les tombes pour le concierge. Ce choix et cette manière de vivre, bien qu'apparemment anarchique, reflète sa volonté ardente de définir son identité en dehors des limites traditionnelles. Mona se rebelle contre les attentes qui pèsent sur elle en tant que femme, se forgeant une identité en marge de la société tout en cherchant à échapper aux rôles et aux normes qui lui sont imposés.

Les besoins de Mona demeurent fondamentaux, dénués d'exception : lorsqu'elle se retrouve face à un homme séduisant dans un café, son attention est focalisée uniquement sur le sandwich qu'il est en train de déguster. Sa franchise transparaît lorsqu'elle avoue ouvertement que c'est le sandwich qui retient son regard, non pas l'homme en question. Son indifférence apparente face aux regards des individus, principalement ceux des hommes qui la scrutent avec des préjugés teintés de convoitise, suscite une réflexion.

Ceci nous conduit au second film abordé dans cette étude. Dans *Laurence Anyways* de Xavier Dolan, une indifférence semblable est observable chez Laurence à l'égard des passants. Après sa transition pour devenir femme, elle exhibe une fierté accrue lorsqu'elle arpente les couloirs de l'établissement scolaire où elle enseigne. Tant Laurence que Mona sont conscientes de leur statut de marginales, et semblent même en tirer une forme de satisfaction. Sa recherche personnelle illustre comment l'exploration de soi peut transcender les contraintes sociales et comment le processus de transformation peut conduire à une véritable compréhension de soi.

L'utilisation du Pink Club dans le film représente également une rupture avec les institutions et les autorités traditionnelles. En choisissant de fréquenter ce club et de s'identifier avec ses membres, Laurence s'oppose implicitement aux normes sociales et aux figures d'autorité qui cherchent à maintenir le statu quo. Cette opposition marque le début de sa révolte personnelle contre les contraintes imposées par la société en matière d'identité et de comportement. Ceci est affirmé par Christina Brassard dans son essai intitulé *La transgression de la norme chez Dolan : une invitation à l'émancipation* (2021) dans les mots que voici :

> « La fonction du Pink Club est de montrer que la marge devient la nouvelle norme de Laurence et qu'elle favorise son changement identitaire. Il lui donne sa puissance d'agir. Le Pink Club vient marquer l'opposition et la transgression par rapport aux institutions et aux figures d'autorité. »[3]

De manière similaire, *Sans toit ni loi* d'Agnès Varda présente des thèmes parallèles. Le personnage de Mona, une jeune femme sans domicile fixe, représente une marge sociale tout comme Laurence. Dans ce film, la route devient son « Pink Club », un espace où elle s'affranchit des conventions et des contraintes de la société. C'est à travers cette vie nomade et marginale que Mona trouve sa puissance d'agir et exprime sa révolte silencieuse contre les normes et les autorités.

3. UE, SYNOPTI Q. "Lectures croisées et pistes de réflexions autour de Laurence Anyways A Cross-Reading of Laurence Anyways." SYNOPTIQUE (2021): 130.

Les deux films révèlent comment le concept de marge peut jouer un rôle central dans le processus de révolte personnelle des personnages. Tout comme le Pink Club pour Laurence, la vie en marge de la société donne à Mona l'espace nécessaire pour remettre en question les valeurs établies. Les deux œuvres mettent en lumière comment les individus marginalisés trouvent leur propre forme de révolte et ensuite de révolution, en opposition aux contraintes sociales et aux figures d'autorité qui cherchent à les limiter.

Toutefois, une distinction entre les deux protagonistes réside dans le degré d'autosuffisance au sein de leur révolte individuelle contre une société dite civilisée. Mona, dans *Sans toit ni loi*, affiche une forte indépendance, contrastant avec Laurence qui demeure souvent tributaire d'autres individus, tels que Frédérique, puis Charlotte, et de manière intermittente, sa mère.

Les deux personnages sont en quête d'identité personnelle et de sens dans leurs vies. Mona explore sa liberté en rejetant les liens familiaux et les structures sociales, tandis que Laurence lutte pour trouver sa vraie identité au-delà des contraintes de genre qui lui ont été imposées. Les deux cherchent à transcender l'ordinaire et à vivre des vies qui reflètent leur authenticité. Mona rejette les conventions du confort matériel pour vivre une vie de vagabonde, tandis que Laurence refuse de se conformer aux normes de genre préétablies.

Les révoltes entamées par Mona et Laurence pourraient également être qualifiées d'errances ou de méfiance envers la société dans son ensemble. Or, il est patent que la société dans laquelle ces protagonistes évoluent méprise leurs errances respectives. Un exemple en est fourni par le berger chez lequel Mona avait temporairement trouvé refuge. Le berger exprime son avis sur la vie de Mona en disant que ce qu'elle fait, « c'est l'erreur, pas l'errance ».

Les vies non conventionnelles de Mona et Laurence suscitent une réflexion sur les notions de liberté et d'authenticité. Les autres personnages commencent à évaluer leurs propres vies à travers le prisme de ces figures hors norme, se demandant s'ils ont vraiment vécu en accord avec leurs véritables aspirations. À titre d'exemple, dans le film *Laurence Anyways*, le personnage de Frédérique se livre à une introspection approfondie quant à sa carrière professionnelle et à ses aspirations personnelles. Parallèlement, dans *Sans toit ni loi*, le personnage de Mme Landier entreprend une réflexion introspective afin de mieux saisir ses propres desseins professionnels et les motivations de Mona.

Tant Mona que Laurence laissent des impressions durables sur les personnes qu'elles rencontrent. Les rencontres et interactions avec elles provoquent des réflexions et des changements chez les autres personnages, révélant ainsi leur pouvoir de perturber les idées préconçues et les schémas habituels.

La controverse suscitée par les révoltes individuelles de ces deux protagonistes nous oriente désormais vers le second thème à aborder dans notre essai.

Révolution Collective

> Dans toute révolution, il y a deux sortes de gens : ceux qui la font et ceux qui en profitent.
>
> *– Napoléon Bonaparte*

Les deux films sélectionnés pour cette étude, à savoir Sans toit ni loi et *Laurence Anyways*, témoignent de la révolte personnelle entamée par Mona et Laurence au sein de leurs vies

respectives, en dépit de la différence spatio-temporelle qui les sépare : Mona en France à la fin du XXe siècle, et Laurence au Québec au début du XXIe siècle. Malgré cette disparité spatio-temporelle, le cadre demeure inchangé : la société humaine qui les entoure. Dans ce contexte social, leurs révoltes individuelles revêtent les habits de révolutions sociales.

Dans *Sans toit ni loi*, l'attention est portée sur les diverses perceptions de Mona émanant de ceux qui la croisent, des théories et des opinions qui en disent plus long sur les orateurs que sur Mona elle-même. Pour certains, elle incarne un symbole romantique de liberté, pour d'autres, elle est perçue comme une enfant sauvage mais vulnérable. Des émotions contradictoires émergent, certains la trouvant répugnante tandis que d'autres succombent à son charme insouciant. Pour plusieurs hommes qui l'observent, elle devient une proie «idéale », comme en témoigne un moment du film où elle subit une violente agression. En contraste, les femmes semblent envier et admirer son rejet des attaches familiales et des conventions sociales. Bien que la réalité physique de Mona demeure tangible, caractérisée par son apparence négligée et ses conditions de vie précaires, son essence reste insaisissable et ses motivations, énigmatiques.

Le mécanicien pour qui elle travaille pour un moment la décrit comme une « rôdeuse », exprimant ainsi des jugements dépréciatifs en proclamant que « des dragueuses, des fainéantes, tous sont les mêmes ».

La méfiance envers elle se manifeste dès qu'elle apparaît avec son sac à dos, clairement identifiée comme une voyageuse itinérante. Son indépendance intrigue les jeunes filles pour son esprit libre tandis que les femmes l'envient pour ses relations passionnées, même si éphémères.

Dans *Laurence Anyways*, en plus de la transformation d'un homme en femme, l'évolution d'une relation amoureuse entre Laurence et Frédérique est au centre de l'attention. Selon Xavier Dolan, le réalisateur, ce film aborde « non seulement le thème de la transsexualité mais celui de l'amour mis à l'épreuve des décisions les plus importantes ou existentielles. D'où les questions du film : Vivre ou aimer ? Vivre sans aimer ou aimer sans vivre ? »[4]

Toutefois, Frédérique traverse une période d'énormes défis, tant au niveau social que psychologique, tout au long de la transition de Laurence. Leur relation subit des turbulences majeures et finit par se désintégrer. Xavier Dolan souligne le caractère révolutionnaire de Laurence, affirmant comme suit :

> « Je voyais dans la transsexualité une vitrine exceptionnelle pour parler de la façon dont la société marginalise les gens différents, comment elle les ostracise, comment elle les éconduit. »[5]

L'argument suivant de Xavier Dolan évoque les parallèles entre les marginaux comme Laurence et les fainéants tels que Mona :

> « Tant que les gens marginaux vivent en communauté dans les bois et roulent leur pain sous les aisselles, ça ne pose pas de problème. Les gens qui vivent reclus, on les accepte, on les

4. '« Laurence Anyways »: un certain regard de Xavier Dolan sur la transsexualité'. L'Obs, 19 May 2012, https://www.nouvelobs.com/cinema/20120519.CIN8913/laurence-anyways-un-certain-regard-de-xavier-dolan-sur-la-transsexualite.html.
5. Ibid.

> tolère. Mais lorsqu'ils s'immiscent dans notre vie, quand ils sont intégrés, qu'ils travaillent à nos côtés, c'est autre chose. »[6]

Cette réflexion nous ramène à Laurence et à sa rencontre avec ses collègues du lycée, où il a finalement dû quitter son poste d'enseignant face à l'opposition de certains parents d'élèves. Cette séquence met en évidence l'absence de considération et de tolérance envers des individus qui se distinguent de la norme. Dans son essai *La transgression de la norme chez Dolan : une invitation à l'émancipation* (2021) Christina Brassard explique comment Xavier Dolan projette ce manque d'acceptation ou de tolérance à l'écran, dans les termes suivants :

> « C'est par la création cinématographique qu'il (Dolan) réussit à émettre une pensée critique réflexivement ouverte sur la transgression de la norme sexuelle et qu'il parvient à nous offrir un discours qui déstabilise à sa manière les illusions fondatrices de l'identité sexuelle. »[7]

Nous serons d'accord avec Xavier Dolan lorsqu'il a dit « Les gens les plus évolués éprouvent un malaise avec les transsexuels. Moi-même, quand j'en croise un dans la rue, je ressens une petite fierté à me dire : « Lui, c'est un transsexuel, je l'ai démasqué, il ne m'a pas eu. »[8] Ainsi, les choix de vie hors norme de Mona et Laurence les ont exposées à des regards méprisants et à des critiques sociales.

Par conséquent, il devient captivant d'observer comment ces modes de vie se cristallisent en un acte de révolution contre leurs sociétés respectives. Malgré la différence spatio-temporelle, l'esprit révolutionnaire au cœur de ces deux figures féminines conserve sa vigueur et son objectif commun : ébranler les conventions de la société humaine dite civilisée. Les deux histoires ont des fins tragiques. Mona est retrouvée morte au début de *Sans toit ni loi*, et la tragédie plane également sur Laurence qui se retrouve finalement toute seule dans *Laurence Anyways*. Ces fins tragiques soulignent les défis auxquels les personnages sont confrontés dans leur quête de vérité et de liberté.

Conclusion : De la Révolte à la Révolution

À la suite de notre exploration thématique approfondie des deux films, il apparaît que la révolte personnelle se pose comme une phase cruciale dans la gestation d'une révolution sociale. Dans le cas de Mona et de Laurence, ces individus marginalisés font face à un défi substantiel, indépendamment de leur contexte national ou des sociétés qu'ils habitent et que l'on considère comme civilisées.

Cependant, une analyse approfondie de ces deux œuvres cinématographiques révèle comment, tout en demeurant en marge, les deux protagonistes s'emploient à perturber les normes de la société conventionnelle. Mona dans *Sans toit ni loi* d'Agnès Varda et Laurence dans *Laurence Anyways* de Xavier Dolan sont des personnages issus de contextes et de films différents, mais ils présentent certaines similitudes dans leur quête personnelle et leur

6. Ibid.
7. UE, SYNOPTI Q. "Lectures croisées et pistes de réflexions autour de Laurence Anyways A Cross-Reading of Laurence Anyways." SYNOPTIQUE (2021): 128.
8. '« Laurence Anyways »: un certain regard de Xavier Dolan sur la transsexualité'. L'Obs, 19 May 2012, https://www.nouvelobs.com/cinema/20120519.CIN8913/laurence-anyways-un-certain-regard-de-xavier-dolan-sur-la-transsexualite.html.

position marginale vis-à-vis de la société. Ces similitudes démontrent comment Mona et Laurence, malgré leurs contextes différents, partagent des thèmes communs liés à la révolte personnelle, à la quête d'identité et à la rébellion contre les conventions sociales, ce qui en fait des figures cinématographiques mémorables et complexes. Mona vit et puis s'éteint littéralement *Sans toit ni loi*, fidèle au titre du film. D'autre part, Laurence, au cœur battant, survit au rejet professionnel et à l'échec de sa relation amoureuse, demeurant fidèle à sa propre réalité, comme le suggère le titre du film : *Laurence Anyways*.

Dans ces deux œuvres cinématographiques profondément émouvantes, Agnès Varda et Xavier Dolan donnent vie à deux figures féminines hors du commun. Les réalisateurs soulignent avec éloquence la lutte incessante des marginalisés face au courant dominant de la société, démontrant que ceux qui se trouvent en marge ne devraient jamais abandonner l'espoir de s'intégrer pleinement au sein de la société dominante. Ces films illustrent que la révolte personnelle, même dans un contexte d'oppression et de marginalisation, peut s'avérer un prélude à une révolution plus vaste, en stimulant des changements profonds dans la société et en posant les bases pour un avenir plus égalitaire.

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Interplay on Shai/Shy- Understanding the Cine-narrative *Dhobi Ghat*

Anuradha Deepak

Abstract

Films being a visual form of communication are an important medium to bring about social change as they reach out to a vast majority of viewers cutting across all barriers of gender, generation, education, caste or class etc. Hindi cinema has presented a variety of social issues but whenever it has been about the ambition or opportunity; freedom or power, women have usually been pushed to the periphery and everything gets a male face. The changing times have however changed the face of cinematic presentations. Crossing its own boundaries, Hindi cinema has become a platform to re-interpret certain dominant portrayals regarding women. The character of Shai in Hindi film *Dhobi Ghat (Mumbai Dairies-2010)* directed by Kiran Rao is one such example. The paper focuses on her character and her name itself to discuss the issues of shyness and sexuality in the context of women in our society. Moreover, it presents before us the possibility of moving beyond the intense moral codes prescribed for women that suppress not only her individuality but curb her liberty and growth as well. Shai puts before us the definition of the new woman who is not controlled by the so called moral guardians but is aware of her own rights over herself in all possible forms and exercises them too in her life.

Key words: Films, portrayal, moral codes, shyness, sexuality.

'Films are a reflection of society' is a statement that is often repeated whenever we talk about films and their significance and connection with society and culture. They don't just catch up to the society but sometimes lead the society also. Being the forms of communication, films are the stories; they are the people who want to say something, tell something and the moving visual image becomes the link, as Tom Sherak in an interview given to Vikas Shah said, "As the frames move and tell a story, it is that movement which emotionally connects you…. Every country has stories to tell, about their past, their culture now, and views of what the future will look like through their eyes." [2011]

With the changing times, Hindi films too have changed in their selection of subjects, portrayal of characters and certain important issues of socio-cultural importance. Some films are made with a certain point of view and they create conversation. *Dhobi Ghat (Mumbai Diaries*-2010), a directorial debut by Kiran Rao is one such film. This is a dynamic cinematic presentation of Mumbai where the city itself becomes a character. The director has tried to look closely at how this city of various colours and cultures affects people belonging to different social classes. This is the story of four people who by coincidence connect in Mumbai. The main characters are Arun, the painter (Aamir Khan), Shai, the NRI investment banker (Monica Dogra), Munna, the local "*dhobi*" (washerman) (Prateik Babbar) and Yasmin (Kriti Malhotra) who has been Arun's former housemate in the city. The film progresses like the reading out of their diaries to the audience.

The basic story of the film goes as follows. Arun, an artist by profession, moves to a flat in the older part of Mumbai. After attending an exhibition of his works, he meets Shai, an American banker who has come to Mumbai following her passion for photography. They get involved in talks and then move to the flat of Arun where they get involved sexually. Arun expresses his regret the next morning for having involved in sex in his drunken state and tries to clarify that he is not a womanizer getting involved in the act of sex so casually and frequently. Shai, however, is happy and does not want to discuss the night with any sense of regret, as for her, it was a 'lovely time'. She goes away seeing Arun in a regretful mood.

Shortly after this, Munna, a *dhobi* (who dreams about getting a break in Bollywood), arrives to deliver laundry to Shai's house, they share some talks and soon become friends. Shai wishes to roam around Mumbai to gather photographs about the occupations of the poor and Munna offers to help her. In return, Shai promises to help Munna to get an entry into the film industry and agrees to shoot a portfolio of him. In the meantime, Arun changes his residence and Shai obtains his new address from Munna.

Munna's struggle to find work in films continues. He washes clothes by day and kills rats by night as his options to earn a living. Munna's brother has his contacts with the underworld people which he uses to try to get Munna a break in the film industry. As promised, Munna takes Shai to show the different faces of Mumbai, including the *dhobi ghaat*, (the laundry) where he himself works as a launderer. He develops soft feelings for Shai but the consciousness of his working-class status doesn't allow him to express those feelings. One day Arun again comes across Shai and asks her to visit his house. Munna sees them together and feels bad and betrayed but Shai somehow convinces him and he continues helping her. One night Shai takes Munna's pictures while he is at his job of rat-killing over which Munna feels dismayed and flees from her.

Yasmin is present in the film via her video diaries which Arun catches hold of when by chance he shifts to the same house where Yasmin used to live. We come to know about her pain and humiliation in life via those video tapes only. Out of those three tapes, the final one strongly indicates that she intends to commit suicide. Scared of the fact that Yasmin might have hanged herself in that very room where Arun was watching that video, Arun decides to change the apartment again and moves to a new one. As a result, Shai loses touch with him again. On the other hand, Munna's brother gets killed. His family too relocates to a new residence and Munna tries to get the entry into the film industry via the links of his brother and his portfolio made by Shai. During all these happenings, Shai finds Munna who again tries to flee from her, but somehow she catches up with him and insists upon their friendship. She also asks about Arun's whereabouts. Feeling hurt, Munna lies to her regarding Arun and they bid farewell to each other. Moments later, Munna realizes something and changes his mind and finally gives Arun's new address to Shai and the film ends there.

Film doesn't have any heros, heroines, villains or vamps. There are just the human beings with their dreams and hopes; failures and frailties. It simply projects the multi-faceted city and its residents. Among all those, the present paper does have its focus on the character of Shai. Before we move ahead to discuss her portrayal as a woman, it is important to understand her very name 'Shai' which can be taken as an example of 'pun' if compared with its homophone 'shy'.

Oxford Learner's Dictionary explains pun as "the clever or humorous use of a word that has more than one meaning, or of words that have different meanings but sound the same".

Cambridge Dictionary also talks about "a humorous use of a word or phrase that has several meanings or that sounds like another word".

When we hear to the characters' conversation, what is audible is the word 'shy' as the name of the lady. The actual word is 'Shai' which is an altogether different word than the word 'shy'. But the audience are able to discover this only towards the end of the film in the 'casting details'. Since the spoken word matters when it is a film instead of being a written text, and 'Shai' is quite an uncommon name, the first audio impression received by the audience is that of the commonly used word 'shy'. The film writer's choice of this name for one of the female protagonists and the pun involved in the usage of the words 'Shai' and 'shy' leads us to discuss and understand the whole concept of shy(ness) as perceived in society and portrayed in films. In the same context, it is important to talk about the attitude and personality of Shai as a woman since 'shy' is a value loaded term having various socio-cultural connotations, so far as a woman is concerned. Before going for those connotations, let us first talk about the literal meaning of this word.

The Macmillan Dictionary defines 'Shy' as:

- Nervous and embarrassed in the company of other people, especially people who you don't know.
- Not willing to do or be involved in something because it makes you feel nervous or embarrassed.

The Oxford Learner's Dictionary defines it as:

- (Of People) Nervous or embarrassed about meeting and speaking to other people.

The Merriam-Webster dictionary defines it as:

- Timid
- Circumspect
- Reserved
- Secluded

Shyness is often linked to genetics or pathology. The causes of shyness are many according to psychologists and medical science. They even vary person to person depending upon a variety of factors. Sociologists however talk of social factors. Thalia Eley says, "Only about 30% of shyness as a trait is down to genetics and the rest comes about as a response to the environment." [as cited by Sarah Keating:2019] The sociologist Susie Scott talks of certain "social psychological processes involved in becoming, being and interacting as shy", as mentioned by Michael Atkinson in a book review. [2008]

Speaking in the context of Indian women, shyness is one of the virtues when it is about the socio-cultural constitution of her identity. Sudhir Kakar tells us that an Indian girl is deliberately trained in "how to be a good woman, and hence the inculcation of culturally

designated feminine roles." [2007:52] In such contexts, shyness can certainly be taken as a positive trait which suppresses the real self of the women in the name of the virtues prescribed for an ideal woman. Kakar further tells us that although the society is progressing fast and girls today are getting the oppurtunities to move towards education, equality and independence as compared to their earlier counterparts, yet the prescribed virtues are just the same when it is about the status of women: "Obedience and conformity, selflessness and self-denial are still the ideals of womanhood and a good woman does not 'create waves' or 'rock the boat'" [2007:52] Therefore the threat that the openness in the attitude of a woman (who is not shy) may cause to the conservative patriarchal society is undone automatically.

The film writer seems to have chosen the word 'Shai' as her name (which is a homophone of 'shy') intentionally just to debunk the whole concept of shyness, specifically in association with women on which it is imposed. For a shy person, it is difficult to act bold, to be talkative, outgoing, active and assertive. And contrary to all this, the girl Shai in this film is not shy at all. If we observe her personality and body language, she is neither nervous or embarrassed in others' company. She is neither reserved nor timid as we can see her in a party hosted in Arun's honour where she enjoys the party, meets people and has drinks with friends. She meets Arun there for the first time but nowhere she is seen to feel hesitant to talk to him. She is rather bold and frank and gets talking to him where they share talks on their professions, preferences and priorities in life. Explaining her reason to be in Mumbai, she replies: *"I guess I needed a break from things ... a new perspective, some fresh air to my head."* Her desire to 'break' from the things and look for her own kind of place and space (Mumbai) for exploring her passion towards photography is significant to understand her as a woman who is liberal and open to changes and new situations.

Getting familiar with Arun, she goes to his house where they both drink, see some photos together, dance and ultimately make love. The 'shyness' associated with her name is not visible in any of her activities, be it the party, or talking to Arun, or accompanying him to his home and even making love with a man she has met only recently. For her, it is less important how much she knows a man. What is rather more important is her sense of feeling comfortable and loved, and that is sufficient for her to get sexually intimate with a man. In the morning when she gets up, she is quite normal with no hangovers visible in her behaviour. On the contrary, Arun is shown to be quite disturbed and remains quiet when they sit together to sip the morning tea. Shai feels disturbed to see this and the following conversation between them is significant enough to present Shai as a woman who is quite open and free about her sexuality:

> **Shy:** I'd a lovely time last night.
>
> (Arun doesn't speak.)
>
> **Shy:** Are you hung over?
>
> **Arun:** No.
>
> **Shy:** Hey, Is there something wrong?
>
> **Arun:** No, actually Shy, I am really ... (pause)I am very sorry about last night. I mean I was so drunk and had no idea about ...
>
> **Shy:** Hey, What are you sorry about? Don't be sorry. I'd really great time."

So what seems normal and rather good for Shai is something disturbing for Arun. The sexual intimacy with Arun seems to be just a part of the bond she felt with him whereas Arun is shown to be extremely disturbed for the same. He is regretful of the act he did in a drunken state. Shai however is not in any mood to feel guilty over anything and she does not want even Arun to deny her sexuality when she herself has accepted it. She is neither a victim nor she wishes to be. She makes consistent efforts to make Arun feel easy about the situation but Arun goes on seeking forgiveness from her.

> **Arun:** No, I am quite a loner. I keep to myself and I don't usually do this, you know.
>
> **Shai:** Hey, It's cool. I am glad you usually don't do this. I mean, hey, I don't either."

Shai is shown to be remarkably bold about her sexuality who not only goes for it with Arun, but is also comfortable and cool about it. She even asserts the 'loveliness' of the 'moment' and goes ahead to even tell him that she also does not do it 'usually' when Arun gives his justifications.

> **Arun:** No, actually what I am trying to say Shai is that I am not a relationship kind at all, you know and I am really sorry if I led you into believing that this was something more, something more ...
>
> (Arun is not able to complete the sentence and Shai does that for him)
>
> Shai: More than just a shy."

To understand the whole situation, it is important to understand the possible ambiguity of the word 'Shai/Shy' here. For Arun, the act of love making is only an act of 'shy', that is, an act causing him a lot of 'embarrassment' and regret. The above mentioned conversations make this clear. He does feel happy or good about the moment. What prevails over his visible and understandable state of mind is only a sense of guilt and embarrassment. This behaviour of Arun makes Shai decide to go back instead of staying with him. He says sorry so repeatedly that Shai is unable to understand his state of mind as she says: *"I don't know what is going on in your head."* She picks up her things and leaves saying: *"Arun, you know what ... it's cool. Take care and see you."*

Shai goes away disturbed, at Arun's narrow attitude towards sex, at his consistent guilt over the same which affects her self-esteem and her own perception of her body which she carries with grace. Despite her open confession of having a good time with him, Arun is not ready to understand and respect her feminine feelings. Shai does not feel any guilt at all on having sex with him but rather wishes to treasure those moments. For her, they are not the moments of 'guilt' but rather those that establish her right on her own body, her sexuality and the pleasures associated with it.

They separate and after a long gap, one day Arun sees Shai again and invites her for coffee. She accepts the offer and starts talking to him about what is going on in their respective lives then. But Arun again comes to 'that night' showing his regret to seek forgiveness from her. Shai literally joins her hands requesting him not to start all that again: *"Oh no! not more apologies, just forget about it, okay, please. It's really not a big deal, really."* Shai's words and her coming again to have coffee with Arun express clearly that whatever happened between them that night is *"not a big deal"* at all for which Arun may have so much *"apologies"*. She even makes him realize that had she felt really bad about that, she would not have been with him *"for a while"* sipping coffee. This situation proves Shai to

be a liberal woman who is not ready to think twice about her sexual indulgements as she had got involved in it with her own will. Shai perhaps wishes to celebrate her moment of pleasure and fulfillment while Arun is repeatedly regretting the same.

Arun's behaviour seems to be a projection of that mindset of society where women's sexuality is not allowed any expression. He is not able to think and accept that a woman can herself go for it as just a part of her own satisfaction and fulfillment of sexual as well as emotional needs. And he feels more embarrassed as he did all in a drunken state as he says: *"When I get drunk, I do these random things, it gets so embarrassing…"* But it still makes Shai feel uncomfortable as what is "random" for Arun is "lovely" for her. Shai is not ready to accept that her right on her body and her sexuality should be regulated by the social norms. Arun's repeated regret over the act of love making acts like a question mark on the expression of female sexual autonomy.

There is one more situation that reveals to us the open attitude of Shai. She is with one of her male friends sitting in a car actually watching Arun from a distance and when the friend asks the reason of her interest in Arun, she talks of *"something being left unfinished"*. And the friend very frankly says: *"Couple of positions you haven't tried yet."* She just smiles looking at him but no anger or irritation is visible. This again puts Shai before us as a woman who is open, and uninhibitive about sex and is bothered more about what she 'feels like' doing instead of what she 'should' do as a woman.

The whole conversation that goes on between Arun and Shai reveals to us the socio-ethical codes of morality in our society that sometimes make us feel so trapped that we just forget to think about our pleasure and moreover, simply stop to desire too. Shai, however, can be seen as the representative of all those women who are free from such traps and don't live life following the prescribed codes but rather keep themselves open to all the windows that might provide them fresh air of fulfillment as well as the satisfaction of living a life on their own terms, free of all prescriptions.

Female body and sexuality in Hindi cinema have usually got a stereotypical portrayal, the images being controlled and regulated by the patriarchal mindset. In the name of their sanctity, prestige of the family and their own honour, women have often been shown in relation to the ideal femininity. They have shown to be the victims of male sexuality, their body being shown to be the 'desirable' one. Shai however, represents woman's authority over her own 'desiring' body where she is not a 'body for others' but rather a 'body for herself'. She is the woman who is not 'shy' of expressing what she feels and desires; whose body becomes the very medium to constitute the 'femininity' in her own way. Her very name (the audio version of the word) symbolically unravels those layers of representation of a woman's self that have hitherto rarely found expression. Both her body as well as her name "become(s) the very medium through which femininity (in its (new)cultural form) is constituted" [Niranjana:1997] They produce the new meaning and connotation of the word 'shy' and 'shyness', not as they are understood and accepted in society but as they should be taken and followed. Shai becomes the voice of the woman of today who cannot remain shy if she has to achieve recognition and gain success in life. She can no more live as a 'shy' woman merely in the name of virtue. She needs to carve an identity of her own with her own definition of femininity where she has the right to explore and express who she is. She is Shai - the woman who is not 'shy'.

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« Nous sommes arrivés au paradis » : analyse de l'identité hybride dans le roman *Vi* de Kim Thúy

Gevin Raj Antoine

Résumé

Kim Thuy est une écrivaine québécoise de provenance vietnamienne. À 10 ans, elle part son pays natif avec ses parents et ses deux frères, comme « Boat-People » dans la cale d'un bateau à cause de la guerre du Vietnam. Son premier roman, *Ru,* paru en 2009 aux Editions libre expression, inspiré de son propre parcours du refugiée vietnamienne, a reçu le prix du Gouverneur général 2010. Le roman *Vi*, publié en 2016, est une œuvre autofictionnelle, qui raconte l'exil du Vietnam mais ressemblant à sa vie réelle. Le protagoniste de *Vi* fuit son pays avec sa famille à cause des turbulences politiques au Vietnam, alors qu'elle n'a que huit ans. Sa famille arrive au camp de réfugiés en Malaisie où elle lutte contre les épidémies et les accidents. Plus tard, la famille se rejoigne à la première vague de réfugiés admis au Québec, au Canada. C'est cette ville qui lui semble comme un paradis, après des moments difficiles au Vietnam et en Malaisie. Elle s'ouvre à cette double identité de la vie immigrante, et elle s'intègre dans une « hybridité » identitaire, comme le souligne Homi Bhabha (1994). Cet article essayera de voir comment l'identité hybride est représentée dans le roman *Vi*, à travers l'immigration des Vietnamiens au Québec.

Mots-clés : immigration, hybridité, Homi Bhabha, *Vi*, Kim Thúy

Introduction

Kim Thúy est une écrivaine et traductrice originaire du Vietnam, établie au Québec. Elle a gagné de nombreux prix littéraires prestigieux surtout le prix du Gouverneur général 2010 pour son premier roman « *Ru* ». Paru en 2009 aux Editions libre expression, ce roman est basé sur son propre trajet de refugiée vietnamienne. Connue pour ses narrations succinctes et raffinées, ses romans abordent de l'expérience des migrants et des défis liés à l'assimilation dans une nouvelle culture. Écrits en français, que Thúy appelle sa « deuxième langue maternelle », ils ont été traduits en 15 langues (Fontaine).

En 2016, Thúy a rédigé un nouveau roman « Vi », inspiré de son histoire familiale. Vi, le protagoniste et la narratrice du roman, témoigne d'une expérience de migration au Canada et la vie après sa migration. Ce récit n'est pas divisé en chapitres et comprend 176 pages. La première phrase du roman commence par « J'avais huit ans quand la maison a été plongée dans le silence » (Thúy). Donc, il s'agit d'une focalisation interne parce que l'histoire se coule avec l'utilisation de première personne singulière « Je ». Selon le contexte vietnamien « Vi » signifie « la petite fille précieuse, invisible » (Thúy) mais contrairement à la signification de son nom, elle est très grande. On peut dire que ce roman appartient à la catégorie « l'écriture de soi », parce que c'est un roman autofictionnel qui relate l'histoire de l'évasion d'une mère de Saigon avec ses quatre enfants à la cause de la guerre du Vietnam et le processus de son adaptation au Québec de sa famille. Sa mère, Vi et ses trois frères – Long, Loc et Lihn, un demi-frère Tri et une amie proche de sa mère Ha, traversent le Golfe du Siam comme « Boat people ». La littérature de migration est souvent écrite par les migrants. Kim Thúy a quitté

le Vietnam quand elle avait dix ans, avec ses parents et ses deux frères pour échapper au régime communiste oppressif en place. Parmi plus d'un million de Vietnamiens, les Thúys ont quitté leur pays à bord d'une embarcation de fortune. Après avoir passé un certain temps dans un camp en Malaisie, géré par « United Nation High Commission for Refuges », la famille a été réinstallée au Canada. Ce roman aborde l'expérience migratoire, le choc culturel et la perte du pays laissé derrière soi.

Les romans de Kim Thúy dévoilées également en tant que les règles de la « littérature-monde » ébouriffent bien cet univers d'intersection culturel, dont les axes majeurs sont l'exil, l'immigration, l'identité et l'altérité. Ainsi les personnages principaux construisent dans ses romans (*Ru, Vi, Mãn*) déterritorialisés dans un nouveau pays à cause des guerres ou des problèmes politiques, à la quête d'une existence préférable, doivent en séquelle redéfinir les idées de la culture, de l'identité et des rapports humains suivant ses nouveaux modes de vie. Ce monde contemporain se voit reproduit dans les œuvres littéraires en tant qu'un espace de diversité identitaire, nationale et culturelle. C'est de la sorte qu'une nouvelle forme de littérature émerge, mettant en avant le phénomène mondial des déplacements massifs de populations, ou plus précisément les récits qui en découlent « transnationales des migrants, (...) ou des réfugiés politiques » (Bhabha 45). Cette littérature désignée *littérature-monde* décrit de ce fait un monde mixte dans lequel s'ensuit une identité hybride. Le terme qui est souvent étudié en relation avec des notions telles que le métissage, la créolisation, le syncrétisme, la diaspora, la transculturation et l'entre-deux. Le roman *Vi* (2016) pourrait donc nous aider à illustrer la façon d'identité et une culture mêlée se créent dans cet univers transnational. En même conscience, notre étude vise à répondre aux questions telles que : Comment l'énigme de l'hybridité culturelle s'exprime-t-elle dans *Vi* ? Comment les personnages de Kim Thúy représentent-ils une identité hybride dans *Vi* ? Ceci posé, les notions postcoloniales de Homi Bhabha nous permettront de mieux analyser ces questions.

Le cadre conceptuel

La conception postcoloniale présente une nouvelle manière de réfléchir le monde, tout en plaçant des interrogations « sur la définition de l'identité » (Collignon 3). Surtout Bhabha, un théoricien postcolonial, propose « une perspective théorique de l'hybridité », cette fonction consiste à examiner l'hybridité culturelle et son parcours chronologique dans le contexte du monde postcolonial (Bhabha 58). Selon lui, l'hybridité émerge de la collision et de l'interaction d'éléments culturels différents, particulièrement dans le contexte des sociétés coloniales et postcoloniales. La notion d'hybridité de Bhabha met en évidence les défis liés à la construction de l'identité et sur la manière dont les individus négocient leur sentiment de soi au milieu de la diversité culturelle et des dynamiques de pouvoir historiques.

Le monde du croisement culturel

Suite à la 2ième Guerre Mondiale, le Canada est devenu beaucoup plus accueillant aux réfugiés. Au cours des années 1975 et 1976, le Canada a reçu plus de 6 500 Vietnamiens en tant que réfugiés politiques; 3 000 d'entre eux n'avaient aucun proche au Canada. Pour assister les nouveaux arrivants à s'assimiler dans la société canadienne, les centres d'orientation et d'éducation offrent des cours où ils peuvent apprendre l'anglais ou le français et les emmènent en excursion pour les familiariser avec les communautés dans

lesquelles ils vivent maintenant (Lambert). Les organisations et les groupes de citoyens qui parrainent les réfugiés les accueillent dans leurs communautés et même dans leurs foyers et les aident à s'adapter à une nouvelle culture, à trouver un logement et à trouver un travail ou à poursuivre leurs études. De même, la famille de Vi avait l'impression d'être arrivée à Paradis lorsqu'ils sont entrés au Québec la première fois : « Nous sommes arrivés au paradis » (Thúy). La migration globale des populations facilite la retrouvaille de personnes dispersées dans leur pays d'accueil. Dans un monde où les populations étrangères cohabitent toujours au sein de la population autochtone, l'émergence d'une hybridité devient apparente « les processus produits dans l'articulation des différences culturels. » (Bhabha 30). Cette articulation modifie les codes culturels et identitaires et crée d'un monde sans frontières et multilingue (Wald & Leimdorfer). La langue est liée à toutes les formes de la vie humaine dans la société, et la compréhension de la culture qui nous entoure joue un rôle primordial dans l'apprentissage d'une langue. En outre, la langue permet l'organisation et l'évolution des valeurs culturelles (Vela). Pour s'intégrer et s'adapter à la société québécoise, Long, frère aîné de Vi, aide ses frères et sa sœur à apprendre les salutations en français, leur adresse et leur numéro de téléphone. Parce que ses années de formation en français pendant son parcours scolaire au Saigon lui avaient autorisé de se mélanger hâtivement dans ses alentours. « Long tendait la main et fraternisait avec les voisins. (...) En quelques semaines, tout le voisinage connaissait son nom » (Thúy). Selon Rita Mae Brown, La langue est la feuille de route d'une culture, favorisant ainsi les rencontres entre des individus de nations différentes et créant les conditions essentielles pour négocier les différences culturelles. Ainsi, l'articulation des cultures distinctes procrée « *l'hybridité* de la culture » (Bhabha 83), ce qu'on va traiter dans la partie suivante.

L'hybridité culturelle et l'identité hybride

Les habitudes vestimentaires et alimentaires jouent un rôle culturel important en créant un sentiment d'appartenance, d'unité et d'identité collective. En tant qu'élément primordial de la société, la culture avait un impact très fort sur les individus de cette société. Par conséquent, la culture influence profondément l'habillement des personnes. Par exemple, la narratrice utilise la référence des bottes et manteaux d'hiver comme la représentation des coutumes canadiennes parce que c'est un pays froid. La narratrice croit qu'à part ces costumes, elle aurait cru être de retour à Saigon. « En faisant abstraction des bottes dans l'entrée et des manteaux d'hiver qui s'empilaient sur les lits, nous aurions pu prétendre être de retour à Saigon » (Thúy). L'hybridité culturelle émerge à travers les interventions entre les différences culturelles. Lorsque des individus se croisent sur ce plateau de déplacements migratoires, créant ainsi une opportunité de mitoyenneté culturelle, cela favorise l'épanouissement de l'hybridité culturelle - « plus hybride dans l'articulation des différences et des identifications culturelles [...] » (Bhabha 224).

La nourriture est perçue comme plus qu'un simple moyen de survie, elle sert aussi de lien entre les individus et leur groupe culturel ou ethnique, permettant ainsi de préserver leur identité culturelle (Sibal). Selon Barthes, la nourriture est considérée comme un élément multidimensionnel, qui nous forme, ainsi que nos identités, nos cultures et, en fin de compte, notre société. Pour la narratrice, la cuisine de sa mère lui rappelle son pays natal. « Le parfum typique des cuisines vietnamiennes embaumait l'air grâce à ma mère. Elle nous plongeait dans l'odeur de la citronnelle hachée et rôtie mariée à la peau croustillante des poissons, ou

dans celle des jeunes pousses de bambou sautées puis trempées dans la sauce de poisson à la lime ». (Thúy). Ainsi, la narratrice se sent prise dans un dilemme culturel : si ses vêtements lui fait d'une québécoise, la cuisine vietnamienne fait retourner ses pensées vers son pays d'origine. Comme l'observe Bhabha, la vie immigrante favorise donc cette expérience de l'hybridité culturelle dans « une temporalité de l'entre-deux » (Bhabha 235).

Quand les personnages parlent d'eux-mêmes, ils font toujours référence à leur double identité comme par exemple les « Vietnamiennes nord-américaines », « les Vietnamiens-Américains », ou bien « les Vietnamiennes-Canadiennes ». On voit la référence : Long (frère ainé de Vi) s'implique dans la vie associative comme « notre appartement était devenu le lieu de réunion de étudiants vietnamiens qui créaient ensemble un journal ou montaient une équipe de soccer, de badminton ou de ping-pong en vue des olympiades vietnamiennes nord-américaines. » (Thúy). Les migrants qui se sont installés au Canada portent une double identité – « Les Vietnamiens-Américains qui osaient voyager au Vietnam voyaient parfois leur maison vandalisée et que les Vietnamiennes-Canadiennes » (Thúy). Sinon, ils mentionnent leur lieu de résidence : « Ma mère connaissait presque toutes les mères puisqu'elle travaillait avec l'Association des femmes vietnamiennes du Québec » (Thúy). Et d'autre références utilisent par la narratrice pour mentionner ses amitiés – « Parfois, il me confiait à ses sœurs, qui m'incluaient dans leurs soirées avec d'autres vietnamiens de Montréal. » (Thúy). Bhabha remarque que l'identité des personnes déterritorialisées conçue « de façon contingente, indéterminée » par le discours ou la négociation des divergences culturelles, dans un état spatio-temporel d'entre deux (Bhabha 353).

Le mimétisme

Dans le monde moderne qui valorise la diversité culturelle, où l'identité est souvent forgée par les expériences de migration et de dispersion, tout en étant influencée par une multitude de cultures distinctes - « associé à l'expérience postcoloniale de migration et de diaspora, et articulée dans l'exploration culturelle de nouvelles ethnicités » (Bhabha 276). Les individus disséminés s'approprient les temps et les espaces de l'entre deux (interstitiel : suivant la terminologie de Bhabha), et ainsi développent une approche narrative visant à négocier la différence culturelle dans le tiers-espace, afin de s'ajuster aux normes du pays d'accueil et de prospérer dans ce nouvel environnement. La représentation de l'identité se fait en conséquence sur le conduit de la métonymie, c'est-à-dire que le mimétisme ou une ressemblance. Les Vietnamiens au Québec commencent à suivre la tradition du Nouvel An québécois, abandonnant leur propre tradition du Nouvel An vietnamien, car les dates varient chaque année. « Au Québec, les Vietnamiens ont abandonné cette tradition, car la date du Nouvel An variait d'une année à l'autre [...] » (Thúy). De la même manière, ils fêtent Noël au Québec, ce qu'ils n'ont pas l'habitude de faire quand ils étaient au Vietnam. Mais, ils le font en préparant « une fondue vietnamienne » (Thúy), ce qui les distingue par rapport à leur culture. Tout cela reflète donc le mimétisme dans leur appropriation de la culture du pays d'arrivée.

Conclusion

Dans le roman *Vi,* Thúy témoins de vivre en exil, évoqué bien par ses protagonistes, la représentation d'une identité hybride qui est nécessaire à la négociation des diversités

culturelles : une identité que les migrants auto fabrique dans l'espace et le temps transnational. C'est de cette manière que la littérature de Kim Thúy se manifeste : une littérature universelle explorant la vie de la diaspora et racontant l'histoire du peuple déterritorialisé. Comme le remarque Bhabha, l'analyse de l'écriture migrante permet de saisir « les cultures se reconnaissent elles-mêmes à travers leurs projections d'« altérité» » (Bhabha 45), et comment une identité hybride et authentique ajustée aux questions d'existence dans un monde transnational se construit. Ainsi, cette recherche nous a permis d'analyser l'identité hybride des personnages de *Vi* et des réfugiés en général.

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Indian Food Sustaining Indian Culture in the US

Eva Loreng

> "It is difficult, if not impossible, to think of immigrant Indian existence in the United States without at the same time thinking of Indian food". **Keya Ganguly (Mannur, 2009)**

Roots of diaspora communities are in antiquity and since ages, they have been the torchbearers of the culture of their home state in numerous ways. On one hand this led to preservation of culture and on the other gave birth to new amalgamated cultures. In alien environments as these communities struggle to gain acceptance and foothold leaving behind the familiar; traditional food is the thread which keeps them and their second generation children connected with their homeland. Indian diasporic narratives speak of sentiments, dilemmas, debates, and stigmas attached with gastronomic delights of Indian cuisine whereas, non-diasporic works like *Indiana Jones Temple of Doom*, *Sex and the City, The Devil Wears Prada* have ridiculed Indian cuisine. The assertion of 'Chicken Tikka Masala' to be British made few briefly optimistic about Indian cuisine finding acceptance in the west, but soon a closer analysis revealed the politics behind it. Usage of culinary metaphors to characterize the Indian diaspora; was a short-lived trend before triggering off controversies. However, it did reflect the importance of food and the sensitivity it carried in Indian culture. Amidst the gloom-ridden picture, where language often fell short in giving the apt description of food, the Indian diaspora community has managed to sustain its culture through food; and the escalating popularity of Ayurveda and medicinal spices is a ray of hope. Many recipes retained originality and in some cases, hybrid recipes were born. The paper will investigate the history of Indian cuisine in the US and how the diaspora community attempts to preserve it through Indian restaurants.

The journey of Indian food in the US

Initial Phase

Diasporas have been the carriers of cuisines since time immemorial. People and food habits are like Siamese twins, and thus the latter is the easiest cultural export for any state. Ray (2012) calls them the "unconscious habits, which become visible and audible due to displacement". Cuisine today has become synonymous with communities, culture, tradition, hybridity, soft power, multiculturalism and so on. Similar is the tale of Indian cuisine in the US. The available literature on the subject primarily uses the broad term 'South Asian Cuisine' which incorporates Indian, Pakistani and Bangladeshi cuisine. However, many object to it. The three states once formed one state and have an ethnic and cultural similarity which spreads to their cuisines. Indian cuisine is believed to be more dominant amongst the three, as Ray ("How Americans pretend to love 'ethnic food,'" n.d.) says hierarchy amongst nations is visible in hierarchy amongst cuisines as well. Food connoisseur and author Maeve O'Meara, adds Pakistani cuisine has for long played second fiddle to Indian cuisine, despite it is vibrant, spicy and full of tradition ("Food Safari Pakistan Part 1 - YouTube," n.d.).

A consensus is pending regarding when Indians reached the US. Some believe post the establishment of Jamestown colony (1607), on the eastern coast, the British colonial rulers brought the Indian and other immigrants to the US (Sen, 2014). Others trace the first Indian in the US to 1790, Salem, Massachusetts. The demographic composition included people from present-day Pakistan and Bangladesh, and by profession, many were indentured labourers(coolies) and some were vernacular capitalists and employees of the commercial vessels. These South Asian immigrants brought the 'curry powder' with them. Madhur Jaffery (as cited in Jayasankar, 2008) believes 'curry powder' is a British created adulteration; rather an oversimplified version of Indian food and Indians do not use curry powders for cooking. Unregulated migration and the 'legislation for free passage' contributed to numeric growth of Indian immigrants initially. As the US was undergoing the process of 'Westward Expansion' and the immigrant population provided them with the manpower required to do so. "By the early eighteenth century 'East Indians' even outnumbered Native Americans in the Virginia census; documented accounts speak of Bengali Muslims trading in silk and exotic products operating in New Orleans neighbourhood of Treme since the 1880's;" (Sen 2014).The documented evidence of this period is silent about their cuisine.

By the beginning of the 1900s, Sikhs (from Punjab, including Pakistani Punjab at that time) were the dominant migrant community from South Asia in North America (US & Canada). In general, all immigrants from South Asia were referred to as 'Hindus' including Sikhs. Their demography comprised of mostly single men who were either indentured labour or free labouror soldiers from the imperial army. Punjab had been an agriculturally rich state, but the inheritance laws reduced the landholding and income of the people. Lohman ("Eight Flavors: Punjabi-Mexican Cuisine and the Roti-Quesadilla « Four Pounds Flour," n.d.) believes this was a key reason behind large-scale migration from Punjab, and the lumbering industry, railroad construction and vast fields in California provided them with the apt employment opportunities. However, the Sikhs soon attained unpopularity as indentured labour. Tinker (as cited in Tatla, 2005, 32) noted "Punjab's migrants were unlike other Indian labourers- they were prepared to fight for their rights unlike the poor labourers mainly from Madras, and the traders and shopkeepers from Gujarat". By 1907, racial tension escalated in Canada and culminated with the formation of the Anti-Asia League. To escape the growing discrimination the Sikhs migrated from Canada to California on the west coast of the US; here they succeeded as farmers and soon became landowners.These developments were an alarm bell for the locals and the Anglo-Saxon American government.

A simultaneous development was the beginning of the Mexican Revolution in 1910, forcing many to migrate to the US in search of livelihood and safety. Many found employment on the farms owned by the Sikhs. Racially both the communities were discriminated. Lohman (2016) adds the banning of interracial marriages under California miscegenation laws ripened the situation for the birth of the 'Mexican Hindu' community with a fusion cuisine; with 'brown' interestingly written for races on most of the marriage certificates. Similar eating habits like the use of cumin and chilies made the two communities compatible, and the new amalgamated culture soon took the shape of restaurants. Sen (2014) say "Rasul's El Ranchero in Yuba City was the last restaurant serving their dishes – including 'Hindu pizza' – closed in 2009". Another popular dish on the menu of El Ranchero was 'roti quesadilla with curry sauce and refried beans'-was a perfect blend of Indian flatbread roti and the Mexican quesadilla. Critics believe, the intermixing of cultures was minimal- narratives of

Mexican Hindus children speak of pre-dominance of Mexican culture and traditions in their upbringing due to fears of racial discrimination, yet they did not receive complete acceptance in either of the societies (Homegrown, n.d.).

East coast witnessed inter-racial marriages with African and Puerto Rican women, but documented evidence is mute on hybrid cuisines on this coast. By the end of the 19th century a handful of Indian restaurants, particularly in New York had begun serving the Indian immigrants. These restaurants not only catered to the South Asian taste buds but were a rendezvous point for debates, discussions, and celebrations concerning South Asians. According to documented evidence, 'Ceylon India Inn', (1915) previously known as 'Ceylon Inn' was the first South Asian restaurant in Manhattan, New York. Its owner K. Yaman Kira was Ceylonese, a practicing Buddhist and held Buddha Jayanti celebrations in the restaurant. Narrative accounts of Jatindra N. Guha former student of Columbia University and a customer of Ceylon India Inn, speaks about red hot Sinhalese pepper steak (popular amongst non-Hindus), a wide variety of curries, fried coconut chutney, tamarind wine (unheard of in India) being served at the restaurant (Curry India, n.d.).Thus, on one hand, west coast observed the birth of fusion cuisines, the east coast brought food, politics, and culture together. Ray says, "the dailies of this era, the New York Times, the San Francisco Chronicle or the Los Angeles Times between the middle of the 19th century and the beginning of the 20th century, did talk about foreign foods in a big way but they usually referred to German food and Irish food" ("How Americans pretend to love 'ethnic food,'" n.d.). Moreover with time the German hamburger has become American; most of the American fast food joints have it on their menu. The imperial psych had made the Indian restaurants go unnoticed, and the hierarchy of world order was clearly manifested.

The government took a critical look at the growing prosperity of the Sikhs, following the letter of Governor-General Grey which stated "the situation with regard to Hindoos is far more serious, and to speak frankly I see no solution for it, except quietly checking the exodus from India" (as cited in Tatla, 2005,37). Therefore, firstly through California Alien Land Law, 1913 landownership was restricted to citizens which included only 'free white persons', thus the Sikhs were systematically excluded from citizenship and deprived of privileges and rights. Conscious regulation of migration from Asia-Pacific resulted into the Immigration Act, 1917 (Asiatic Barred Zone Act) followed by the Immigration Act, 1924 (Johnson-Reed Act). The first act imposed a blanket ban on Asian migrants and the second imposed migrant quotas from each state. All these acts were criticized for selectively targeting the non-white migrants. The declaration of free passage legislation as invalid was the final nail in the coffin. Post this the Indian diasporas growth was stunted in the US, but the Indian food habits brought by them could not be uprooted.

A small inflow of students from India continued. Patriotic zeal was strong in them and they tried to contribute to the Indian national movement in whatever way possible. Students enrolled in the University of California made Berkeley the center of their cultural and political world as they staged nationalist activities against British Colonial rule in India from this city (Sen, 2014). In 1913 'Ghadar Party' a secret association related to Indian freedom struggle was formed in San Francisco by the revolutionaries. Many of its members such as Taraknath Das, Maulvi Barkatullah, V.G. Pingleetc, were students at the University of California, Berkley. Restaurants like Ceylon India Inn served as meeting spaces for the freedom fighters. Thus, a lot happened over food.

In this initial phase, there was no vision of preserving traditional cuisine in a foreign land. Traditional cuisines were confined to home kitchens. Restaurants which served South Asian cuisine were few and met the food needs of the South Asian immigrants only. The hybrid cuisines brought new innovations with the loss of originality; with time they also died. Lastly other political and social issues kept the immigrants deeply occupied which too denied them the time and thought to preserve culture through food.

Legal Changes and Repercussions

Eventually, Luce-Cellar Act 1946 and the Immigration Act of 1952 eased the migration policies. Quotas were retained, but not specific to regions. The American government in total began accepting 270,000 migrants each year. Post-1965 immigration laws in the US were further relaxed with preference being given to relatives of residing citizens and professionals under the family reunion clause. By 1976 all regional quotas were abolished (Sen, 2014). The American immigration policies became accommodating resulting in numeric growth of immigrants, and in this post-Indian independence era, we speak separately about migration from the different South Asian states. Indian American community witnessed a steady numeric rise. However, in this phase Indian restaurants had strong colonial character, such as 'India House' in San Farncisco Bay area which was opened in 1947 by a British couple served hybrid curries- many such restaurants provided exotic in form of Indian culture and familiar in form of English tradition (Jayasankar, 2008).

The legal changes in the 1960s and 70's had repercussions for the demography of the Indian American community. There was an increase in the flow of skilled labour in the 1970s which towards the late '80s and early 90's shifted to highly skilled labour. However, this did not mean the end of the road for the lesser skilled or unskilled labour. Ray & Srinivas, (2012), presumes the shift to a highly qualified demography brought more imagination and better business skills to market traditional cuisines. Concurrent development of the 1970s was the inflow of Indian refugees from parts of Africa; the Indian government remained mute towards their condition, forcing them to look for alternatives. These people brought hybrid cuisines with them. Parallel development of counter-culture movement during the 1960s in the US enticed many towards Indian culture, including food. Similarly Jayasankar (2008) believes the 'British invasion of rock groups in the US in 1960's brought 'raga rock' in vogue which was tinged with sitar and Indian melodies; also changed some perceptions about India.

Following the above-mentioned developments there was a rise in the number of South Asian restaurants and grocery stores. Many of the restaurants began serving cuisines from other parts of India, thus the perception of Indian cuisine being pre-dominantly spicy and vegetarian also began to die. This made many draw the conclusions about the growing popularity of Indian cuisine in the west. According to Sen (2012, 158), these grocery stores differed from the American stores, they specifically provided products made in the sub-continent, in his case study of the adjacently located Indian grocery store and restaurant Vik's he explains how they complimented each other. Packaged ready to eat Indian curries also became popular. A striking change in the 1970's was the introduction of Mughal cuisine and tandoor which- was a symbolic assertion of Indian independence, introduced a large number of meat preparations attracting the non-South Asian clientele (Jayasankar, 2008). By the 1980s many Indian restaurants opened branches in the US. In 1981, 'Saravana Bhawan',

known for serving cuisine from South India adding another dimension of Indian food, opened a branch in the US. Sen (2012, 154) says during the late eighties and early nineties, the population of South Asians in East Bay and South Bay cities grew at a rapid pace Indian residential enclaves developed in cities such as Fremont, Richmond, and El Cerrito along the U.S. The clientele of the grocery stores and restaurants had certainly increased but it continued to be predominantly Indian. In 1980, one comprehensive analysis of telephone directories throughout the United States found that Chinese, Italian, and Mexican restaurants accounted for 71.1 percent of all ethnic restaurants (Jayasankar, 2008).

Only towards the end, 1990's visible changes began. The strategic thought in selecting the business locations broadened the clientele. This compliments Ray & Srinivas's, (2012) assumption highly qualified demography has changed the ways of marketing Indian cuisine; they explains this by comparing 'Bread and Butter' and '*Vada pao*' two contemporary New York-based South Asian restaurants, the first run by Pakistani origin former cab driver is slogging whereas the latter run by an Anglophone Indian immigrant, light and design professional is a success story. For some restaurants this has worked wonder where as many continue to struggle. Benefits have definitely flown from such changes, but they are minuscule. In the 1980's Ray ("Why delicious Indian food is surprisingly unpopular in the U.S. - The Washington Post," n.d.) explains, "only 20 restaurants in New York served South Asian cuisine today there are more than 300- at the same time there are roughly 20 times as many Indians as Thais; the same number of restaurants serve each cuisine but the preference for Thai is much higher". The popularity of any restaurants serving a non-American traditional cuisine is not solely dependent on the size of the community whose food it sells. Lastly, the frequent advertisements in 'India Abroad' and 'India Tribune', two expatriate newspapers between 2000 and 2010 with classifieds looking for tandoor and curry cooks narrated a different tale (Ray & Srinivas, 2012). In the 1999 survey about ethnic cuisines in America, the National Restaurant Association found that 97% people were aware of Chinese, Mexican, and Italian cuisines and only 74% were aware of Indian cuisine, there was an increase compared to the previous survey of 1983 but primarily due to the growing size of the immigrant community; and amongst the non-South Asians only the economically better off class preferred it (Jayasankar, 2008).

The popularity of traditional cuisine is definitely influenced by its demand amongst the locals. According to Sen (2012, 158) between 1980 and 2002, there were eight to ten Indian restaurants in the city of Berkeley serving the traditional fare of North or South Indian curries. Traditional Indian curries since ages have struggled to please the taste buds of westerners. A plethora of diasporic literature speaks of the criticism which Indian cuisine received in the west for being fiery and having a strong odor. Anthropologist Sunil Bhatia (Mannur, 2009) in his ethnographic study of second-generation Indian American school children says the Indian lunchbox is usually the site of 'disruptive otherness'. These are personal narratives, but they strongly reflect the notions attached with the ethnic Indian cuisine. Aroma and taste are the two essential factors which attract people to a cuisine, in case of the Indian cuisine these failed; rather a lowly characteristic has got attached with it. Therefore, changing the opinion of locals is an obstacle Indian restaurant have wrestled with since long.

Inability to aptly explain the cuisine has been another shortcoming of the Indian restaurants. Most of the names on the menu may be familiar to the Indians and other South Asians but for people outside South Asia, they are nothing short of tongue twisters. 'Kachori' is served

by 188 restaurants in Manhattan, their description of it can leave anyone bewildered- "too difficult to put in words but recommended", "deep fried lentil pastry w/mashed potato and chickpeas and three sauces" and so on (Ray & Srinivas, 2012). In case of most of the dishes finding an exact translation in a foreign language can be a herculean task. As the abovementioned description of a 'kachori' can be used for a 'samosa' or a 'samosa *chaat*' too with a slight change in the ingredients. Another concurrent problem has been the similarities drawn between the Indian and the Mexican cuisine. Jayasankar (2008) says the nuances of different cuisines are lost as consumers need something relatable between cuisines and therefore a middle ground is adopted. Moreover, amateurish description of the food items is the result of hiring amateur staff and lack of thought while conceiving the restaurants.

Many of the South Asian restaurants are family enterprises; where employment is not skill but kinship-based, it reduces labour cost, eases investment concerns but adds inefficiency and unprofessionalism. Most of the Indians who cook in these restaurants are either semi-skilled or unskilled. The patriarchy of the Indian society is the biggest contributor to their lackluster culinary skills. They cook for survival and not out of passion. Further "more than 70 percent of the Indian restaurants in New York City, are run by Bangladeshi and Pakistani restaurateurs and not Indians"- how and when it happened is inexplicable (Ray & Srinivas, 2012). Moreover association of a restaurant with Bangladesh or Pakistan might make it unattractive for some- as the former is associated with floods and cyclones and the later with militant Islam; whereas India is touted to be the next great power (Palat, 2015). Their familiarity with intricacies of Indian cuisine tends to be limited. Thus, a flawed hiring system is the stepping stone of failure. Better explanation and qualified staff have certainly worked in marketing Indian cuisine. Ray & Srinivas, (2012) say Chiritra Mukherjee of *Vada pao* intentionally described pao's as 'sliders' in her menu as it made the dishes self-explicable to non-South Asian customers; similarly naansandwich is named 'nanini' (naan + Panini)- the long queues of patient customers from across communities outside '*Vada pao*' speak for its success. The inclusion of familiar terminology in the menus, gives a better picture, making the dish appetizing.

The above factors did work for the Indian restaurants in the US; but only temporarily. Cost remains a key factor in determining the unpopularity of Indian cuisine. Ray ("Why delicious Indian food is surprisingly unpopular in the U.S. - The Washington Post," n.d.), explains there are hierarchies of taste determined by colonial hangover, Americans mind paying $30 or $40 for ethnic cuisines be it Indian, Thai or Chinese, for them, they are not good enough- even the term 'ethnic' has become synonymous with inferiority. After all 'French Fries', better known as 'Freedom Fries' in the US form the side dish in the menu of all American fast food chains. Thus, confirming the inborn biasness with which Asian cuisines suffer. Indian restaurants were worst hit post the 2008 economic slowdown. Even successful restaurateurs like Danny Meyer, could not make his Indian restaurant 'Tabla' sail smoothly. In order to remain competitive the restaurant brought about changes in its dining patterns and floor arrangements, but nothing came to Tabla's rescue. Meyer added, "When New York has gotten a cold, Tabla gets the flu." (Fabricant, 2010). People opted for other cuisines which they thought as worthy even in time of crises.

Traditional Indian cuisine involves slow cooking techniques, thus requires more labour which raises the cost of production. The family-run Indian restaurants which are low on investment fail to meet such requirements. Eventually, the quality of food suffers inevitably making

it unpopular. Chiritra Mukherjee (Ray & Srinivas, 2012)states the available Indian food in the US was either too expensive or two days old. Indian fine dining restaurants 'Tulsi' and 'Junoon' run by expert chefs have been triumphant in their ventures. The expertise behind these restaurants prevents people from questioning their authenticity; the opposite is true for the family-run and small Indian restaurants. *Tulsi* and *Junoon* cater to a niche clientele and for others they are unaffordable. Cooking in these restaurants isn't solely driven by survival and livelihood but also by passion. Ray ("How Americans pretend to love 'ethnic food,'" n.d.) says 'authentic' is relative, dependent on our expectation of right- in US Indian food is synonymous with highly spiced cheap curry; but all Indian dishes aren't spicy thus non-spicy Indian food would disqualify to be authentic. In other words, there is a probability that if the family-run and other small Indian restaurants start selling the non-spicy Indian food they'll be discredited even more. "At expensive Japanese restaurants, this isn't the case, they employ skilled Japanese chefs, high opportunity cost determines it" ("How Americans pretend to love 'ethnic food,'" n.d.). With so many things at stake, why would the small Indian restaurants think of increasing the input cost.

The west has resisted Indian food for varied reasons; its spicy character is the core reason. Things took a different turn with the beginning of this century. Since 2003, '*Chaat Cafes*', Indian version of street food or fast food with informal décor and self-service took over the food scene in the US, some were independent others started as small counters in preexisting restaurants; and have fast become a part of global cuisine (Sen, (2014). After all even the colonial masters would not have imagined '*Jhal Muri*' on London streets by Chef Angus Deenon would become a popular snack.

The royal Mughal kitchen is believed to have introduced *chaat*s in the Indian cuisine. According to documented evidence, it is believed the quality of water in Delhi was deteriorating, making many fall sick. The Mughal physician suggested the only cure for this was spicy food; thus *chaat*s were innovated. Today *chaat*s are popular street food in India and have a large variety- *papri chaat, samosa chaat, aloo ki chaat, tikki chaat, fruit chaat, jhaal muri, paanipuri, bhelpuri* and so on. *Chaat*s appealed non-South Asian customers as their preparation time is short, they are pocket-friendly, include plenty of fresh ingredients and the spice mix has a balance of sweet, salt, hot and sour. *Chaat*s could easily be an appetizer, a side dish or even the main course; thus can be consumed at any time of the day.

The *Chaat* Company, New York has introduced the 'grab and go' option which provides packed *chaat*s, convenient to consume on the way to work or anywhere. This formula worked for a fast food dependent society, where slow food is frowned upon. Use of familiar terminology in the menu of 'The *Chaat* Company', to describe the dishes- like '*papri chaat*' is 'New Delhi nachos', 'aloo tikki' is 'potato fritters', 'dahipuri' as 'Punjabi puffs' and so on compliments the cost and time effective character of its food.Sen (2014) adds "going for a *chaat* "is a social act with the same casual sociability as going for a beer".Similar to India,*chaat* cafes became more than food joints.The growing acceptance of South Asian food is visible in the online reviews, franchise opportunities for*chaat* cafés *Chaat* Café Inc (Sen, 2014) and so on.

Conclusion

Cuisines attaining the status of nonpareil have always been contemporaneous with the might of states- such as in the case of Turkish cuisines, French cuisine, Mughal cuisine cuisines

of colonial powers and so on. McDonaldisation also happened when the US survived the Cold War. Ray ("How Americans pretend to love 'ethnic food,'" n.d.) states change in the inherent hierarchies of taste happen with shifts in the power based hierarchy of states. In other words, the slow-growing popularity of Indian *chaat* in the US is influenced by the simultaneous rise of India as a powerful state. This affirms- soft power cannot exist without hard power. Cultural dominance/power forms the core of soft power but attaining it is impossible without having hard power. Ray ("How Americans pretend to love 'ethnic food,'" n.d.) is optimistic about the growing popularity of Chinese cuisine with the changing perception of China in world politics. The demand for Chinese food increased in the US after seeing President Nixonhaving Chinese food with the Chinese premier(Society, 2016). An American Chinese cuisine with regional variations has already developed deep roots in the US with the help of chains like 'Panda Express', 'China Coast', 'Manchu Wok' and so on. With well-thought efforts of the Indian community, Indian food is gaining ground in the US. According to Ray, there are 40,000 Chinese and 5000 Indian restaurants in the US in 2017 ("Why delicious Indian food is surprisingly unpopular in the U.S. - The Washington Post," n.d.). Indian cuisine still has a long way to go before emerging as a source of soft power sustaining Indian culture in a foreign land.

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The Subtle Complexities of Mental Health in Jerry Pinto's *Em and the big Hoom*

Bhanumati Mishra & Sarita Pandey

Abstract

Mental health has become an important interdisciplinary construct to examine social and medical models of disability through literary imagination. Jerry Pinto's Sahitya Akademi award winning novel, *Em and the big Hoom* reflects on establishing sensitivity, empathy and understanding of human nature. This semi-autobiographical work is a heart-rending cry that implores us to be at least conscious of the stigma and trauma involved in dealing with insanity besides the hopelessness of seeing a loved one suffering 'microweathers' or manic depression. Pinto's narrative doesn't engulf the stark realism of his situation in any predictable pall of gloom, instead contrasts it with Em's acidic humour and her un-abashed talk about 'birds and bees' with her teenage children. The novel underlines the urgent need to develop awareness and support systems for such patients and their family. The article intends to critique the subtle complexities of mental health and psychiatric disorder through close analysis of Jerry Pinto's representation of bipolar disorder in the novel.

Keywords: insanity, trauma, stigma, health, depression, disability.

The Subtle Complexities of Mental Health in Jerry Pinto's *Em and the big Hoom*

In India, Disability Studies is still in its infancy. It is still considered as a medical issue that centers on project grants. The literature available to the country relates much to special education and vocational training which is based on the medical model. We find that there is a lack of research and discussion that has been done in this respect especially when we come to mental disability. It was not until the publication of the book in the field of humanities enforcing normalcy that for the first time brought a significant change for better understanding of this term "ableism", "dis/able" and the concept of normal.

Lennard J. Davis's *Enforcing Normalcy: Disability, Deafness and the Body* is a ground breaking text. Davis opines in the book that, to comprehend disability and experiences of disabled, one requires an understanding of the notion of ableism, how this dichotomy has been created and how these people are being perceived. According to Davis, his concept of what is "normal" might simply have been derived from the absence of "illness" or "inability". Alice Hall suggests that disability 'demands a story' and its language also matters (8). Thus in the late 1960's, it would be correct to say that there have been number of books, memoirs, fiction, plays have been written, reviewed and published especially in India.

Disability literature is thus, a branch of study that delves deep on the creative pursuits that have disability as an important theme. Sheila Black, one of the great scholars in the field of disability literature, in an address to New Mexico University opines that the close encounters with disability texts often helps in opening the door to more honest discussion especially in the case of the erasure of silencing the disabled that they often tend to face.

Thus, autobiographies, fiction, prose, poetry, and other lived experience of PWD give an understanding of the term disability and also it gives a firsthand perspective not only to those who are reading it, but also to the society who are part of it. It is said that novelist writes best when he digs deep into his own life. Incidents that remain as scars in one's head and refuse to get erased unfailingly inspire fiction that's memorable. The paper tries to look at Jerry Pinto's *Em and the big Hoom* (2012), told in first person, is about the mental illness of Em, as Pinto's mother is called, and his family's sagacity to deal with it. Chronic depression takes a heavy toll on her loved ones. The book adroitly portrays the complexity and nerve-wrecking experience of tending to a mentally afflicted mother. The book is a heart-rending cry that implores us to be at least conscious of the stigma and trauma involved in dealing with insanity besides the hopelessness of seeing a loved one suffering bouts of depression repeatedly. It also underlines the urgent need to develop awareness and support systems for such patients and their family – a fact overlooked by the society at large. *Em and the big Hoom* contributes in building empathy and understanding of human nature.

Mental ailments must have had very deep origins since primitive man, but serious investigation has only started in the 20th century. Beside the research done in the medical field, literature too has become a very critical tool for understanding disabilities especially one concerning the mental state of human beings. Although disabled characters in literature are attracting the attention of the researchers but only lately. George's "The Politics of Representation of Intellectual Disability in select Indian Fiction," looks for mainstream authors of Indian English fiction who have chosen characters with mental disability in their works- Salman Rushdie, Rohinton Mistry, Anita Desai and Jaishree Misra. He argues that intellectual disability is one of the aspects that is often overlooked by the critics and writers. But again what we find is that psychological disability George applied more of cultural studies and less of disability theory in the paper. He opines that "Despite the lack of factual fidelity, literary depictions shape the cultural image of a condition much more than medical information, because of their reach and availability" (George, 1).

From Virginia Woolf and Sylvia Plath in the West to Ved Mehta and Vikram Seth in India, mental health has been extensively discussed in literature; there is an urgent need for discourse in public sphere to draw the attention of the society at large. Film portrayals on mental health have certainly come long way, movies like *Pyasaa, Barfi, BhoolBhulaiya, Tare Zameen Par* have certainly created awareness and sympathy towards difference. Pinto in his novel *Em and the Big Hoom* concerns on how one's mental illness affects one's identity and offers a nuanced representation of disability and mental turmoil. The novel beautifully depicts the possibility of human connection and survival in response to mental affliction. Pinto's characterization of Em having mental illness depicts the struggle of survival and creating the identity out of these experiences for individual as well as for the family is nerve racking especially in India where infrastructure, awareness and support system is almost negligible.

In "Identity, Disability and Schizophrenia: The Problem of Chronicity", Sue E. Estroff looks at how these mental illnesses end up taking over the identity of a person. Estroff argues that "I Am" illnesses, and chronicity consists of a fusion of identity with diagnosis, a transformation of self and with others... a change of self from someone who has an illness to someone who 'is' an illness on diagnosis" (Estroff, 251). Estroff goes on the extent to define mental illness as:

> Chronicity and disability are thus constructed by: the temporal persistence of self and other- perceived dysfunction; continual contact with powerful others who diagnose a treat; gradual but forceful redefinition of identity by kin and close associates who observe, are affected by, or share debility; and accompanying loss of roles and identities that are other than illness related. (Estroff, 259)

In the light of the above, this paper focuses not only on the struggles of the mentally diseased but also on the trauma borne by the family and care takers. It defines disability in a new light. It also tries to examine how Em's identity transforms. How these mental illnesses are defined and in what ways a person is defined as being disabled. Lastly, the worldwide cost of mental illness has been estimated to be 2.5 trillion US dollars as per a survey conducted by the World Health Organization (WHO) in 2010, which again is a matter of global concern.

Certainly, mental health and mental disorders are important consideration in making sense of the human condition. The condition in India is substantially different, with a noticeable lack of mental health professionals and government support for people having mental illness. Surprisingly enough according to *The New York Times* which published an editorial on "India's Mental Health Crisis" (Dec 30, 2014) brings us to notice about the new mental health policy which proposed at de- stigmatizing mental health issues and on the other end also pointed out that the funds which was allocated for health issues were being reduced even when "Indian Youth between 15 years and 29 years were killing themselves at a rate of 35.5 deaths per 100,000- the highest in the world- and suicide has surpassed maternal mortality as the leading cause of death of young Indian women... [and] there is only one psychiatrist for every 343,000 Indians" ("India's Mental Health Crisis").

One's personal vulnerabilities, dispositions, personality, character traits and genetically inherited probability come under the scanner when we talk about disability. In *Em and the big Hoom* Jerry Pinto portrays his mother's mental illness in an articulate and witty way. Pinto doesn't engulf the stark realism of his situation in any predictable pall of gloom, instead contrasts it with Em's acidic humor, colorful language and her unabashed talk about 'birds and bees' with her teenage children. Having a 'no-holds-barred' conversation was Em's style. On her daughter's curiosity regarding kissing on one's first date, Em says:

> "But you couldn't be like that. You had to let him kiss you and then you could do some necking after that but no petting..."
>
> "What's the difference?"
>
> "I think, but don't quote me, necking was above the shoulders and petting was below it". (E&TBH, 105)

In an interview with Max Bearak, Pinto shares his experiences of our cultural premise relating to mentally ill person and his family, he points out, "In India, we have low-hanging fruit of horror. Mentally ill people are easy to pluck. When my mother was taken to Ward 33, each time I would wonder what would actually happen to her. What claims of hers did I give credence to? What could we put down to just one more hallucination of hers, one more fantasy?" (Pinto). As the unnamed narrator and the son in this captivating story on mental health, Pinto, beautifully sums up the bond of parenthood and the struggle for sanity.

> She was in ward 33 again, lying in bed, a bed with a dark green sheet and a view of the outside. We could both see a man and a woman getting out of a taxi. They were young and

> stood for a while, as if hesitating, in front of the hospital. Then the man took the woman's hand in his and they walked into the hospital and we lost them.
>
> "That's why Indian women fall ill,' Em said. 'So their husbands will hold their hands,' 'Is that why you're here?'
>
> I wanted to bite my tongue. I wanted to whiz around the world, my red cape flying and turn time back so that I could choose not to make that remark. But Em being Em, was already replying.
>
> 'I don't know, Baba, I don't know why. It's a tap somewhere. It opened when you were born.' (E&TBH, 10-11)

The mother struggles against depression while the son searches for the right way to help her. Despite best effort, Em as the mother is called, continuous down a self-destructive path at the risk of losing everyone – her sanity as well as her family. *Em and the big Hoom* is a very powerful resonant narrative that touches the hearts of anyone affected by mental illness. One is forced to believe that his mother's condition is not a pathological one rather it is a direct result of our cultural norms, societal expectations and skewed definition of the word 'sanity'. Reflecting on her mental condition, Em says:

> I know. What control do mad people have? I don't know myself. I only know there is some control. Some things you can choose not to say. It's such a mess. That's why it's madness. Because even when you say things which are not in your control, you are saying them because not saying them will mean having to say other things. (E&TBH, 100)

Apart from that, Em's experience at the Staywell Clinic also proposes an instance of de-legitimating of the experience of mental illness and also the crucial medical practices. Pinto tries to establish a bridge between the experiences of Em at different places and different occasions. Her experience at JJ Hospital is a way different from that of Staywell Clinic. She is never hesitant to open a conversation with other patients. It is implicitly clear that her voice is not silenced there and Pinto is trying to offer the acceptance of mental illness. It is evident in another of Pinto's collection of stories *A Book of Light; When a Loved One Has a Different Mind*, rooted in painful experiences and of course the reflection of people whose loved ones have suffered from different mental illnesses. In the introductory part of this collection, Pinto acknowledges that he didn't try to be open about the diagnosis that his mother was a bipolar, and that trying to understand what was wrong in terms of genes and a chemical imbalance did have its appeal.

Drawing from personal experience Pinto gives us a peek into the chaotic world of the mind of a mentally ill patient. In a self-deprecating manner, Em would once jokingly say, "Mad people are telepathic, clairvoyant and everything that should frighten you. Be afraid of me" (E&TBH, 102). Amitav Ghosh finds the narrative utterly persuasive and deeply affecting and comments in this context, "Whether it is a memoir or a bildungsroman I do not know... What is important is that... it is never self-indulgent; although suffused with pain it shows no trace of self-pity" (Ghosh).

As a corollary he also underlines the immense stress heaped upon a caretaker's life and sagacity is required to handle such crises. There are times when even the family gives up and ceases in their ability to understand Em's illness. Talking about Em's diaries, Pinto says, "Perhaps we had understood very early that they would give us no clues to her illness, or

ways to reach her on her worst days. Or –and this may be closer to the truth-we were afraid of what we may find there, and afraid of having to deal with it" (E&TBH, 19).

The story is of loss as well as of letting go. Drawing from his own life, Pinto gives us a refreshing way of telling a sad story- a skill he learnt unconsciously from his mother. The book is both inspiring and insightful. It is a remarkable story of strength, endurance and human capacity to empathize. Without being overly caught up in his own hard situation, Pinto manages to bring out how much family and societal support can matter.

He shows the effect of mental illness, not just on the person diagnosed but also on the people around them. Pinto says, "I had thought once of starting a support group for carers, for those who lived with the mentally ill, but this kind of conversation unnerved me" (E&TBH, 77).

Esther Greenwood, a character in Sylvia Plath's *The Bell Jar*, muses that how inadequate he was all along and he had just never really thought about it. While helping his mother cope with her illness, which at times spirals out of control, the book is also about Pinto's own journey, his growing up years as an adult and finding himself through self-discovery. One of the things that Pinto does so well is to capture the little moments of his mother's mental health and how it affects their everyday life, "And each time Em came home, we all hoped, for a little while, that the pieces of the jigsaw would fall into place again. Now we could be a textbook illustration: father, mother, sister, brother. Four Mendeses, somewhat love-battered, still standing" (E&TBH, 147).

He tackles grief and identity loss and social anxiety but in a very endearing way, so much so that, one wishes to give all the characters a hug. It can also be called a story of self-discovery. It's hard not to feel compassion for Em, who struggles hard to live her life normally. But it's the stream of dark thoughts and worries that the protagonist can't turn off. "For a while her hand lay limp in mine and she stopped twitching and she stopped gasping and she looked at me and she rearranged her face into a smile" (E&TBH, 62).

Erving Goffman in his work *Stigma: Notes on The Management of Spoiled Identity* argues that: "The encounter of normal and stigmatized on one platform brings a sense of inferiority felt by stigmatized as person with deformity considers their existence to be vulnerable in presence of temporary abled-body" (13). Pinto gives an honest look at realities faced by patients and their caregivers. It's the family which gives Em the courage to move forward and fight the stigma. When Pinto comes home one day complaining about the neighbor-hood boys mocking him for his mother's illness, Big Hoom makes him understand:

> "If your mother had diabetes, what would they say?" "I don't know."
>
> "This is like diabetes. She's not well. That's all."
>
> Was that what he told himself? That she was not well? That she might get better? I don't know. (E&TBH, 98)

A considerable part of the book deals with Hoom, Pinto's father who is the rock of Gibraltar in the family. Pinto is completely in awe of his sheer steadfastness and sagacity in the face of a crippling crisis. In the entire book Jerry refers to his father as 'The Big Hoom' (Note the capitals).

Pinto's world is engulfed by the immense trauma of seeing a loved one on the brink of insanity. He beautifully sums up the frustration of being the 'other' with a tower analogy– where he

is unable to penetrate his mother's mind – at the same time acutely aware how relieved he is to be out of the 'tower' of madness:

> Love is never enough. Madness is enough. It is complete, sufficient unto itself. You can only stand outside it, as a woman might stand outside a prison in which her lover is locked up. From time to time, a well-loved face will peer out and love floods back. A scrap of cloth flutters and it becomes a sign and a code and a message and all that you want it to be. Then it vanishes and you are outside the dark tower again. At times, when I was young, I wanted to be inside the tower so I could understand what it was like. But I knew, even then, that I did not want to be a permanent resident of the tower. I wanted to visit and even visiting meant nothing because you could always leave. You are a tourist; she's a resident. (E&TBH, 75)

On another occasion, coming home from office, to find his mother in one of her manic bouts, Pinto reflects: "There were times when I could see a lot of my mother in the body whom I met at home. This was one of those times. She was a parody of herself. The mania had taken over but it was a sly episode. She was sitting there, smoking as if she were ordinarily manic. Whatever that means. But she wasn't" (E&TBH, 137-8).

Every trick has been tried by the author to escape the meaninglessness of Em's ailment. He turns to *Bhagwad Gita* and for some time finds solace in it. But no sooner was he settling in this oasis that his mother 'was beginning to slide into depression.' She went into her impenetrable cocoon.

It was perhaps this silence that disturbed him and broke 'the spell of the Blue God (referring to Krishna) arguments' thinks Pinto.

Finally, when death comes to Em, her family misses her acutely. This was so contrary to what they had all the while believed that her end would bring a relief. Pinto with guilt reveals to us his secret wish to see his mother die, followed by his father and the whole flat belonging to him alone and he enjoying his long-lost freedom. But nothing of the sort happens. The family tries to slowly gather their lives and limp back to normalcy as if nothing ever went wrong in it.

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Les traces de La Mentalité de Garnison dans *La Maudite Québécoise* de Janis Locas

Anthony Gomes

Résumé

La littérature québécoise élabore de grands thèmes comme la survie, la nature, la terre, la ville, l'identité, etc. Dans le cadre du thème de la nature, il y a une forte présence des personnages comme le coureur des bois, le bûcheron, l'agriculteur, etc. Ces personnages font naître un mythe de bon homme. Ce bon homme tient une place importante dans le genre historique et le genre géographique de la littérature québécoise. D'un côté, les thèmes de l'identité nationale, du régionalisme, de l'ethnie, etc. se sont trouvés dans le genre historique de la littérature. De l'autre côté, à travers les éléments comme la nature, la vie aux frontières du pays, la terre sauvage, etc., la géographie domine la littérature.

Northrop Frye ; un critique littéraire canadien, dans son œuvre "*The Bush Garden ; Essay on the Canadian Imagination"* (1971) invente le mot "*Garrison Mentality"*. Cette théorie de garnison est un thème qui est désormais ancré dans l'ensemble de la littérature canadienne, soit en anglais, soit en français. Selon Fyre, La mentalité de garnison propose que les environnements extérieurs peu accommodants au Canada, qu'ils soient physiques ou politiques, ont influencé la psyché de ses habitants pour les rendre introspectifs et défensifs.

« La maudite Québécoise » un roman de Janis Locas, élucide les relations compliquées qu'entretiennent entre les francophones du Canada. En enchaînant les faits historiques, les réflexions cinglantes, les dialogues de sourds, les descriptions poétiques et les régionalismes inédits, le lecteur se trouve souvent dans le vide inconnu et froid du paysage qui reflète parfaitement l'état d'esprit du personnage.

Cet article cherche à établir le lien entre la théorie littéraire de la mentalité de garnison et ses caractéristiques et les traces de cette théorie dans le roman de Janis Locas intitulé « La Maudite Québécoise ».

Mots-clés : Mentalité de garnison, nature sauvage, paysage hostile, identité, isolement.

Introduction

Janis Locas est une auteure québécoise née en 1975. Après avoir terminé ses études à l'Université Paris-Sorbonne avec une maîtrise de lettres modernes, elle a travaillé au Bureau d'immigration du Québec à Paris. Elle a aussi travaillé à l'agence de publicité montréalaise Marketel et elle a fini par devenir responsable des communications de l'organisme porte-parole des francophones du Manitoba, Canada. Janis Locas a rédigé son deuxième roman « La maudite Québécoise » en 2010. Le titre de ce roman est inspiré de l'expression idiomatique québécoise « maudit Français » qui fait référence aux touristes français qui se considèrent comme étant les élites parmi des locuteurs français (Cornelius, 2011). Ce roman met en question, la vie de Geneviève Morin, personnage principale et la maudite Québécoise qui

se rend dans l'Ouest du Canada. Elle est une jeune diplômée en communication de Laval. Elle quitte la belle province pour travailler comme journaliste pour un hebdomadaire francophone « Le Franco » dans un nouvel endroit à l'ouest du Canada. Cet endroit pourrait être le Manitoba (Cloutier, 2010 ; Leclerc, 2018 ; Cornelius, 2011). Elle ne sait pas grand-chose de cette région et n'est pas intéressée à la découvrir. Ses vues urbaines québécoises se heurtent souvent à celles des francophones de la région. Son retrait constant se voit quand elle s'exile et elle souhaite retourner dans son pays natal. Cependant, elle se réunit bientôt avec d'autres Québécois et sa frustration se transforme parfois en admiration.

Ce roman nationaliste présente au lecteur diverses questions qui concernent les Français Canadiens, les Anglophones canadiens, les Québécois d'autres régions du Canada (Cornelius, 2011). Le lecteur est constamment confronté à des problèmes de langue, de dépendance aux subventions, de la petitesse de la population, de l'importance des Québécois dans les milieux culturels et médiatiques, de l'assimilation, de la crainte de la séparation du Québec (Lonergan, 2010).

Pivato (2020), tout en étudiant la contribution de E.D. Blodgett à la littérature canadienne comparée, souligne le manque d'accord sur ce qui constitue la littérature canadienne. Il note en outre qu'en 1976, les chercheurs traitent cette littérature avec une approche thématique environnementale.

> "In its brief lifetime, Canadian criticism has acquired a history of being reluctant to focus on the literary work—to deal with matters of form, language, style, structure and consciousness as these arise from the work as a unique construct. This is the sad situation we find in 1976 with the new teachers and researches in Canadian Literature approaching the works in groups and reading them in terms of cultural and social influences and environmental determinants. The dominant critical books that espoused this environmental thematic approach in the 1970s were Northrop Frey's *The Bush Garden* (1971), D.G. Jones' *Butterfly on Rock* (1970), Margaret Atwood's *Survival* (1972) and John Moss' *Patterns of Isolation* in English-Canadian Literature (1974)." (Pivato, 2020).

D'une part, la littérature canadienne de la fin des années 1970 met l'accent sur les éléments environnementaux comme un facteur important. D'autre part, depuis les années 1980, la littérature québécoise devient moins politisée et moins nationale et se concentre davantage sur les communautés alternatives et les groupes minoritaires, y compris l'exploration de la subjectivité et de la société individuelle. (Chapman, 2001).

La littérature canadienne est généralement classée comme un genre historique et géographique. Alors que le genre historique traite de questions concernant l'identité nationale, les questions de peuplement de la nation, le régionalisme, l'ethnicité, etc., le genre géographique traite de la nature sauvage, de la nature et de la vie frontalière de la nation. (Haripriya, 2020). De tels éléments géographiques forment la psyché collective qui résonne dans la littérature du peuple. Un tel reflet des facteurs géographiques dans la définition de la littérature canadienne est observé en 1965, dans le terme « The Garrison Mentality » ou « la mentalité de garnison » du critique littéraire et théoricien Northrop Frye. Bien que cette théorie soit critiquée par de nombreux chercheurs, elle demeure l'une des premières à définir l'identité canadienne. L'objectif de cette étude est donc d'identifier les traces de la mentalité de garnison et de ses caractéristiques dans le roman « La maudite Québécoise » de Janis Locas.

La Mentalité de Garnison

Dans sa conclusion à *Literary History of Canada* (1965) de Carl F. Klinck, le critique littéraire et théoricien Northrop Frye note les caractéristiques de l'identité canadienne et de la littérature canadienne (Huang, 2015). Il décrit la qualité dominante de l'imagination canadienne avec le terme « une mentalité de garnison ».

> "Small and isolated communities surrounded with a physical or psychological "frontier"..., confronted with a huge, unthinking, menacing and formidable physical setting – such communities are bound to develop what we may provisionally call a garrison mentality." (Fyre, 1965).

Les garnisons sont des sociétés très unies et assiégées, maintenues intactes par les impératifs de survie (Atwood, 1972). Ainsi, la « mentalité de garnison » est celle d'un combattant ou d'un déserteur. Puisque la frontière entoure toujours physiquement et mentalement les pionniers de la colonisation, la littérature canadienne fait preuve d'un profond malaise moral à l'égard de la nature non civilisée et produit des récits qui renforcent les normes et les valeurs sociales.

L'influence de la thèse de Frye sur la mentalité de garnison dans l'imaginaire canadien peut être vue dans le livre, *"Butterfly on Rock: A Study of Themes and Images in Canadian Literature"* (1970) par D.G. Jones qui reprend la métaphore de Frye et l'applique largement à l'ensemble de l'écriture canadienne, y compris même certaines œuvres québécoises en français (Pivato, 2020).

Jones (1970) prend comme images clés (ou thème) la « mentalité de garnison » de Frye. Il trace la mentalité de garnison à partir de l'expression en prose et en poésie d'un sentiment d'exil. Il inclut en outre « le miroir du paysage » à travers des images de création et de destruction dans la terre (Noel-Bentley, 1970).

De telles traces de mentalité de garnison se retrouvent dans le roman « La maudite Québécoise » à travers Geneviève, la protagoniste, la passivité et le rejet de l'environnement dans lequel elle vit. Un sentiment d'isolement et de question d'identité est dominant dans la première partie du roman qui s'intitule *L'Arrivée*. Cependant, la deuxième partie *Le départ* indique subtilement l'assimilation de Geneviève même si elle quitte la région.

Sentiment d'exil de sa propre identité et de la terre sur laquelle ils vivent

Jennings, R.M. (1996) note que Margaret Atwood, dans la postface de son recueil de poésie *The Journal of Susanna Moodie* (1970) indique que le sentiment d'appartenance précaire des Canadiens est lié à une réponse divisée au vaste espace physique qu'est le Canada. Étant perdu dans les étendues infinies de la nature sauvage, il y a un fort sentiment de dislocation résultant d'une confusion entre les concepts de « chez soi » et d'« exil ».

Un tel sentiment d'exil est observé dans le roman lorsque Geneviève quitte Québec et s'installe dans la région Franco-M. Elle souhaite être laissée seule même en compagnie de son amie. « À mi-chemin, elle se surprend à penser qu'elle aurait finalement préféré être seule » (41). Ce sentiment de détachement de la terre dans laquelle elle vit pourrait provenir de l'incertitude de l'identité. « C'alors qu'elle se rend compte de l'étonnante réalité : le Québécois n'est pas un Franco » (56).

Les Canadiens sont paradoxalement exilés dans leur pays d'origine, un pays à la fois étranger ou inconnu et finalement inconnaissable dans son immensité. Lorsque Geneviève retourne dans sa ville natale, c'est-à-dire Laval au Québec, ce sentiment d'exil se poursuit étrangement dans son esprit. « un fossé a divisé deux terrains : celui des gens normaux qui travaillent à peu près là où ils ont grandi, et celui des autres qui sont allés se perdre ailleurs, comme des grands, et qui ne se sentent plus chez eux quand ils reviennent » (72). Cet épisode de la vie de Geneviève reflète la situation de nombreux travailleurs francophones qui ont émigré du Québec pour de meilleures perspectives au XIXe siècle. Indépendamment de la résistance, la population a assimilé avec la nouvelle culture, ressentant un sentiment de manque d'identité lorsqu'ils sont retournés dans leur pays d'origine. L'ami de Geneviève, Vincent, lui fait un rappel à la réalité. « C'est toi qui as deux vies maintenant. Et ça ne se mélange pas. Ce qui est là-bas n'est pas ici, alors tout le monde s'en fout, c'est normal. Mets-toi en mode « Laval ». Va magasiner » (74).

Sentiment d'accablement face aux paysages physiques hostiles

Les politiques canadiennes de multiculturalisme et de bilinguisme ont aidé le nationalisme canadien à renforcer la notion d'une nation en tant qu'« environnement » : un espace suffisamment grand pour négocier des intérêts politiques, économiques, ethniques, régionaux, sociaux, sexuels, de classe et autres conflictuels.

La mentalité de garnison est l'attitude d'un membre d'une communauté qui se sent isolé de centres culturels et assiégés par un paysage hostile. Frye soutenait que ces communautés étaient particulièrement canadiennes et favorisaient une littérature formellement immature, qui affichait un profond malaise moral face à la nature « non civilisée » et dont les récits renforçaient les normes sociales et valeurs.

Dans le roman de Locas, Geneviève est constamment confrontée à un environnement hostile. C'est généralement le froid extrême qui antagonise le personnage. « Geneviève fonce tête baissée pour éviter une engelure du cou » (63). Ce froid a la qualité monstrueuse de tuer un individu. « La peau gèle en moins de deux minutes si elle est exposée au froid et les déplacements à l'extérieur sont potentiellement mortels » (78). La nature continue de contrarier le personnage à travers son vent. « Pourtant tous les drapeaux claquent au bout des hampes, preuve de l'opiniâtreté du vent. Il entre d'ailleurs par les yeux et fouette directement le cerveau » (79).

Tout en parlant de la mentalité de garnison, Atwood voit ce type de mentalité non seulement diviser les communautés, mais diviser intérieurement les individus en favorisant « des sentiments d'étouffement à l'intérieur de la garnison et de terreur de ce qui se trouve à l'extérieur ». Cette terreur dans le roman est constamment attisée par les vents et la poussière qui gênent le personnage. « Soulevé par les voitures et projeté par le vent, la poussière entre sous ses paupières. « Ce vent ne me lâchera donc jamais » » (117).

Sentiment d'isolement

Selon Jennings, R.M. (1996), La mentalité de garnison peut être utilement utilisée comme métaphore pour examiner à la fois l'isolement des communautés et l'isolement des individus. Elle ajoute que le déplacement géographique et l'isolement sont devenus intériorisés dans de

nombreuses psychés canadiennes et qu'ils produisent une réaction imaginative très distincte de la fin du XXe siècle à la nature sauvage.

Les traces d'un tel isolement sont visibles dans le cadre physique du roman. Lorsque Geneviève arrive à son nouveau lieu de travail dans la région Franco-M, elle est confrontée à un sentiment de vide. « C'était comme un repère de fonctionnaires, mais déserté même la semaine, même le midi. Toutes les heures de la journée soufraient du même complet infini d'abandon. Ni boutiques ni bistros n'avaient l'audace de briser une telle uniformité. Et dans le silence du soir, rien n'éveillait non plus les trottoirs, [...] » (30-31).

La monotonie de la vie se reflète dans le paysage. Alors que Geneviève se rend au Havre, elle remarque la terre qui manque de ressources. « la plaine a été épargnée par cette main humaine qui a tout enlaidi au centre du pays. On n'y retrouve rien des stations d'essence, des affiches décolorées et des fossés qui bordent la Trans-Pays et qui font la mauvaise réputation des Prairies » (40).

Le sentiment d'isolement est noté dans le roman lorsque le maire fait un discours lors de l'inauguration d'un nouveau parc éolien. C'est un appel au clairon pour la communauté qui était partie pour de meilleures perspectives. « Il faut ramener nos jeunes, qui sont tous parti pour la grande ville. Nous ferons certains de circuler l'information. Et si on l'a de besoin, eh bien, nous irons chercher des francophones dans l'Est ! » (43).

Conclusion

La mentalité de garnison de Frye a été critiquée pour être euro-centrique car il n'y a pas de considération pour le régionalisme et le multiculturalisme. De plus, cette théorie est également critiquée pour avoir simplifié les caractéristiques complexes de la culture et de l'identité canadiennes. Cependant, malgré les critiques, la théorie de Frye a atteint un statut de crédibilité car elle a été l'une des premières théories définissant la littérature et l'identité canadiennes.

Bien qu'il ait été publié en 2010, « La maudite Québécoise » de Janis Locas présente de manière intéressante les traces et les caractéristiques de la mentalité de garnison à travers ses personnages, son intrigue et le cadre du roman. Cette étude a mis en évidence les caractéristiques suivantes de la mentalité de garnison dans le roman - Le sentiment d'exil de sa propre identité et de la terre sur laquelle ils vivent, le sentiment d'accablement face aux paysages physiques hostiles, et un sentiment d'isolement.

Outre l'identification du cadre de garnison ; En particulier vers le paysage extérieur, l'intériorisation de ce concept a également été observée dans le roman. Cependant, à l'avenir, afin d'approfondir la compréhension de ce cadre théorique, il serait intéressant d'appliquer la taxonomie des victimes appelée « Positions des victimes » développée par Margaret Atwood à ce roman afin de vérifier si les paysages changeants et l'écosystème de la garnison ont un effet sur l'identité canadienne contemporaine.

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Mapping Social Biographies of Fashion through "Second-Hand" Clothes and Market in Nagaland

Lovitoli Jimo

Abstract

The second-hand clothes market has pervaded the everyday economy of Nagaland. The people of the state are believed to be fashion savvy and their fashion affinity is connected with South East Asia. Clothes have been entering Nagaland through this route which has met with people's tastes and aesthetics in fashion. This paper will look at the circulation of clothes and their consumption among the people of Nagaland. It will especially look at the second-hand clothes market and its consumption by people across the spectrum irrespective of economic situation, class, gender, age, etc. The paper will further engage with why and how Korean second-hand clothes are in demand and look at people's perception around the popularity of Korean second-hand clothes which is supposedly of better quality and fitting and the similarity in the body structure of the people which caters to their taste, comforts, and requirements at a reasonably cheap price. Finally, it will examine the global second-hand market economy and how cheap and easy accessibility of "used clothes" is dictating the fashion trend globally.

Keywords: Second-hand Clothes, Fashion, Market, Consumption, Nagaland.

Introduction

Nagaland, one of the eight states of Northeast India is known for its music and fashion literate crowd, influenced by popular western artists (The New Indian Express, 19 August 2011). In the world of fashion and design, Nagas are seen to have made a place for themselves both at the national and international levels. Some Naga fashion designers are becoming household names in the world of fashion. There is the saying that "fashion and Northeast India are synonymous" (Krocha, 2015) and the fashion-conscious people of Nagaland are supposed to be a testimony to this fact. These fashion-conscious consumers are sensitive to the "visual product aesthetics" where appearances like colour, materials, and shape are important (Workman and Cho, 2012:269) while making fashion-conscious decisions. It is important to look at how and where fashion is played out. Festivities and special occasions like weddings, different tribal festivals, Sunday church services, etc., were the site where trending fashion was popularly played out through the participants at the occasion with their clothing and their presence. Post 2000, the Hornbill festival is also seen as a site where fashion is played through beauty pageants and fashion shows/nights being organised to attract the public to the festival (Wettstein, 2013). The organising of the "'The Hornbill Designers Contest' with 'traditional fashion of Northeast India'" during the annual state Hornbill festival (Wettstein, 2013) is an important reference point. This brings us to the question of how and where people get access to different kinds of clothes, designs, etc., accessible to the masses. This paper will look at the circulation of clothes and their consumption among

the people of Nagaland. It will especially look at the second-hand clothes market and its consumption by people across the spectrum irrespective of gender and age.

Circulation of clothes and styles

If we look at the history of second-hand clothes, they were simply the dress of the poor, and clothes markets such as London's Petticoat Lane, "sold cast-off items to the needy" in the 18th and 19th centuries (Tungate, 2005:220). These clothes were brought not for the garments but more for the fabrics which were then re-stitched into "new" clothes for different family members. The consumptions of these clothes, "created their 'social biographies' and imbued them with new and changing meanings" (Gent, 2016:388). Here, class identity was distinctly marked and it was unimaginable for wealthy people to wear second-hand clothes or wear "new clothes" looking like "old" as the lingua of "retro" and "vintage" was not in existence then. In Europe, the second-hand clothes business economy emerges during the wars. After the "Probation in Paris", rich Americans started to go home and many of them sell off their clothes, "to reduce their luggage weight." This was followed by the "army surplus" post-war (Tungate, 2005:220-21). As the popularity of second-hand clothes spread the taboos of wearing second-hand clothes have gradually weaned and the growing middle-class worldwide "does not frown upon purchasing quality used clothing" (Fibre2Fashion, 2015).

In the context of colonialism, clothes were "commodities and accoutrements of a civilised self. They were to prove a privileged means for constructing new forms of value, personhood, and history on the colonial frontier" (Comaroff, 1996:19). During the colonial rule in India, despite resistance, European dress gradually gain acceptance among the upper-class Indians and gradually was regarded as a "sign of the wearer's progress and success" (Tarlo, 1996:319-20). Gradually the "western clothes" become accessible to the masses. When we look at consumption patterns, through the consumption of certain items, social differentiation is maintained through practices, which consciously or unconsciously "utilise the symbolic nature of material goods" (Bourdieu, 1984, in Miles et al, 2002:3). The wearing of particular clothes signifying certain status or allegiance implies the existence of a group for whom a particular commodity and its consumptions convey certain meanings and it is also used as a "marker of identity" (Bourdieu, 1984). Though consumption may be used to define and maintain self-identity, but it is only one of the many factors, and culture, gender, age, economic situation, social class, ethnicity, family situation, influence, region, etc., plays an important role in shaping consumption (Miles et al, 2002:3). Clothing can therefore be seen as an expression of individuality.

According to Solomon and Rabolt (2019), gender is the "most important element in shaping consumers' shopping behaviour," when looking at demographic attributes (Workman and Cho, 2012:268). Important is to also look at the shopping orientation of the consumers. According to Visser and Du Preez (2001:73), shopping orientation consists of personal and market behaviour or a general approach to acquiring goods and services (in Workman and Cho, 2012:268). In the context of Northeast India, with the encounter with colonialism, many changes took place, and clothing and clothing patterns were one of the many changes and transformations that took place. Post-independence, the circulation of different kinds of clothes in Nagaland from different South East Asian markets continued from the Siliguri corridor in West Bengal, Darjeeling, and Kathmandu is another entry point for the goods

entering Nagaland and from the Moreh market in the India-Myanmar border (Bose, 2018; Das, 2016).

Clothes market, people and place

During the early 1980s people started travelling to Southeast Asian countries and brought in clothes for sale which were highly demanded and at the same time very profitable. The market offered a wide variety of products ranging from availability in large quantities to selected handpicked single products, to custom-made and personalised items based on people's wants and requirements and therefore caters to the taste and demands of the people of the state. Presently several shopping markets have sprung up in Dimapur like Central Plaza, Circular, and NL Road, Hong Kong Market, New Market, Super Market, etc., serving as the main commercial areas in the city. Dimapur's Hong Kong market is known all over the state for its imported goods from Thailand, China, Nepal, Burma, and Hong Kong at reasonable prices. Hong Kong Market is run mostly by Tibetans, where more than 150-200 shops are run by them and more by West Bengalis. There is very high competition among the sellers because most of the product stocks are the same and come from the same source. Tenzin Gyathar, a shopkeeper in the market said that, since the local people have to attend the church which is the central part of life, "they have to wear something very neat, so that's the reason why business is very good here." In other places, business is seasonal but in Nagaland, "it's 12 months that these people are spending on clothes consistently" (Merelli, 2011).

The City Centre, in and around Central Plaza is a slightly upscale market where boutique owners cater to people who wants a personal touch in their products. The single-piece item is sold to customers who are very conscious of what they wear and their appearance, giving them the satisfaction of the much-valued "one-off look". The Hong Kong Markets and Central Plaza cater to the demands of the people by bringing the latest products from South East Asia. However, there is another market where all the international high-end products are sold at throwaway prices and this market caters to all members of society. This is an equalising market because if one has a sense of brand and "good taste for fashion", this market is easily accessible.

Second-hand clothes market and fashion scene in Nagaland

The Super Market is known to the people locally as a "Second-hand" market. Here, clothing of all varieties is found from socks, stockings, baby clothes, nice lacy curtains, bed sheets, blankets, bags, clothes of different varieties and brands, shoes, etc. New Market is another place for second-hand clothes. These second-hand clothes are not only popular among women but cater to both men and women, and people across different walks of life, both young and old. The wholesale dealer based in Dimapur, Nagaland, told The Nagaland Post that all the used clothes were imported from Europe, the USA, South Korea, Australia, Singapore, and Thailand (Imchen, 2013) and very popular in Northeast India. These are sold in bulk at the wholesale market in Delhi and transported to different places by second-hand clothes dealers (Eastern Mirror, 31/11/2016). Rudraksha International on their website marketed themselves as "one of the best wholesaler of grades used clothes/ second Hand Bales all over India... from Korea, China, USA, Japan and Canada" (Rudraksha International). It was said that Nagaland earlier dominated the second market with Dimapur as a hub but over the years, Manipur and Mizoram have overtaken Nagaland.

The flourishing market of second-hand clothes enables people across the spectrum to buy and consume clothes suitable to their taste and economic situation and with quality and brand. The market continues to thrive all through the year but especially during the winter months, when the mercury drops, people are seen thronging the second-hand shop trying to buy warm clothes (Eastern Mirror, 31/11/2016). The demand for these clothes also goes up during the holiday season and the surge starts from 1st week of December during the Hornbill festival till Christmas (Chanda, 2016). People feel that the festive time of the year is incomplete "without used branded garments from Korea" in the form of second-hand clothes and therefore there is no Christmas and New year celebration without the presence of "made in Korea" (Nagaland page, 30/11/2018). Here the cultural dimension of the consumer is relevant where people consume according to the taste patterns of their cultural locations or Habitus (Bourdieu, 1984). It is seen that consumption is dictated by many factors such as the natural condition, the economic factors as well as the cultural values associated with the need to buy "new" things (second clothes which are a new addition to the buyers/consumers) during the festive season.

The craze for second-hand clothes and its booming economy is a result of many factors. For some, it's an addiction, while for others, it helps them to buy and wear decent clothes, as they cannot afford to buy new clothes in expensive retail shops. Therefore, consuming certain kinds of clothes also highlights "choice and constraints" which form the framework around the problem of "what to wear is situated" (Tarlo, 1996:318). For those fashion-conscious, it enables them to make a "fashion statement" by wearing and consuming "fashionable branded clothing at reasonable prices from second-hand shops" (Eastern Mirror, 31/11/2016) as per desire and needs. The only difference is that "you may not have been the first to wear it" (Tungate, 2005:219), but it enables one to get some things that are "original and cheap". It also appeals to the "shoppers' desire for exclusivity" (Estripeau, et al, 2022).

At the same time, it provides alternative and unique styles and fashions not available in retail stores elsewhere. Another aspect is the second-clothes market economy which opens up an opportunity for the local people to sell and earn their livelihood to meet their end needs. Here we see that clothes-object circulates in different forms which may "establish, uphold and break" different kinds of relations between different categories of people and relations (Corrigan, 2008:161). Some are becoming compulsive buyers, while others are compelled to buy second-hand out of economic compulsion, and others, to "set" and "fit" into the fashion trends and make statements. It also opens up an avenue for others to earn their livelihood by selling second-hand clothes in thrift stores and flea markets.

A woman in her mid-20s whom I interviewed told me about how she picked up some high-end bags from a supermarket in Dimapur. I was told that "there were many women gathered around that particular shop picking up bags and when she saw the logo, she quickly picked up the bag and bought it. She further commented that it will be difficult for her to buy a new bag from the same brand and that she was very excited and she will take the bag with her to her study place in another city in India to use it there.

While trying to understand the mass popularity of "second-hand" shops among the people, Merelli (2011), wrote that traditionally people did not have much money, but the urge and need to buy and wear western clothes led to the progressive side of markets from being "cheap to trendy" which is also the case in the western world but it is not so much in India.

This brings us to the question of how the second-hand market could infiltrate the markets and people of Northeast India and Nagaland in particular. Buying and selling used clothes is a big business in Nagaland. Imchen (2013) wrote that "there are plenty of ways to buy 'Not-new' ones without having to search through rails and rails of clothes in shopping malls to get that 'something different' from the rest." A woman in her 50s who run a hostel for students said that every week when she goes to New Market in Dimapur to shop for grocery and provision for the hostel mess, she makes a point to drop by at the nearby second-hand shop and pick up 2-3 clothes on each visit. She does not pick up many clothes at one go, but is always on the lookout and buys a few clothes that correspond to her taste. Some of these clothes collection she uses while others, she distributes to her relatives when they visit her during the holiday season.

The transition of goods in the markets is an interesting aspect to understand because when one looks at the movements of goods, the trendy fashionable clothes are coming from South East Asian markets through the Siliguri corridor (Chanda, 2016). On the other hand, the high-end international branded clothes in the form of "second-hand" clothes are coming to the state via Delhi to New Market in Dimapur, where they sell wholesale. Concerning clothes, the Indian markets are not very popular, because of the quality of the fittings, body size and shape, and also the taste and aesthetic appeal of the people of the region which differs from the mainstream. Most people swear by the "perfect fittings" that clothes from South-East Asian markets seem to offer and there is acceptance among the community of the use and consumption of second-hand clothes sourced from East Asia.

Korean clothes and their popularity among the people

There is a high demand for Korean clothes as it is supposed to be "of better quality... and also cost most in wholesale" (Chanda, 2016). The aesthetic and the cutting fit the body structure of the people better and it also caters to their fashion taste, with the Koreans having a "great sense of fashion" and coming cheap at the second-hand market (Chanda, 2016). There is also a common understanding that garments from the Indian market are "tedious and old fashioned designs" (Nagaland Page, 30/11/2018). It is important to point out here that these clothes are designed with a target audience to fit certain body types and therefore, "design has a bearing on how and why they are consumed" (Franklin, 2002:90) and arrived at the market as clothes for consumption. Fashion here conforms that, "in a commodity culture, identity is something owned apart from one's self, something that must continuously be 'put on' and displayed" (Comaroff, 1996:21) and therefore the constant effort to consume clothes which fits their taste and reflects their individuality and identity.

For instance, when it comes to the ladies' formal tops, the clothes that are sold in the retail shops and malls of the metropolitans do not fit into the "formal wear" of the people, with their traditional wrap-around skirt/mekhla. Formal tops that fit perfectly with the traditional wrap-around are much sought after, and that demand is met by the label-less Hong Kong Market and the Korean tops in the "second-hand" clothes at the Supermarket and New Market, Dimapur which can be fetched at a reasonable price than other branded clothes through thrifting. Here, the easy and cheap availability of fashionable Korean tops makes the movements of fashion easy.

A woman in 3rd Mile Dimapur in her mid-40s is said to be known among her peers and colony women for her fashion taste and choices in clothes. She is believed to have fine taste in clothing and fashion senses and can carry any clothes she wears elegantly. She never repeats her clothes in the church, social gatherings, and other occasions. She buys Korean tops in large quantities from thrift stores/market, wears them once to the church and other functions, and sends them to her hometown for recycling where there is a huge demand from her collection.

This is made possible because of the cheap and easy availability of flea markets or thrift stores. Significant is also to look at the movement of clothes from one part of the state to another within the state. Here it is important to note that, there is an increasing desire for people to buy and consume, even though they cannot afford to buy things that they see in trending fashion and to experience certain satisfaction as a result of the act of buying (Bocock, 1993:77). The thrift second-hand Korean clothes from the flea market or thrift store gives them an alternative to satisfy that desire, and at a very cheap price which otherwise remains a desire not fulfilled. Importantly, women here used global commodities and products to create "new local interpretations of cultural identity," which emerges from their engagements with the "symbolic and political economies" where they are located (Bhachu, 1997:189) as seen in the case mentioned above.

Second-hand clothes admittedly enable people to make a fashion statement and enjoy the luxury of not repeating clothes while at the same time recycling for a profitable bargain. But this practice is not flourishing without its share of negativity. There is a concern among some sections of the people that with the mass invasion of "second-hand" cheap clothes from outside, the sense of creativity and entrepreneurship is getting affected very badly, and that this in turn could have a negative impact on the economy of the state. K. Chris Kire, President Kohima Chambers of Commerce and Industries, is wary of the fact that the long-term effect of cheap clothes is that if this trend continues for long, it will be very difficult for young local entrepreneurs to establish or protect their local clothing industries and hone their talents. These cheap clothes are no doubt catering to the immediate and legitimate needs of different income groups but it is not a sustainable practice for the local economy (Imchen 2013).

Looking at all these changes and the anxiety, second-hand clothes and the market invokes, the need to look at fashion and clothes becomes crucial because it not only reflects the consumption patterns of the people but also how consumption is interconnected to the larger socio-political economy. For instance, in the wedding industry where second-hand clothes reach the wedding economy in different forms; the guests coming to the wedding consume fashionable clothes of different varieties to make themselves presentable for the occasion. Another is the lace materials and curtains used in weddings. Fine lace from "second-hand" markets is one of the finest materials available in large quantities, and also at a cheaper rate which caters to the taste and aesthetic appeal of the people, and its consumers which also gets consumed in wedding celebrations as part of the larger wedding paraphernalia in decorations.

Conclusion: Second-hand clothes and youth fashion in the global market

On the global market and fashion front, it is important to look at how the terminology has changed. Through the hand of fashion editors, "'second-hand' became 'retro', which then

became 'vintage'" (Tungate, 2005:220). It is important to mention here how the change in the terminology has shaped both the fashion sellers as well as fashion consumers that today, even "new clothes" are sold in the market as "vintage" to attract the fashion audience and consumers. Global economy and world politics also play an important role in the shift in consumer patterns. Post 9/11/2001, and the recessions that followed, there was cost-consciousness even amongst the wealthiest consumers because of the uncertainties looming over them. In the fashion world, there was a shift from the language of "luxury" to "vintage" where "luxury" was getting out of fashion and "vintage" was catching up fast with the new trend of thrifty shopping which is "as much about being ahead of the curves as it is about saving money" – "the drift to thrift" (Tungate, 2005:222). It becomes a statement of "intelligence and personal taste." The magazine Budget Living launched in 2002, by Sarah Gray Miller, says that "the logo mania of the late 90s is over now." The word "luxury" is now "so overused it has become completely meaningless." Cameron Silver, the founder of "The Decades store" in Los Angeles is known as the person behind this shift with her forte in "designer vintage" with celebrity customers and clients such as Cameron Diaz, Nicole Kidman, Renee Zellweger, etc., (Tungate, 2005:222). Because of the "exclusivity" associated with second-hand and vintage, it has attracted many celebrity supporters such as Zendaya, and singers Lorde and Rihanna to name a few (Estripeau, et al, 2022). This reflects how "second-hand" and "vintage" are the driving forces cutting across class, where "second-hand" ends up relating to the poor and middle class, and the glamorised "vintage" relates to the higher echelons of society and the world of glamour.

It is seen that from the 1950s through the 1980s the consumption of mass-produced "used" goods has become an "established form of consumption" (Franklin, 2002:98). When we look at how used garments pervade the global market, it is a big business and the "Global used clothing trade rings up over 4 billion dollars per annum" with Ghana, India, Pakistan, Poland, and Ukraine its popular destination (Nagaland Page, 30/11/2018). In India, Kandla in Gujarat has emerged as the "national capital for second-hand clothing from Western nations." Approximately 75 percent of clothes sold in Kandla are stores rejected with the other remaining percent in the category of used clothing (Fibre2Fashion, 2015).

It is said that used clothes are not resold in Europe and the United States today, but are often sent to developing countries as donations. The flocking industry also buys other old clothes in bulk and shreds them to use as a filler for insulation and furniture padding, and low-cost fabrics are also made by mixing "reclaimed wool" with new fibres. According to the UK's Textile Recycling Association, "40 per cent of 'post-consumer textiles' are worn again" (Tungate, 2005:220). Baden and Barber (2005) suggest that trade in second-hand clothes globally has reached "$1 billion annually… may be undermining local industries in developing countries but also creates new jobs on the distribution and consumption side" (in Corrigan, 2008:161). As circulating objects, clothes/dresses can therefore shape the world from building relations of the family to global economics.

The second-hand market is impacting the global market and fashion in a big way. Thredup, an online second-hand store in the US, believes that "the next 10 years will see the resale market grow much faster than traditional retail with second-hand clothing expected to be twice the size of fast fashion by the year 2030," with the resale market growing eleven times faster than tradition retail (Klerk, 2021). Statista reported that "in 2021, the global market value of secondhand and resale apparel was estimated to be worth $96 billion U.S. dollars"

(Wertz, 2022), and it is expected to value 218 billion dollars by 2026 (Smith, 2022). In 2022, the resale fashion market was expected to increase by 31% and increase further by 52% between 2023 and 2026 (Russell, 2022).

This brings us to the question of how the second-hand and resale market is making its presence and invading the world spaces and economy. This is made possible by the "emergence of more and easier-to –use resale sites" making it accessible and appealing to both buy and sell second-hand goods to the consumer (Klerk, 2021). Studies have shown that the average second-hand consumer's wardrobe comprises 25% of preowned clothes (Estripeau, 2022). According to Karen Clark, "Displacing new clothing purchases means second-hand has the ability to change fashion" (Klerk, 2021). Here the population dictating fashion is important as till the 20th century, it was the rich who passed fashion to the poor. Of late, it has moved in a different direction with the urban youth sparking the fashion trends which are then picked up, reinterpreted, and reinvented by global designers and sold to wealthier and privileged customers at exorbitant prices. This also explains the booming second-hand clothes market which is popular amongst the urban youth and the fascination of "vintage", especially among the elites, which was earlier unimaginable for them it was identified with the poor and underpaid (Tungate, 2005:221). The way in which "vintage" has taken the world is important because it works on the theory that,

> 'vintage' is an attitude rather than a style of dress. It's a rejection of 'exclusive' yet global brands, an affirmation that cheap and unusual is better than expensive and everywhere- and a message to marketers that the fashion consumers of the future will be hard to snare (Tungate, 2005:225).

Different studies are reiterating that age is an important category in the consumer behaviour shift to the resale business globally. RealReal reported that second-hand clothes are most often purchased by younger shoppers. In 2021, nearly $340 U.S. dollars was spent by an average online second-hand shoppers in the United States (Wertz, 2022). With consumers turning to alternatives and cheaper methods of consuming and buying clothes as a result of inflation and rising energy costs, brands are also starting to pick up the trend of the resale market to stay relevant to satisfy the growing demands. The "resale apparel market soared by 109.4% between 2016-2021" (Russell, 2022) according to the 'Global Apparel Resale Market & Forecasts to 2026' report by GlobalData. This is made possible because of the increasing presence of online resale platforms and the global COVID-19 pandemic post 2020 which forced people to move to online shopping.

For instance, the United wardrobe, claimed to be the largest second-hand fashion platform in the Netherlands, was acquired by European second-hand marketplace Vinted in October 2020 and to advance its growth and to invest in the latest technologies, the company raised a whopping EUR250 (US$301m) in Series F funding (Russell, 2022). With global heavyweight as its players, and the push towards second-hand and resale markets, it does not seem to be going anywhere. In fact, it is becoming a worldwide trend today which is felt even in the remote corner in Nagaland, in Northeast India, with second hand clothing catering to the needs of the people and in keeping at pace with the global fashion trend. What is equally important is also the ways in which fashion trend is dictated. Earlier, it was the established designers and fashion houses, but today it is the youth who are setting the trend and this is made possible through the availability of thrift stores and flea markets

which sells second-hand clothes cheaply and accessible to the youth. In the world of the internet and social media, mobile phones and different platforms like WhatsApp, Facebook, Instagram, Twitter, etc., fashion is set and moving at a faster pace which becomes difficult for retail markets to catch up, and it is also pushing them to accept the consumers demands for cheap resale markets in the present context.

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Existentialism Through Jean Paul Sartre's Plays *The Flies* and *No Exit.*

Phanjoubam Linthoingambi

Existentialism is a philosophical movement that emerged in twentieth century France led by Jean Paul Sartre and Simone de Beauvoir. Jean Paul Sartre wrote on diverse genres extending from philosophical essays, plays, novels, biographies to many others. These writings extensively provide a compelling account of his lifelong commitment to existentialism. He maintained that most of the large and complicated texts of philosophers fail to communicate with the readers as they become too dense and vague. This, in turn, leads to the confinement of philosophy among the circles of few academicians and intellectuals. Sartre's literary works, especially his works on fiction, tries to fill this intellectual gap that exists between the philosophers and the common people. This paper will highlight the importance of his plays, *The Flies* and *No Exit,* in serving as medium to communicate his existentialist thesis. In this process, this paper will also study how Sartre meticulously made the characters in the plays to accurately depict his existentialist themes and concepts.

Keywords: literature, existentialism, freedom, bad faith, the look.

Introduction

Existentialism is a philosophical movement that emerged in twentieth century France led by Jean Paul Sartre and Simone de Beauvoir. It developed mainly as a reaction against traditional western philosophical theories and their beliefs in abstract and universal interpretations of the world. As a philosophical position, it is marked by their anti-essentialist stance and upholds the view that human beings do not possess any 'essential nature' that precedes their existence. This led Sartre to declare his most popular existentialist thesis that "existence precedes essence".[1]

This paper will examine how Sartre has tried to depict his existentialist thoughts through his plays *The Flies* and *No Exit.* The reason for selecting these two plays among all others is, primarily, because *The Flies* deals with Sartre's most central existentialist theme of 'human freedom'. *No Exit,* on the other hand, is the source of one of the most contentious statements made by Sartre that "Hell is - other people"[2]. It deals with the inter-subjective relation that is revealed through 'the look' of the 'other', and which subsequently, entails a conflict. The philosophical foundation of these concepts is discussed in his work *Being and Nothingness*, and these plays depicts the complex existentialist issues. Thus, this paper will show how his literary works can, in fact, be considered as examples of his ideas which he so explicated in his theoretical discussions. His fictions are means to communicate the complexities and subtleties of the human condition.

1. Jean Paul Sartre, *Existentialism and Humanism*, translated by Philip Mairet. (London: Metheun, 1989), p. 22.
2. Jean Paul Sartre, *No Exit and Three Other Plays*. (New York: Vintage International, 1989), p. 45

Sartre and Literature

Apart from his core philosophical works, like *Being and Nothingness, Critique of Dialectical Reason, Search for method,* etc., Sartre also wrote many biographies, novels and plays, like, *The Family Idiot, Jean Genet, The Roads to Freedom, Nausea, No Exit, The Flies,* to name a few. Through his works on fictions, he has managed to provide a compelling and an extensive account of his commitment to existentialism. He explained that most of the large and complicated texts of philosophers fail to communicate with the readers as they become too dense and vague. This, in turn, leads to the confinement of philosophy among the circles of academicians and intellectuals. Sartre's literary works, especially, his fictions, tries to fill this intellectual gap that exists between the philosophers and the common people. Hence, he described the importance of fictions by stating that it is to abandon the "theoretical disquisitions, because they were ultimately getting us nowhere, and to try to give a concrete example of how it might be done...",[3] one needs to ask the question "how shall I study *people* with all these methods, and how in this study will these methods condition each other and find their respective place?"[4] (emphasis not in original).

His commitment to literature can be seen in many of his writings. He wrote on various genres that set him apart from most of his contemporaries. His works present distinctly connected streams of ideas, expressed at different phases of his life. Being an existentialist philosopher, his works does not focus only on the ontological status of being(s) *per se*, but is also deeply concerned with issues that are beyond ontology where they reach towards ethical, aesthetical, social and political dimensions of human life. Ultimately, what Sartre addresses is the unique human experience of the individual in this world, in general, the human condition. His literary works underpins the power of imagination to convey the author's idea of human life experiences and conditions. As stated by Ian Maclachlan "Imagination is what permits us to move beyond the actual to the possible, and therefore endows us with the ability to act on and change the world according to our projects."[5] In this way, freedom and imagination are complementary to each other.

His works on fictions, including his plays, experiment his ideas with a certain level of uncertainty and unpredictability which is reflected through the characters and the situations that they are found in. Moreover, the prospect of investigating an ethical dimension in his existentialist thought remained a lifelong endeavour. One can see that his stories can be read as investigating the ethical aspect of his existentialist views which he promised in the end of *Being and Nothingness.*[6] The characters are seen in the anguish of moral choice and bad faith. Bad faith is the notion that is generally understood as when a person chooses not to choose,[7] and in turn, develops the belief that one doesn't have any choice.

3. Jean Paul Sartre, *Between Existentialism and Marxism*, translated by John Mathews. (London: Verso, 2008), p. 43.
4. *Ibid.*
5. Ian Maclachlan, *Engaging Writing: Commitment and Responsibility from Heidegger to Derrida.* (New York: Oxford University Press, 2006), p. 115.
6. Jean Paul Sartre, *Being and Nothingness*, translated by Hazel. E. Barnes. (New York: Washington Square Press, 1992), p. 625.
7. Jean Paul Sartre, *Being and Nothingness*, translated by Hazel. E. Barnes. (New York: Washington Square Press, 1992), p. 481.

The Flies

The play *The Flies* explores and discusses arrays of themes, such as human freedom, responsibility, the look, bad faith, atheism, resistance to oppression, etc. The play is about how the protagonist, Orestes, develops his freedom in the course of his journey when he was travelling back to his birth place, Argos. When Orestes was a child, his Father, Agamemnon, the then king of Argos, was killed by his mother, the Queen, Clytemnestra, and her lover Aegistheus, the present king in the play. Fearing the life of the infant, Orestes, he was abandoned in the forest some fifteen years back. His entire journey back to Argos was followed by Zeus, the God, who appeared before him as a common man, trying to influence his actions. In this play, Sartre has tried to recreate a Greek mythology through an existentialist perspective. This play can also be read to carry some social and political message - to challenge any form of oppression by a tyrannical or corrupt authority.

The play is based on an ancient Greek city of Argos, a miserable place plagued by flies. The flies signify the sins of the citizens, whereby, they are continuously reminded to feel guilty and remorseful of their past actions. When the citizens of Argos knew that their king was going to be murdered by the queen and her lover, they remained silent spectators to the crime. The people were actually looking forward to the crime not because of any hatred or allegiance to the king or the queen's lover, but because it brought some change to their otherwise dull and monotonous existence. After the king was murdered mercilessly with much tortures and screams, during which they sought pleasure from the incident, the citizens were struck with guilt on their (in)actions later on. From that day on, Zeus plagued the city with flies reminding them of every moment of their guilt and remorse. Their denial to take responsibilities of their actions has led them to think that God has punished them by making the entire city grim and dark, and reeking of the dead. The flies served as the reminder of how corrupted the minds of the people were and how they were very much part of the crime, yet they lived in ever so denial.

There is one instance in the play where an old woman expresses the guilt she had and explained how it had been carried on for generation after generation. She says, "if you only knew how I repent, and my daughter too, and my son-in-law offers up a heifer every year, and my little grandson has been brought up in a spirit of repentance [...] Though he's only seven, he never plays or laughs, for thinking of his original sin."[8] This description of the sins of the people, in which it is shown that they have been sharing the guilt and remorse for the past fifteen years, in which the descendants of the people were also bearing the brunt of their predecessors' sins and are being 'taught' to live such a life.

The reference of the people's sin as an 'original sin' can also be read as Sartre's attempt to question the Christian understanding of the 'Original Sin' where it is believed that - because of the sins committed by the first human beings or rather the fall of humans, the followers are continuously asked to repent for the sins done by them.[9] The followers of Christianity are constantly asked to repent for the sins that their ancestors had committed and follow their ideals to attain redemption. Similarly, it was also taught to the children or rather the younger generations of the city who did not originally take part in the sin (originally committed by

8. Jean Paul Sartre, *No Exit and Three Other Plays.* (New York: Vintage International, 1989), 54.
9. Clodagh Weldon, Original Sin, *Encyclopedia of Psychology and Religion*, eds. D.A. Leeming, K.W. Madden, & S. Marlan. (US: Springer, 2014), p. 1254.

their predecessors) to be remorseful about the sins that their predecessors have committed. Thus, the passage above reflects Sartre's dismissal of God and religion in general – an assertion of his atheistic position.

The city was described as a 'dead-and-alive' city.[10] The 'dead' here refers to people who kept on identifying themselves with the past, refusing to accept responsibilities of their actions, and continuously living their lives in denial, rather than moving ahead with their lives. The people have a choice to take responsibilities of their actions rather than holding on to the past, which serves as an obstruction in projecting their actions towards the future. Instead, they repent and cry over their sins asking God for mercy. Sartre depicts in the play that even God does not have the power to grant humans of freedom. The peace that the people seek should come from the within. What the play highlights here is that it is the choice of the people to let go of their pasts, and take responsibilities of their actions. Freedom does not lie in reminiscing the past; it lies in our actual actions, learning from the past and progressing towards the future. It shows how Orestes challenges the idea of God, organized religion and the idea of an objective morality that have been imposed upon the society in the name of some divine entity or some universal innateness.

The central theme in Sartre's philosophy, the concept of freedom, is founded on his ontological position of consciousness which is discussed in depth in his voluminous work *Being and Nothingness*. According to him, reality is primarily made up of two modes of existence, 'being-in-itself' (*en soi*) and 'being-for-itself' (*pour soi*). These refer to the world of objects and human beings respectively. Consciousness is the mark that differentiate these two existences, which the 'being-for-itself' possess. Sartre adopts a Husserlian understanding of consciousness that it "is always intentional"[11]. In the aforementioned work, he maintains that since consciousness is always consciousness of something, there is nothing in it. It is empty, and as such there is no causal determinant in it – it has no essential nature. The only nature of consciousness is its 'intentionality'. Thus 'consciousness is always differentiated from the intentional objects; it realizes that it is 'no thing'.[12] This makes the 'being-for-itself' absolutely free to create itself. This notion of 'absolute freedom' means that one has the absolute 'autonomy of choice' to shape one's projects in their life. This also means that to not choose is also a choice. A corollary of this point is that if someone thinks that one has no choice in a situation, then this is considered a state of bad faith.

One can also see that his literary works have an active role in effecting social and political changes. This aspect of his literary commitment is discussed in his essay *What is Literature?* Such a form of literature is called 'committed literature'.[13] It is differentiated from 'pure literature' which consists of poetries and art that were considered as basically "empty art".[14] In such a form of literature, he believes, a writer must be engaged with contemporary issues. He studies the relationship of the committed writer and the effect the writer has on the reader.

10. Jean Paul Sartre, *No Exit and Three Other Plays.* (New York: Vintage International, 1989), 56.
11. Jean Paul Sartre, *Being and Nothingness*, translated by Hazel. E. Barnes. (New York: Washington Square Press, 1992), p. x.
12. Jean Paul Sartre, *Being and Nothingness*, translated by Hazel. E. Barnes. (New York: Washington Square Press, 1992), p. xx.
13. Jean Paul Sartre, *"What is Literature?" and Other Essays.* (Massachusetts: Harvard University Press, 1988), p. 41.
14. Jean Paul Sartre, *"What is Literature?" and Other Essays.* (Massachusetts: Harvard University Press, 1988), p. 41.

The purpose of literature is socio-political that lies in conveying the message of freedom. Any writing that does not commit to these purposes is "opposed to freedom and deeply inauthentic,"[15] for literature "provokes rather than sedates, it is a stimulant that is capable of bringing an individual, a group, a whole social class, out of a state of alienation into an awareness of freedom."[16] This also answers the question as why one should write. For Sartre, it has a social, political and an ethical role - to free oneself and also make others free, to commit the reader to the project of freedom. The writer of committed literature is engaged to a socially and historically situated individual. The committed literature is expressed by him as the 'literature of praxis' that inspires action, that makes the readers reflect, and thus is the social mission of the writer. Sartre held the belief that the social oppression and tyrannical nature of authority that suppresses human freedom is an issue that needs to be acted upon. And as a writer, the duty is to actively write against such systems thereby creating social consciousness.

Also, in the play, Sartre's atheistic position is portrayed in the act of the corrupt king, who having witnessed the fear and denial of the citizens to face the consequences of their actions, used these reasons to manipulate them by making them believe and fear an entity who have no power over their actions. This is Sartre's crafty way of communicating his existentialist's message, that even if there were a God, it makes no difference, as it is ultimately 'us' who have to choose our own course of actions. This is precisely what he said, that existentialism "declares that even if God existed that would make no difference from its point of view... what man needs is to find himself again and to understand that nothing can save him from himself, not even a valid proof of the existence of God."[17]

These views on God not being a necessity, the philosophical importance of human actions, and subsequently, the idea of 'human freedom' are presented in many episodes in the play. For instance, when Electra shows up in a white dress when the city was mourning death, she explains to the citizens that their beliefs in ghouls and spirits were mere phantoms of their imaginations. She was succeeding in her attempt to convince the people, when at that moment, Zeus, the God, made a stone roll down from the hill to crash on the temple stairs. This sign was 'interpreted' as a bad omen for the city by the people. This, in turn, reinstated the guilt and remorse of the people at that moment when they were starting to believe in Electra by questioning the judgments of God. This is Sartre's clear indication to distinguish between 'being-in-itself' and 'being-for-others'. It is an atheistic existentialist position that maintains that the God(s) might have control over the stones or being-in-itself *per se*, but even the God(s) do not have any control over the humans' actions. This is precisely what he expressed in his *Existentialism and Humanism*, where he claims that one can interpret signs in many ways one wants. Just as the woman who suffered from hallucinations claimed that God was telephoning her and giving her orders. The signs are there, but it solely depends on the individual to interpret the meanings of these signs. He says, "if a voice speaks to me, it is still I myself who must decide whether the voice is or is not that of an angel".[18] This instance also reveals a direct reference to the existentialist notion of human freedom.

15. Gary Cox, *Sartre and Fiction*. (London: Continuum International Publishing Group, 2009), p. 7.
16. Gary Cox, *Sartre and Fiction*. (London: Continuum International Publishing Group, 2009), p. 7.
17. Jean Paul Sartre, *Existentialism and Humanism,* translated by Philip Mairet. (London: Metheun, 1989), p. 56.
18. Jean Paul Sartre, *Existentialism and Humanism,* translated by Philip Mairet. (London: Metheun, 1989), p. 31.

It reflects clearly how humans identify their situations and make their human conditions; that they have the choice to live an authentic life, or escape reality through bad faith by believing in a deity whom they think has control over them. No one can cure people of their anxiety, their guilt and their past but humans, for the source of all these is in the *within* of humans. Humans are free. Sartre portrays how Electra and Orestes conceive of their freedom when they decide to kill their mother and their step father, as revenge against the killing of their birth father. When Orestes killed them, Electra was taken over by a strong sense of guilt, much like the one the people of Argos had; while Orestes, took full responsibility of his actions, by feeling no guilt or remorse. Acting against Zeus demands not to kill them, he proved his triumphs against God, and guilt, thus becoming an authentic existentialist.

At the end of the play, one can see an enlightening dialogue between Orestes and Zeus. Orestes says to Zeus, "You are the king of gods, king of stones and stars, king of the waves of the sea. But you are not the king of man..." to which Zeus replied, "So I am not your king? Who, then, made you? ORESTES: You. But you blundered; you should not have made me free."[19] This dialogue highlights the nature of freedom that human beings are identified with – that every person is free; their nature is not determined by any factors, heredity, and environment or otherwise. Since humans are necessarily free, it makes them anguish in reminding themselves of the power of freedom that is manifested through their actions and the corresponding weight of responsibilities that comes with it. However, the fear of taking responsibility of their actions creates a gap between choices (of actions) and consequences of our actions, which they try to fill in by a false sense of an entity, fate or any other external or internal factors which humans think they have no control over. Existentialism emphasizes on human subjectivity, the reason why it is also referred to as 'existentialist humanism'.[20]

Thus, by comparing the two characters, Orestes and Electra, Sartre highlights that the denial of freedom leads to a state of 'bad faith' and an inauthentic existence. The former depicts a person in an authentic state of existence, who has taken responsibilities of his actions and realizes the fact that one is because one chooses to be that. The latter, however, depicts a person who is in denial, and thus refusing to take responsibilities for the actions that one had chosen. A general method that we see in Sartre's literary works is that the situations in which the characters are placed reflect a view of reality – dense and confusing, unpredictable and demanding choices. It is a world which through the actions of the characters an existentialist message is conveyed that meaning has to be created rather than found. It can be, therefore, said that literature for him is a "zone of experimentation in which ideas are formed and interrogated without predetermined sense of where they are leading"[21]

No Exit

It is a short play that presents a key aspect of one's existence, i.e., the distressing and profound impact that other people have on the meaning of our existence. The inter-subjective relation

19. Jean Paul Sartre, *No Exit and Three Other Plays.* (New York: Vintage International, 1989), p. 117.
20. Jean Paul Sartre, *Existentialism and Humanism*, translated by Philip Mairet. (London: Metheun, 1989), p. 53.
21. Colin Davis, "Existentialism and Literature", in *The Continuum Companion to Existentialism,* eds. Felicity Joseph, Jack Reynolds and Ashley Woodward. (London: Continuum International Publishing Group, 2011), p. 148-9.

reveals a conflict which Sartre describes it through his contentious yet popular statement from the play, "Hell is - other people"[22]. Thus, this play focuses on exploring this view.

The play centres around three characters Garcin, Ines and Estelle who were all dead. Garcin was depicted as a coward and a womanizer, Ines a lesbian and a sado-masochist; Estelle was a child killer. They have been condemned for their sins in a room presented as 'hell'. Sartre made it a point to differentiate the description of hell from the traditional Christian portrayal of it. The description of hell in this play does not involve fire, brimstone, red-hot pokers or other instruments of torture but depicted it as a room with a locked door (thus the name *No Exit* or *Huis Clos*). The room is also described as having no mirror too. This is so because the characters served as mirrors in reflecting the despicable qualities of each other through their judgements and opinions. They will have to spend eternity in that closed room pointing out to each other their mistakes and sins. Even though these characters are not tortured as in the traditional Christian conception of hell, yet, they were tortured by their pasts and those who were still alive. The judgments of the characters are reflected through their accusing stares, which one cannot really escape.

Sartre's ontological description of the 'look' discussed in his *Being and Nothingness*, is clearly presented in this play. Influenced by Heidegger, Sartre maintains that we find ourselves in the 'midst of the world', 'thrown' and 'abandoned'. Here, we encounter the 'other' or the third mode of our existence 'being-for-others', who are essentially part of the same world. This encounter entails a de-centering act where one realizes that the world is a shared world, or 'being-in-common' according to Heidegger.[23] And, in the process, each fixes a definition of the other which none of them can have access to, but can only assume of what it could be. When the other 'looks' at me, he fixes a nature of me. Thus, I have a new dimension of me outside of me, an alienated self which I can never get access to. Sartre describes, "if there is an Other [...] I have an outside, I have a nature. My original fall is the existence of the Other."[24] Through the 'look' of the other, I discover that my freedom is limited. When I am being 'looked' at, I realize that my subjectivity is destroyed. I become an object for the other who is a subject, and in this way, I can only be the 'kind' of person only for others.

At the end of the play, Garcin's realization of this conflictual inter-subjective relation provokes him to make the statement that hell is other people. The conflict thus revealed in such a relation is not necessarily of perpetual hostility. It is to highlight the point that people's view of me is a revelation of the limitation of my freedom. There is a persistent attempt from each side to reduce the other to an object, by retaining itself to be the subject. Each is a threat to the other as both have the power to transform to a subject. As such, only the dead can be permanently objective, as death is the end of all possibilities. Thus, to "die is to be condemned ... to exist only through the 'Other', and to owe to him one's meaning."[25] Anything that is *of* me that comes after my death comes from others. So, when the characters were reflecting each other's qualities, it illustrates this point as how when one dies, the judgments that remain *of* the person are through others.

22. Jean Paul Sartre, *No Exit and Three Other Plays*. (New York: Vintage International, 1989), p. 45
23. H. J. Blackham. *Six Existentialist Thinkers.* (New York: Routledge, 2012), p. 91.
24. Jean Paul Sartre, *Being and Nothingness*, translated by Hazel. E. Barnes. (New York: Washington Square Press, 1992), p. 263.
25. Jean Paul Sartre, *Being and Nothingness*, translated by Hazel. E. Barnes. (New York: Washington Square Press, 1992), p. 544.

Conclusion

Daniel Maxwell maintained that ''*No Exit* is the perfect existentialist 'laboratory' to study three separate individuals who are divorced from the world and people they knew. Left in an empty room/cell, their actions and feelings will thus define exactly who they really are.''[26]

We have seen in this paper how the plays set the perfect stage to have a clear understanding of Sartre's account of existentialism. If we think about it, his distinction between a good novel and a bad novel is also clearly seen reflected in the analysis of his characters. He says, "the bad novel aims to please by flattering, whereas the good one is an exigence and an act of faith"[27] If we focus on the general attributes of the characters, we find that they are pessimistic, flawed and angst ridden rather than mere flattery of them. This intentional technique of Sartre to present pessimistic characters is to deliver an optimistic message of "transformation and overcoming."[28] Some of these characters in the process of the play become authentic, while some fails and settle in an inauthentic existence. The writer of a good novel enacts its role as a committed writer to free oneself and to commit the readers to the project of freedom.

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28. Gary Cox, *Sartre and Fiction*. (London: Continuum International Publishing Group, 2009), p. 181.

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12. Jean Paul, Sartre. *No Exit and Other Plays.* (New York: Vintage International, 1989).

13. Jean Paul, Sartre. *The Imaginary: A Phenomenological Psychology of the Imagination*. translated by Jonathan Webber. (London: Routledge, 2004).

14. Jean Paul, Sartre. *What is Literature?* translated by Bernard Frechtman (Massachusetts: Harvard University Press, 1988).

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HAKKI -PIKKI Tribe and their Issues: A Panoptic Study

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Abstract

Every tribe is unique in the way it lives and lifestyle it inculcates over a period of time. One such tribe is Hakki Pikki tribe which primarily resides in Southern states. The way this tribe carry out their profession begging and hunting as an act of honour is something that is very unique and different from the rest of the tribes. The way this semi-nomadic tribe speaks and learns new languages, give birth to some different languages such as Vagri language. This research paper is an outcome of work done jointly for M.Phil Dissertation at the CSSEIP, BHU.

Key words: Hakki Pikki, stuggle, issues.

India is a union of many cultures and tribes in addition to a union of states. The diversity is so great that whenever we read about different tribes, we always feel as though something is missing. One such tribe is the Hakki Pikki tribes; to the layperson, tribes are thought of as people who live in the forest and have a primitive mindset, but in reality, they are distinct and different. The distinctiveness of these tribes is what makes them diverse in terms of tribe thought as well as traditions, customs, rituals, and beliefs. This tribe is unencumbered by the stress of contemporary existence, making them wholly unique. So let's define tribes and discuss how Anthropologists and Sociologists regard them.

According to Imperial Gazetteer of India, "A tribe is a collection of families bearing a common name, speaking a common dialect, occupying or profession to occupy a common territory and is not usually endogamous, though originally it might have been so."

According to Professor Vidyarthi[1] (1977:167) describes the following characteristics for a tribe:

1. A tribal community is more or less a homogeneous unit;
2. These people speak a common dialect or language;
3. The have sentimental attachment over their geographical area;
4. They also have a common ancestry;
5. They are away from scientific knowledge or modern technology and;
6. They have a solid social structure of their own based on kinship relations.

The aforementioned traits are perfectly applicable to the context of the Hakki Pikki tribes because they have their own customs, are deeply ingrained in their environment, are

1. Vidyarthi. *Tribal Culture in India*. 1977.

aggressive in defending their lands from outsiders, and all in all, they exist in a distinct world with numerous subcultures.

The tribe known as "Hakki Pikki" is mostly found in the state of Karnataka. They are said to have originated during the reign of the famous Mewar king Rana Pratap Singh and were an integral element of his army throughout several battles with the Mughals. However, after their defeat by the Mughal rulers, they were driven back to the Vindhyas, where they began to migrate and eventually made their way to many Southern states, including Karnataka.

Hakki Pikki is a new name for them; for many years, they were known by other names such as Paridh, Padi Rajput, and Melshikari (meaning hunting for welfare). They used to hunt airborne species. According to the names given above, it seems that they were originally from Rajasthan and Maharashtra, where they served as warriors for Maratha rulers before moving on to join the formidable Rajput empire.

This tribe is semi-nomadic and is divided into four clans, each of which has the idea of superior and inferior complexity. The four clans are Gujratia, Kaliwala, Mewara, and Panwar. From their names alone, we can easily infer that they are not from the Vindhyan region, as the aforementioned names reassemble both regions and other warrior kingdoms. In summary, Gujartia refers to the Gujrat area, Mewara to the kingdom of Mewar, and Panwar to the warrior kingdom of Pawar in the Bundelkhand region. Kaliwala alludes to the origin of Hindi and its dialect Khadi Boli.

This tribe speaks the Dravidian languages Kannada, Telugu, Tamil and Malayalam in addition to the Vagri bhasha and Hakki Pikki languages. Their language is primarily influenced by the region in which they live; for example, if they reside in lower portions of Maharashtra, they speak Marathi and Kannada; in Karnataka, they primarily speak Vagri[2] bhasha and Hakki Pikki; in Andhra Pradesh, they speak a rough dialect of Telugu; and in Tamil-speaking regions of Tamil Nadu and Kerala, they speak Tamil.

The population of this tribe is 15,000 throughout Karnataka, and there are around 400 members of this tribe living in the Hakki Pikki colony, close to the hamlet of Yarpothenahalli. As a customary of this tribe, they mostly coexist in colonies.

They do not have land of their own, and they rely heavily on foraging and hunting in the forest to survive. They pursue birds of the air (Beluwa, as they are known locally), brown crows, squirrels, rodents, rabbits, and quail (locally known as Kouju Pitta). Additionally, they capture wild boar and sell it in the market.

The most distinctive aspect of the Hakki Pikki tribal community is that women work side by side with men and contribute to the development of the family. Since males had to go far away due to economic hardship in order to get difficult salaries, women had to stay behind. They often worked on creating and polishing beads, arranging ornamental flowers and vases, and other tasks while males were not around.

This tribe views begging as an act of honour, and there is a mythical basis for this. According to legend, once, as Mother Sita (from the Ramayana) was taking a bath in a pond, some Hakki Pikkis came by and laughed at her bathing. This angered Mother Sita, who then cursed

2. Verma, srinivas. *Vagri Boli- an Indo-aryan Language Annamalai University, Annamalai Nagar, Tamil Nadu*. 1970.

them, telling them that they would wander in forests and beg to survive, and that this would become your tribe's occupation. Today, this tribe views begging as an honour and regards it as Mother Sita's command, and disobeying her. She also cursed that your survival was in your hands; nevertheless, Hakki Pikki elders take this to indicate that she was referring to hunting when she said that it was in your hands. The Hakki Pikki represent this curse in the well-known Hindi proverb (shikdre shikhari eladre bhikari) mila toh shikari nahi toh bhikhari, which clarifies everything about the tribal way of thinking. In addition, upon observing the Hakki Pikkis' dire circumstances, the mother Sita gave them a net so they could hunt birds and survive on their own. They even connected this uprooting to mother Sita Devi's curse, claiming that she said we can never stay in one place, we will live as nomads and wander around begging for food if we fail to hunt, and now that the forest resources are quickly running out, they think that mother Sita's curse is to blame. When I asked more about this as a researcher devoid from any prejudice, they said that their forefathers had informed them that this was the heritage of our bloodline and that we could not alter it.

They are also known as "Vagri[3]" in their native tongue, which means "one who is dirty and smells like the meat of animals they kill."

They regard mother Chamundeswari, the Mysuru Mata, as their Kuldevi and claim themselves to be of Kshatriya clan and Rajput heritage.

Dispute With Authority

Conflict is described as a conflict between people caused by disparities in beliefs, attitudes, comprehension, interests, needs, and occasionally even perceptions.

Conflict… is conceptually defined as a form of intense interpersonal and/or intrapersonal dissonance (tension or antagonism) between two or more interdependent parties based on incompatible goals, needs, desires, values, beliefs/or attitude. (Ting-Toomey:1985).

Since there must be regulations on hunting, the responsibility falls under the forest department, and here because the residing area is a state forest area, state government has the upper hand. Hunting is a crime, so automatically police and other administrative wings fall under the bennet. Instead of conflict with the tribes living nearby, there is conflict with authorities such as forest officials and police.

Since hunting and collecting were regular activities for them, they were suddenly totally deprived of such privileges, and even getting fuel from forests is prohibited. Therefore, they hunt and gather illegally; when caught, they beg for forgiveness because they are so terrified of being found and taken away by the government. Peacocks are seized by forest authorities since it is a national bird, and many individuals are imprisoned in central jail Bellary as a result of their hunting of all kinds of animals and birds living in the forest (A new carved that lost Vijyanagar area and Vijaynagar now became a new district). Due to the dense sandalwood plantations in my research area in the Chikkaballapur district and the high level of vigilance of the forest department—which has even dealt with cases in which Hakki Pikkis were involved in sandalwood smuggling—they are understandably protective and deal with forest security very harshly.

3. Ibid.

The major setback and conflict with the authorities started much earlier, when hunting and begging were made illegal. This not only affected the way of life of the Hakki Pikki tribes, but also interfered with their culture and mythological history because these tribes believed that they were carrying out Mother Sita's curse and were paying it back by engaging in these activities. (THE HINDU:2020)

A huge rahabilation campaign was started by the Karnataka government in the 1950s and 1960s to relocate the displaced Hakki Pikkis (THE HINDU:2020). However, it failed owing to improper implementation, which is why the Hakki Pikki tribes, who live in the forest area that is under the Sonaganahalli panchayat in the Chikkaballapur district, put up a very strong fight against it. Many experts refer to the government's effort to rehabilitate displaced people that began after the 1990s. However, many tribal experts questioned if this effort was aimed at rehabilitating the displaced or displacing the settled.

As far as the tribes are concerned, the forest is inseparable from their existence, the tribal and forest policies of state could not be framed on incompatible premises. However, this demand was never honoured by the state (Mullick, 2007). Tribal people suffer from physical displacement mainly because the laws that do not recognize communal customary rights of people to forest lands (Mathur, 2009).

The tribes' demands to either be allowed to live and preserve their way of life in the forest or to be given skills to help them survive in cities are another factor in the dispute with the state. The Recognition of Forest Rights Act of 2006 preserves the rights of forest dwellers to the land, small forest produce, and community resources that they have historically enjoyed (Vinod Raja), as quoted by the tribal rights activists, As far as the tribes are concerned, the forest is inseparable from their existence, the tribal and forest policies of state could not be framed on incompatible premises. However, this demand was never honored by the state (Mullick, 2007)[4].

Relocation of The Hakki Pikki Tribe

The World Bank defined " loss of access" as a form of displacement. In other words, the notion of forced displacement does not always involve the actual removal of people; rather, it can involve the imposition of a loss of assets while people remain in place. In light of this, the policy now includes "loss of revenue sources or means of livelihood, whether or whether the affected folks must migrate to another region." There are currently four main categories of displacement in India (M.P.Lama-2007)[5].

1. Political movements, such as secessionist ones.
2. Movements for identity-based autonomy.
3. Regional violence.
4. Displacement caused by environmental and development factors

4. Mullick, S.B. (2007). State Forest Policy and Adivasi Self Rule in Jharkhand. in Paty Kumar, Chittarajan Kumar Paty (ed.) Forest Government and Tribe (New Delhi: concept publishing company) 18- 29.
5. Lama M.P (2007), "Internal Displacement in India: Causes, Protection & Dilemmas" in Forced Migration review.

According to the Internal Displacement Monitoring Centre, there were an estimated 28.6 million persons internally displaced due to armed conflict, other forms of violence, and abuses of human rights worldwide as of the end of 2012. (IDMC- 2013). According to a report from April 2013 about conflict and violence in India, 5.40 lakh individuals were internally displaced.

People who are uprooted from their conventional homes experience a great deal of trauma. Tribal people are forced to leave their traditional homes and land, which is their main source of income, due to the compulsory acquisition of land for dam and road construction, quarrying and mining operations, the location of industries, and forest reservations for national parks and environmental reasons.

Following the Second World War, millions of people were uprooted from their original inhabited location and relocated to another due to diverse development practices and the regular occurrence of natural disasters in many parts of the world. Tribal and other economically disadvantaged rural populations who have relied on the natural resources for their sustenance make up a sizeable portion of these displaced individuals. Additionally, this process has altered their socioeconomic, demographic, and psychological life patterns in addition to dislocating them (Vasudeva Rao:2005)[6]. According to a survey by the Centre for Science and Environment, after Bangladesh, India is the country with the worst flood damage worldwide, and more than 30 million people are displaced every year (M.P. Lama 2007)[7].

There are two distinct categories of displacement:

1. Natural calamities such as draughts, floods, earthquakes, and cyclones cause displacement;
2. Relocation brought on by construction projects such as dams, mines, thermal power plants, industries, railroads, highways, ports, and others. (M.C. Dolai:2020)

The former of these two is the one that is not under human control, but the latter is a phenomenon that is entirely of human making, and this type of displacement is pre-planned or forced. The victims of both sorts of displacement are the less fortunate and less educated members of society who lack the means to leave for safer places to live. Internal migration nowadays in India concentrates a large portion of the population's wealth in the hands of a select few. The subalterns experience "disempowerment" during the "development" process. As a result of the powerful exploratory and degrading tactics, the affluent get richer and the poor get significantly poorer.

Environmentalists and social activists are becoming more skeptical of development initiatives including dams, factories, mines, railroads, and highways that have a variety of negative effects on people's quality of life. Some of them have been forced to leave their houses (DP). Others, known as project-affected folks, lose the majority of their land and other means of subsistence but are not physically relocated (PAP). Most projects only include those who lose their particular land as DPs/PAP. The majority of persons who lose their access to community property resources (CPRs) or other sources of income, such as service

6. B.S. Vasudevarao, (2005), TheTribal Development Studies, The Assciated, Ambala Cantt, Delhi, P-148.
7. Lama M.P (2007), "Internal Displacement in India: Causes, Protection & Dilemmas" in Forced Migration review.

providers who depend on the village as a community, are hardly ever included in this group (Dhagamwar 1989:192). The main source of income for tribes is CPRs.

The contemporary Eurocentric model of development has come to represent modernization and progress, which are the domains of our society's urban elite. For the Adivasis, the unfair phenomena of relocation without sufficient compensation and rehabilitation continues to be the domain of rhetoric (Fernandes, 2004)[8].

The decision to build a scientific park next to the Hakki Pikki tribal colony inside the Sonaganahalli gram panchayat in Hosur Hobli, Gauribidanur Taluk, and Chikkaballapur District was the catalyst for everything. According to the international association of science parks and areas of innovation (IASP), "a body managed by specialised professionals, the main goal of a science park is to increase the wealth of its community by promoting the innovation of its culture and the competitiveness of its associated businesses and institutions. However, in this instance, the environment and objectives of the scientific park are different; it is designed more for leisure or museum visit purposes. Few Hakki Pikki households from the colony filed Form 53 requests for cultivation chits in 1998. These tribes applied for the lands on which they were residing under Form NO.53 band Sec-94A of the Karnataka Land Revenue Act, but they were unfortunate in that they did not receive cultivation chits. Only a few families received cultivation chits after a short period of time, and many families of this tribe were dissatisfied as a result of the lack of cultivation chit status. Additionally, according to the oral history that, it is also claimed that it also It all began with a plan to buy 200 acres next to the Hakkki Pikki settlement to build a scientific park. Families from Hakki Pikki claim that the approval for the development of the research park was pushed through without using due process. The H N. Narsimha Scientific Park was the name of the science park. In reality, environmental approval is required before beginning any infrastructure project. Even though the state pollution control board received approval based on the assumption that no polluting activity would occur, the ecology of that specific research region has been severely disrupted as a result of the building of the scientific park. For the uprooted people, modern India's temples and infrastructure projects have turned into temples of doom. Such initiatives have altered the regional patterns of land, water, and other natural resource utilization [Goyal: 1996].

More than 400 people lived in this area that had been relocated, and the abrupt decision to build a research park shocked them. More than 42 million people may have been relocated as a result of the construction of various infrastructure projects, according to statistics. (India country study:2000).

The projected total number of people displaced by planned development interventions from 1951 to 1990 ranges from 110 lakh to 185 lakh due to a lack of solid project-specific statistics (Fernandes and Thukral : 1989:4)[9]. It is an open secret that the state and its agencies constantly attempt to conceal the real numbers in order to avoid embarrassment and fall back on the honour system. Another estimate is that more than 213 lakh people were uprooted as

8. Fernandes, W. (2004). Rehabilitation Policy for the Displaced. Economic and Political Weekly, 39(12), 21-27. https://www.epw.in/journal/2004/12/commentary/rehabilitationpolicy-displaced.html
9. Fernandes, Walter and Thukral E G (1989): Development, Displacement and Resettlement,isi,New Delhi.

a result of activities associated with development (Fernandes and Paranjpye : 1997:15)[10]. However, this is merely a study on persons who have been relocated, not on people who have been gravely harmed, and the estimations would be considerably more disgraceful if statistics were included.

As the forest and mountainous tracts are their traditional habitats and are endowed with rich minerals, resources, and abandoned flora and fauna, it is crucial to note that the majority of the projects are situated in the most underdeveloped Scheduled Areas of different tribal tribes. The majority of the rivers have tribal areas as their points of origin and drainage. The policy makers view the resources that are accessible in the tribal territories as belonging to the country. As a result, a relatively significant number of people in the project region have given up land to varied degrees. The wealthy elites are displacing these underprivileged individuals from their homes and lands in the name of development and in an effort to civilize, assimilate, and mainstream the tribal people (Gadgil and Guha, 1995).

It is thought that no consultations took place before the government ordered their relocation, and no adequate rehabilitation process was followed. Families from this tribe started moving; in the past, their migration was short-distance; Bengaluru is 80 kilometres away from this location. They moved there in the form of slums and colonies, where they lived in appalling circumstances and lacked access to clean water and educational services. Even more so, the indigenous families moved to states like Andhra Pradesh, Tamil Nadu, and Kerala. They mostly reside in thatched huts or tents wherever they travel.

The World Bank Review discovered that, out of 192 projects evaluated, the actual displacement surpasses the initial estimate by around 6,25,000. In fact, it is now well accepted that underestimating numbers is more common than not (China Report 1999, Scudder T. 1997, McCully, P. 1996). Without a doubt, this is ample justification to recognize the "sad irony, and possibly design, in the absence of valid government statistics on the number of displaced persons" (India Report 1999:4).

Development-related displacement has recently grown significantly in political importance on a worldwide scale. Large dams, mines, factories, wildlife sanctuaries, and parks are not just an Indian phenomenon. However, it appears that this nation has a particular disease of gigantism that predominates and is unlikely to be challenged anytime soon. As a result, a sizable population—including a sizable number of Dalits and tribal people—must deal with the pain of being uprooted from their own environment (De, Debasree :2020)[11].

Globally, conflicts created 20-22 million internally displaced persons. In India, internal displacement caused by development projects was over 21.3 million in 1990 and is probably 30 million todays. ["India Disasters Report: Towards A Policy Initiative", by S. Parasuraman and P.V. Unnikrishnan. Oxford University Press, New Delhi (2000)].

Tribal people suffer from physical displacement mainly because the laws that do not recognize communal customary rights of people to forest lands (Mathur, 2009)[12]. The eviction of

10. Fernandes, Walter and Paranjpye, V (1997): Rehabili- tation Policy and Law in India A Right to Livelihood, Indian Social Institute, New Delhi, p 1
11. De, Debasree (2020). Impact of Development-induced displacement on the Tribal community, with special reference to the women in Odisha. ASEAN Journal of Community Engagement, 4(2), 302-320.
12. Mathur, M.H. (2009). Tribal Land Issues in India: Communal Management, Rights, and Displacement, retrieved from (http:// www.adb.org/Documents/Books/Land-Cultural.../chap06.pdf)

millions of tribes from their natural habitat is not solution to the problem of deforestation and degradation. The focus should be on delegating rights of forest dwellers, who are the only people who can become good stewards of forest resources through their traditional conservative knowledge. (Prakash Tripati:2016)[13].

Rehabilation and Impact on Hakki Pikkis

Rehabilitating: A Far-Off Dream

Authorities believe they were residing on government property, so it is their duty to clear the land so that the science park can be built. They are not allowed to deviate from state government of Karnataka orders. Reconstruction was carried out in the neighboring region, today known as the Hakki Pikki colony. The main barrier to rehabilitation is the state government's lack of land occupation in the region, which means it lacks adequate land to house these tribes and cannot suggest rehabilitation since the area is covered in forests. The availability of abundant forest resources like sandalwood and other economically valuable woods like teakwood, acacia, Malabar neem, etc. is a big obstacle in the rehabilitation process. The third significant obstacle to the tribes' rehabilitation is their manner of life. This fundamental feature of wanderlust was established as a result of their semi-nomadic existence. Another problem with rehabilitation was financial compensation. It is said that since many indigenous families lack literacy, they did not file for compensation and moved far away before any official process could be started. Millions of dollars were spent on the research park's development, but not a single cent was allocated for the tribes' welfare or rehabilitation.

Displacement's Impact

The impact of these acquisitions can be devastating for a generation as the development projects, especially the green field ones, require a vast amount of land resource that primarily comes from forest and tribal areas that are in hinterlands and the adobe for the tribal communities. From the beginning, these projects try to acquire more land, but the local and tribal are forced to leave the area.

Massive displacement, forced migration, and even involuntary migration have all been documented in the course of these development projects. According to studies, 40% of those displaced belong to tribal communities, and only 23% of them are offered resettlement, further aggravating the already dire circumstances of these tribes.

We can all agree that development is necessary for the growth of our nation, but expansion that alienates native populations can have serious consequences.

Due to their extremely poor economic situations, these tribes frequently suffer from a variety of illnesses. These communities are already at risk due to their poor educational levels, and the acquisition without resettlement will only make matters worse.

Mathur, M.H. (2009). Tribal Land Issues in India: Communal Management, Rights, and Displacement, retrieved from (http:// www.adb.org/Documents/Books/Land-Cultural.../chap06.pdf)

13. Tripathi, Prakash. (2016). Tribes and Forest: A critical appraisal of the tribal forest right in India. Research Journal of Social Science and Management. 6. 6-6.

We must perform land acquisition more successfully and profitably by making modifications like Giving tribes the ability to collectively reject projects and giving them more influence over the approval of projects involving forest resources. Increased authority for the tribal council. The Gram Sabha should have greater authority.

The Hakki Pikkis have a distinctive culture and everywhere they move as a result of their semi-nomadic lifestyle, they maintain their ancestral traditions despite attempts to adapt modern customs. Since the Hakki Pikki tribe's penalties are so strict and severe, they make sure that throughout the proper process of assimilating culture, the dignity of tribal ceremonies is not in jeopardy. Even though they now dress in woven shirt and lungi, they still prefer to live in remote areas. When it's time to receive their state benefits, such rations, they often return to their quiet homes to avoid the noise of the market. As a result of the displacement, the very well-developed culture was upended. The Hakki Pikkis also used to worship the forest where they used to live, but since there is no longer a priest there, they can no longer do so.

Landlessness: Since agriculture is the primary industry in India, losing access to land undermines the foundation upon which the nation's productive systems, economic endeavors, and means of subsistence are built. Without moving this foundation to another location or replacing it with a reliable source of income, landlessness sets in and the afflicted families become destitute. Most of the time, the rule of "land for land" could not be adhered to. The loss of the land, however, cannot be made up for in cash. This influence has significant implications for the current project under review, necessitating special consideration from project implementation organization in general and from policymakers developing plans for those affected by development initiatives on a national level. (Rajashree Mohanty:2011)[14].

They lose their houses, are forced to look for new ones as a result of the displacement, and are very rarely left out owing to affordability (they cannot afford to pay rent due to financial decline and social security). They remain homeless for a few more days or months while looking for new housing, which is detrimental to the health of women, children, and the elderly in particular. Children's education would be put on hold, women working in typical sales jobs would be hindered, and the elderly would not be able to afford long distance trips. "Displacement worsens poverty and has a negative impact on women and children in particular. All those involved are impacted by the resultant poverty brought on by displacement, but women are particularly affected. It carries a higher rate of unemployment, more severe hunger, and a decline in their social standing. Since access to employment decreases as a result of poverty and land loss, this is also the main cause of the comparatively high status of tribal women. While access for the entire family is deteriorating, women's access is deteriorating faster than men's. If a project offers jobs as part of development-induced displacement, practically all of them go to men who are regarded as the heads of families, with the exception of households headed by women. Men are given land if they are rehabilitated"(Thanu Ram Majinder:2019)[15]. As a result, home power entirely shifts from women to men, and from him to his kid [Thekkekara 1993][16]. As a result, women are more

14. Rajashree Mohanty is working as Lecturer in Economics in Maharshi College of Natural Law, Bhubaneswar.
15. Thanu Ram Majinder. *DISPLACEMENT: ITS IMPACT ON TRIBAL POPULATION (a CASE STUDY)*. 2019.
16. Thekkekara, Stan, (1993), "Historical Adivasi Sangamam at Mananthavady," Social Action 43 (n.1, Jan-March), pp- 88-92.

likely than males to be unemployed after displacement. Women who want to work must, with rare exceptions, be content with unskilled daily wage jobs. Displacement reduces women to being housewives alone depending on men's single income. But men spent a part of their income on alcohol. Tribal women who are deprived of the resources on the basis of their loss of relatively high status, experience, downward economic and social mobility. Dependence on men grows further among other women whose social status is not the same as that of the tribal [Menon 1995][17]. It also deprives women of the resource that met the family's food, water and other needs that are traditionally their responsibility. Their role does not change but they have fewer resources to attend to it. (Ganguly Thukral and Singh 1999)[18].

Loss of access to common property: For the poor, in particular those who lack land and other assets, loss of access to common property. Common property (forest areas, water bodies, grazing land, etc.) causes a significant decline in their level of income and subsistence. Rarely does the government provide compensation for such lost resources in the new locations. The use of government-owned land, including forests, frequently causes disputes between the native people and newcomers. Because of this, the resettles do not receive the fuel wood and other insignificant forest products that they once obtained from the trees in their previous home. (Rajashree Mohanty:2011)[19].

Social Disintegration: Forcible eviction rips the ousters' communities apart. Production systems are being dismantled, kinship groups and family structures are frequently dispersed, and the people's cultural identities are in danger. Social and community networks that assist individuals in overcoming poverty by exchanging food and clothing, cooperating in the construction of homes and farms, and caring for one another's children are disturbed. In all of the experiments done, social breakdown has been a significant risk factor for poverty (Rajashree mohanty:2011). The establishment of the scientific park project in the Hakki Pikki forest area jeopardized the socio-economic ties between the Hakki Pikkis and the nearby people.

Displacement of the tribes and clearing of the forest is another loss for ecology and the environment since they were the forest's guardians. Hakki Pikkis being relocated will put a stop to poaching in this region, and forest authorities will spend more in improving the forest so they can make up for the research park's development by turning nearby areas into woods. Life and health have been harmed by displacement and the restriction of access to woods, particularly for the most vulnerable tribal people (PVTGs). According to the Indian government, these groups have historically resided in forests and relied on forest resources for their survival. Ironically, the government and legal systems that were supposed to defend their rights and entitlements are now waging persecution against them.

Large-scale industrial projects, the extraction of mineral resources, the building of dams, and electricity projects are therefore not unusual. Another study (2011) found that over the course of more than 50 years, 'development' projects in India had resulted in the displacement of almost 50 million people. Over 21 million of these "development"-related

17. Menon, Geeta, (1995), "The Impact of Migration on the Work and Tribal Women's Status," in Loes Schenken-Sandbergen (ed). Women and Seasonal Labour Migration. New Delhi: sage, pp-79-154.
18. Ganguly Thukral, Enakshi and Mridula Singh. (1995), "Dams and the Displaced in India," in Hari Mohan Mathur (ed). Development, Displacement and Resettlement: Focus on Asia. New Delhi: Vikas Publishing Company, pp. 93-121.
19. Ibid

internal displacements (IDPs) are attributed to dams, mining, industrial development, and other factors. The Adivasi communities, who make up around 40% of these, are the most severely impacted. Thus is created and enforced the systematic and relentless eviction of Adivasis and forest communities from their lands, forests, and homes. The Achanakmar Tiger Reserve in Chhattisgarh was evacuated of about 245 Baiga households in 2009. The families were relocated to a location where their customary source of income, gathering sal leaves, tendu, and bamboo, was no longer feasible. The similar incident happened with the Hakki Pikki tribes, but in a different context and for the same reason—development-induced displacement—the families were not given pattas for farming or the full compensation that was due to them under the Project Tiger Relocation Scheme. These communities have been forced to relocate, far from their original homes, into hostile and foreign situations. Their vulnerability to exploitation has grown as a result of the forced relocation process, which has led to poverty, chronic undernourishment, famine, and ill health, as well as severe psychological trauma. Adivasi and other groups are deprived of their diversity and security of food supply, as well as their ability to support their livelihoods, which obviously has a negative impact on their health. The lack of access to healthcare, the effects of the extractive industry, and other activities that have a negative impact on the environment all contribute to the poor health conditions. It not only has an effect on their way of life and health, but it also enlarges the gap in health disparities amongst Adivasi communities.(Sarojini Nadimpally, Deepa Venkatachalam and Adsa Fatima : 2019)[20].

In addition to displacing them, the mega-development projects and the rising industries have "driven (them) into the ever-expanding, low paid, insecure, temporary and destitute labour market" in order to survive in a society dominated by the market and capital," according to the report. Tribal populations wind up bearing the brunt of the expanding global markets because they lack natural resources and conventional means of subsistence. This further entrenches the communities' poverty and ill health and results in the loss of homes, customs, and livelihoods. (Sarojini Nadimpally, Deepa Venkatachalam and Adsa Fatima : 2019)[21].

Millions of displaced Adivasis who had their farms and means of subsistence taken away by the state's use of force end up in urban slums where they serve as a massive reserve force of labour for extreme exploitation. They are compelled to work in sweatshops and the unorganized economy for huge profits under a system that is anti-poor and anti-labor.

Earlier, this location was only accessible to a few tribes, but now that a scientific park is being built, it will draw plenty of visitors from cities like Bengaluru. The area will experience a healthy revenue flow, but it comes at a cost that was paid by the Hakki Pikkis.

20. *Sarojini Nadimpally, Deepa Venkatachalam and Adsa Fatima work on public health and gender issues an were a part of the NHRC commissioned study.*
21. *Sarojini Nadimpally, Deepa Venkatachalam and Adsa Fatima work on public health and gender issues and were a part of the NHRC commissioned study.*

Being-For-Others: An Alternative Account of Possible Authenticity in The Existentialism of Jean Paul Sartre

Sutapa Chakraborty

Abstract

The existential order of beings, markedly human beings, seems a very significant concern for philosophers of different era, though the counter manifestations of human beings are notable in the existential enterprise of Jean Paul Sartre. When Sartre highlights that there are basically two types of beings in the world, namely, the being-in-itself and the being-for-itself the former represents the objective existences while the latter reveals the authenticity in existence with its intentional structure. But, his mention of the order of being as the being-for-others signifies such a unique kind of being that dwells in between the above two sorts of beings. Thus, it is neither a being 'in-itself' nor a being 'for-itself' but a being 'for-others'. This paper aims to unearth the structure of this being-for-others in the existential thesis of J P Sartre where the self-evidence of the being-for-others is revealed along with the existential confront between the dual aspects of the being-for-itself as subject and as object (for the being-for-others, of course, not as an objective being-in-itself).

Keywords: Being-for-Itself, Being-for-Others, Being-with-Others, Authenticity, Attitude, Nothingness, Possibility, Subjectivity, Objectivity, Confront.

The context of Being or Beings forms the ontological parameter of philosophy. Within this ontological parameter the relevance of human beings stands as primitive. For, the consideration of a human being, who is at the centre of all philosophy and all learning, is very significant to understand the existing ontological picture of the world of Beings (or even the world-being). Here, to deal with the structure of the being-hood of humans the existentialism of Jean Paul Sartre may be notable which brings to light two important manifestations of the beings of human beings as the "being-for-itself" and the "being-for-others". Let us see how these alternative structures of a human being are constituted in the existential outlook of Jean Paul Sartre as follows.

To start with we may note that in the different manifestations of the being-hood of beings Sartre notes that there are basically two types of beings in the world as being-in-itself and the being-for-itself.[1] The being-for-itself is fundamentally different from the being-in-itself in the sense that being-for-itself is the point of subjectivity and transcendence and as such is of the nature of infinite freedom, when the being-in-itself is inert and can only be transcended. Apart from these two orders of beings there is the mention of an order of being, namely, the being-for-others. This being-for-others is of such an order of being that is neither a being-in-itself nor a being 'for-itself', but is a being 'for-others'. Taken in this sense, it is different from the being-in-itself on the one hand in context of its subjective attitude as a being "for" others, and from the being 'for-itself' on the other as a substitute of the 'for-itself' in its attitude as the "for-others". The possible substitution is, thus, discovered in the subject-object relation

1. Neil Levy, *Sartre*, (Oxford: Oneworld Publications, 2007), p.29.

between the 'for-itself' and the 'for-others' through the change of attitude of the subject as the object and vice versa. So, in the deal of the authentic existence, what actually experienced is a matter of change in attitude. In this attitude the authenticity of the other is ensured within one's experience of oneself as an object before the subjectivity of the other which degrades the subjectivity of oneself.[2] Here, the underlying conditions that make subjectivity as the ground of meaningfulness of objective existences, are equally applicable to the objectivities as the point of reference to the respective subjective experience, in the form of intentional consciousness as evident in one's lived experience. It is relevant to note here that those beings lacking this intentional content remain mere objective existences throughout. It is further notable that within his existential movement the influential writings of J.P. Sartre, in this regard, bring an intellectual stance to the phenomenology of the other as notable in Husserl. For, Sartre, in this respect, seems to be highly influenced by Husserl's theory of intentionality of consciousness which accommodates the existence both of subjectivity and objectivity in this world of lived experience.

Now, to understand the authenticity of the being-for-others within the order of beings it is important to clear, further, the picture of the two ordered beings because of the fact that without understanding what the status of the being-for-others among the existing beings is no appropriate understanding of the possibility or mode of alternative authenticity can be justified. Here, to understand the role, significance, status, possible modes as well as the relevant concerns of the alternative account of authenticity in Sartre separate sectional discussion of the same is presented in the following way. So, let us begin with the points of justification of Sartre about the order of beings as either objective or inauthentic and subjective or authentic as follows.

The Existence of an Alternative Order of Authenticity within the Two Ordered Beings

Sartre's existentialism explores the structure of the existing beings in the world where the most authentic being is the human being. According to Sartre, the authenticity of a human being is grasped from the structure of his existence as freedom which in turn follows from his intentional capacity. This intentional framework is the point of authentic existence in the sense of all possibilities in the world including the existing negativity or nothingness.[3] It is to be noted that the intentional structure of a being in Sartre, however, necessarily permits its 'worldly' existence which includes not only the authentic order of the subject himself but also the alternative orders of possible authenticity as well as objectivity.[4]

Actually, of Sartre's initial declaration of the two ordered existences in this world the first order represents the order of self-sufficient beings which do not contain any possibility of change or movement. These, thus, denote the objective existences of this world. The other order of beings is an opposite of this objective order. By this is meant that this other order is the ground of infinite possibilities that cause the meaningful changes, movements and modifications in this world. This order of existence is, thus, the most authentic existence

2. Jean Paul Sartre, *Being and Nothingness*, (London: Methuen & Co Ltd, 1957), pp.256—257.
3. Hugh J. Silverman & Frederick A. Elliston, ed., *Jean Paul Sartre, Contemporary Approaches to His Philosophy*, (Pittsburgh: Duquesne University Press, 1980), p.163.
4. Debabrata Sinha, *Phenomenology and Existentialism*, *an Introduction*, (Calcutta: Progressive Publishers, 1974), p.114.

and is depicted to be the 'for-itself'. This 'for-itself' remains characteristically different from the 'in-itself' in the sense of potential insufficiency or to put it in the terms of Sartre as the "sense of lack".[5] In this regard, though this sense of lack is a negative element at the heart of the for-itself it brings within its being the urge towards fulfillment. But, this urge towards self-fulfillment remains as a paradoxical content. For, despite the fact that fulfillment is not attainable due to its own characteristic restriction or the lack it contains the urge towards fulfillment. To state it differently, the sense of lack is not only the base of all negation or negativity but also is the point of different possibility in this world in the sense of its characteristic urge towards fulfillment. It is in this sense that Sartre conceives this "for-itself" as the most genuine and authentic existence of this world that forms the base of alternate orders of negativity as well as possibility. In fact, according to Sartre, human existence or the existence of for-itself is such that they give existential meaning to the being-in-itself. However, no change is brought within the 'in-itself' by the 'for-itself'. Rather, the 'in-itself' receives a recognition as the 'in-itself' or the objective aspect of the world within the previously mentioned intentional framework of the 'for-itself'.[6] So, we may note the ontological distinction between these two types of beings.

Again, it is the human being who is the sole being in this world who can not only be aware of his own being— a being for-itself—but also be aware of other beings. This awareness content of human being signifies that in contrast to the objective existence (in-itself) there is a subjective reference of existence extension of his own being, namely, a being-for-others, though this extended existence is not meant to be an existence of co-subjectivity. That means the existence of the other as authentic signifies the negation of one's own authenticity. It, therefore, implies alternate possibility of subjective existence. In other words, negation of authenticity of oneself opens the way to the possible authenticity of the other. In the words of Sartre,

> "... it is in relation to myself as subject that I am concerned about myself, and yet this concern (for-myself) reveals to me a being which is my being without being-for-me"[7]

This statement in Sartre teaches us that the concern or awareness of the being for-itself is not as a mere being-for-itself but as a being-for-others. This being-for-others is the other possible aspect of the being-for-itself. Here, the "for-itself" turns as an objectified being or a "being-for-others" and becomes foreign to its own authentic subjectivity as a being-for-itself or the subject of knowledge and experience.[8] Interestingly, the other remains as an object before one's subjectivity. Actually, neither the subject becomes the object nor the object becomes the subject. The point is really of the attitudes. An authentic human being differs in his two dimensional attitudes as the being-for-itself and as the being-for-others (as subject and as object). As Sartre observes,

> "We can never apprehend the relation of that *Other* to me and he is never given, but gradually we constitute him as a concrete object ... I aim at the Other in so far as he is a connected system of experiences out of reach in which I figure as one object among others...The Other,

5. Mrinal Kanti Bhadra, *A Critical Survey of Phenomenology & Existentialism*, (New Delhi: ICPR in association with Allied Publishers, 1990), p.345.
6. Ibid., p.345.
7. Sartre, op. cit., p.221.
8. Sutapa Chakraborty, *Our Knowledge of Other Minds: A Critical Study*, PhD Thesis submitted to Gauhati University, in 2011, p.132.

> on the contrary, is presented in a certain sense as the radical negation of my experience, since he is the one for whom I am not subject but object.'"[9]

The attitude of the "for-itself" that objectifies the "for-others" is, thus, instantly changed with the appearance of the other as the one who is a threat to the exercise of absolute freedom of oneself, i.e., the 'for-itself'. Herein the alternative order of authenticity of the 'being-for-others' may be notable within the two ordered existences where the subject (for-itself) becomes the object (for-others) instantly before the perception of the subjective attitude of the latter. However, though this change of the subjective attitude as the objective existence before the others displays object-ness as similar to the 'in-itself', yet the objective appearance or the 'in-itself' mode of the "for-itself" is not to be absolutely equaled with the "in-itself" in the sense of the mutual exclusion between authentic existence and inauthentic existence.[10]

This, further, means that the existence of the being-for-others, actually, designates a being in the world which is in primordial relation to the self or the so-called "for-itself".[11] It is what Sartre says as "presence in person".[12] Thus, it suggests the alternate possibility of authentic existence (a "being-for", either for itself or for others) in the world along with the inauthentic existence (being-in-itself).

Here, so far the authenticity of the being-for-others is concerned we may note that despite the influence of Husserl on Sartre the latter places criticism in his masterpiece "Being and Nothingness" towards the recognition of others as co-subjects of experience by Husserl. In fact, in contrast to such an analysis of the status of others Sartre offers a two dimensional apprehension. On the one hand, he shows that the others exist as objects to one's (my) own authenticity; while on the other they (the others) stand as subjects to qualify one (me) as an object.

To sum up from the above we may point out that this possibility of authentic existence of the "for-others" is experienced in Sartre as a kind of bad faith, of course not in the sense of self-deception, but in the sense that it restricts one's own lived experience of free subjectivity.[13] The impact of this alternative possible authenticity of the "for-others" on the "for-itself" seeks, furthermore, relevant discussion in order to discover the above mentioned primordial relation of the two. Here, the encounter of the "for-others" via the "look" may be analyzed after Sartre as playing the crucial role to evidence alter subjectivity as the possible authenticity.

The Encounter through the "Look" as the Evidence of Alternative Authenticity

The other appears in one's individual experience as the organized unity that is evident from the gestures of a being from whom the sense of negation in one's own being arises as not being the being of the other. As Sartre says,

9. Sartre, op. cit, p.228.
10. Stephen Priest, ed., *Jean Paul Sartre: Basic* Writings, (London and New York: Routledge, 2001), pp.221-222.
11. Arne Naess, *Four Modern Philosophers*, (Chicago and London: The University of Chicago Press, 1969) p.322.
12. Sartre, op. cit, p.253.
13. Priest, op. cit., p.223.

> "…others are the *Other*, that is the self which is *not* myself ... The Other is the one who is not me and the one who I am not. This *not* indicates a nothingness as a given element of separation between the Other and myself."[14]

Thus, the subjectivity of oneself is taken away by the emergence of the other as a subject that snatches one's authenticity with the latter's authentic existence. Here, to express this confront in authenticity Sartre uses the Hegelian term "encounter" of the other by oneself and vice-versa. To quote Sartre,

> "We *encounter* the Other; we do not constitute him".[15]

The encounter holds between myself and the other with the "look" of the Other towards me from a distance in space. Hence, there occurs an ontological change in my being (from a subject to an object) and in the being of the other (from the objective base to the status of subjectivity).[16] Sartre observes this as,

> "For just as the Other is a probable object for me-as-subject, so I can discover myself in the process of becoming a probable object for only a certain subject ... I cannot be an object for an object ... Therefore I cannot consider the look which the other directs on me as one of the possible manifestations of his objective being; the Other can not look at me as he looks at the grass."[17]

To be more precise,

> "... the Other is not only the one whom I see but the one *who sees* me."[18]

As a matter of fact, this 'seeing' and the 'being seen' validates the basic form of the relation between a subject and an object which is caught within the phenomenological experience of the 'look' of the other by the self.[19] That is why Sartre says,

> "Being-seen-by-the-Other" is the *truth* of "seeing-the-Other".[20]

Further, this "Being-seen-by-the-Other" is experienced within one's personal domain in the form of different psychological experiences like shame and pride, as Sartre says.[21]My experience of shame is, thus, caught before the look of the other. In the same way, the look of the other seizes the pride of the self which, for the latter, is an instance of living or being, and not of knowing. This kind of an encounter between alternate subjectivities, of course not any co-subjectivities, presupposes psychological domination of the one by the other.[22] Here, the 'look' of the other operates so dominatingly that discomforts the subjectivity of the self with the subordinating attitude of objectivity. In this regard, it is to be kept in mind, again, that this other is not like the being-in-itself and as such is not an absolutely independent existence over and above the being-for-itself or me, the subject. For, the other is an alternative aspect, a structure, of my own being. To quote from Sartre,

14. Sartre, op. cit., p.230.
15. Ibid., p.250.
16. Sutapa Chakraborty, op. cit., p.133.
17. Sartre, op. cit., pp.256-257.
18. Ibid., p.228.
19. Peter Caws, *Sartre*, (London: Routledge & Kegan Paul, 1984), p.99.
20. Sartre, op. cit., p.257.
21. Ibid., p.261.
22. Priest, op. cit., p.223.

> "... the Other is the indispensable mediator between myself and me. I am ashamed of myself as *I appear* to the Other ... these two structures are inseparable. But at the same time I need the Other in order to realize fully all the structures of my being."[23]

By the full structure of oneself is meant the subjective and the objective structures. Here, the experience of the other as an object at one attitude of my authentic subjectivity or as a subject at another attitude of my awareness of myself as an object does not imply any contradiction in experience. Rather, our (of mine and the other) subjectivities face the situation of "confront". This confront is, again, apprehended by the mentioned "look" of the authentic subject. As Sartre holds,

> "…my apprehension of the Other as an object essentially refers me to a fundamental apprehension of the Other in which he will not be revealed to me as an object but as a "presence in person"."[24]

However, in my awareness of the other there is no revelation of a 'subject' of experience in the form of the other. That means the other is available not as a subject of my cognition, but as an object. This kind of experience of the other, thus, remains only speculative. The appearance of the other before my consciousness as an object has, again, significant influence on my subjectivity. In fact, his objective appearance is such that affects my subjective existence in the sense that I discover my being as an object or as a being-for-others and not as a being-for-itself alone. There is vital difference between these two orders of beings, i.e., the being-for-itself as the primary authentic subject of experience and the being-for-others as the possible source of alternative authentic reference. This kind of a confront between authenticity and possibility in the subjective spheres makes the objective apprehension possible in so far apprehension of objective existence invites subjective interference. And, the source of subjective interference is the "look" that is encountered in alternative experience of transcendence.

But, how this transcendence points to the confront existing in authenticity and secures epistemological stability is our next point of discussion. For, unless we mark this confront in authenticity the possible structures of the authentic subject cannot be discovered. So, let us discover the possible order of authenticity through the existential confront that also administers subjective security in the epistemological level in the following way.

The Confront in Authenticity vis à vis the Epistemological Security

My discovery of my being as an object, a being-for-others, and the being of the other as an object before my awareness and as confronting my existence as a subject, reveals the total structures of these two aspects of authentic beings, although the internal structure of the being of the other is not given to my awareness. Therefore, it is notable that we grasp the other as 'a being-in-situation' from his physical manifestations and corresponding activities, and not from any internal apprehension.[25] On the other hand, when my subjectivity gets affected by the activities of the other we, of course, cannot remain dull to their possible subjectivity. We, thus, struggle to retain our subjectivity as confronted by the "for-other". In this struggle the possible subjective existence of the self or the other, however, does not give rise to any

23. Sartre, op. cit., p.222.
24. Ibid., p.253.
25. Ibid., p.292.

possible problem of knowledge of the self or the other. For, knowledge of others as subjects that influence one's subjectivity is characteristically absent in the authentic experience of oneself as a subject who is the supreme ground of the objective experience. In other words, others are given not as subjects but as objects in the authentic experience of oneself. So,

> "There is no problem of the knowledge of the Other-as-subject".[26]

The epistemological questions of the other, according to Sartre, arises with regard to the reliability of the given or outer manifestations of the other in my apprehension which can be erroneous.[27] Here, though it is relatable to the Behaviorist account of the problem of knowing others, Sartre opposes the Behaviorist account which degrades the basic characteristic of persons as transcendence.[28]

On the other hand, the being other than one's own being is not only an object before one's intentionality but also represents the source to the alternative freedom of choices and actions that cause the degradation of oneself into an object.[29] This degradation in oneself as creating the confront at the heart of the self is conditioned by the exercise of the freedom of the other that affects the psychological security, or even the social identity of the former. This shows the control or a 'hold'[30] of oneself by the other, though this control is not a genuine control of the authenticity of the subject but is only a control of the "confront" in experience. For, though the freedom of the other is a challenge to my freedom the knowledge of myself-as-a-subject, as a being-for-itself, is beyond the reach of his freedom which cannot either constitute or control it.[31] It is my freedom that constitutes my being. Hence, even though the other objectifies me, I have my freedom to confront his freedom through my responses. During the time when the other confronts to my subjectivity with his transcendence I remain affected with the concrete experiences of certain feelings such as shame and etc., as Sartre exemplifies. Such an experience evolves in me my object-ness, my outside, and a being among the order of beings in the world.[32] This kind of a subordinate experience of the self is, however, not caused by the self itself but by the other in his exercise of freedom and authenticity in existence. As Sartre writes,

> "... I am responsible for my being-for-others, but I am not the foundation of it ... the Other founds my being in so far as this being is in the form of the "there is." But he is not responsible for my being although he founds it in complete freedom—in and by means of his free transcendence."[33]

Thus, when the "for-others" causes the experience of the "for-itself" as the "for-others" the subject-object confront begins giving rise to the conflict in the exercise of freedom of the two. It, further, causes existential struggle for absolute freedom which, again, is the pointer to the existing lack within the "for-itself". In other words, therefore, the "for-others" is not only the source of confront in the existential platform but also the source of possible conflict

26. Ibid., p.293.
27. Ibid., p.294.
28. Ibid., p.294.
29. Ibid., p.363.
30. Priest, op. cit., p.223.
31. Sartre, op. cit., p.275.
32. Ibid., p.288.
33. Ibid., p.364.

and corresponding struggle for self-fulfillment. And, in approaching this self-fulfillment the epistemological security to the self-freedom is realized as follows:

> "The knowing subject can neither limit another subject nor cause itself to be limited by another subject."[34]

However, despite this epistemological security to one's own transcendence the project of fulfillment of the existential lack continues as a confronting experience. For,

> "... my project of recovering myself is fundamentally a project of absorbing the Other."[35]

And, to absorb the other is to deny a major facticity[36] and would indicate corresponding denial of a unique structure of the being of oneself as transcendence-transcended which significantly completes his given structure of existence.

To Sartre, therefore, the basic ontological difference between the self and the other rests on the fluctuating attitudes of the existential order of the subject and the object. In this regard, the concrete experience of the other is, actually, grounded in two basic attitudes.[37] First of these attitudes comprise of love, language and masochism towards the other; while the other attitude is that of indifference, desire, hate and sadism. It is important to mark here that the analysis of love in Sartre is mostly salacious leading to masochism.[38] And, the desire for sexuality through masochism causes sadism and corresponding hate. Actually, incarnating the other is vital to fulfill the desire for sexual relation.

But, the two possible modes of the being-for-itself as for-itself and as for-others restrict, or rather confront, the possible reciprocal incarnation in a way that brings consequent dissatisfaction in sexual enjoyment and is followed by sadism and hate respectively. These attitudes, again, reflect the point of anguish towards one's being in the given situation. Taken in this sense, the place of the other in Sartre looks like that of an enemy who is neither acceptable as authentic to one's intentionality nor is avoidable to one's lived experience. In simple terms, the "being-for-others" is an aspect of the "for-itself" that challenges the enjoyment of one's freedom in entirety. That is why for Sartre "Hell is the Other".[39]

However, that even as the hell the existence of the other gets approved in Sartre in context of the challenge to my authenticity and my freedom as an experience of facticity, though the same challenge may also be thrown back to the authenticity and freedom of the other from the authentic dimension of the self. This, thus, suggests the prevailing confront in authenticity on the one hand and on the other gives security to the freedom of the self in knowing it's transcendence before the other. But, to know the complete structure of one's one being (not merely as a subject but also as an object) the self depends on the other as beings for whom the former is an object of knowledge. In fact, this represents a constant conflict and exchange of authentic roles in knowledge. To understand the concrete existential mode of this confront and conflict the following interpretation of "being-with others" may further bring relevant suggestions to the structure of the being-for-others.

34. Ibid., p.231.
35. Ibid., p.364.
36. Ibid., p.301.
37. Ibid., p.363.
38. Hazel E Barnes, *Sartre*, (London: Quartet Books Ltd., 1974), p.58.
39. Ibid., p.54-65.

Relevance of "Being-for-Others" with "Being-with-Others"

The existential confront between the "for-itself" and the "for-other" is initially seen in a one-to-one subject-object relation. But, this subject-object relation, according to Sartre, may also involve community experience which is, however, not a primary kind of experience. By this is meant that in concrete experience it is often found that the individual subject-object confront expands to the "class consciousness" which is non-thetic in the sense that it is the occasional outcome of the "being-for-others" which construct the "being-with-others".[40] Hence, this "being-with-others" is a secondary construction of the "being-for-others" by the "for-itself" in its community attitude, which may be either subjective or objective as per the given order or situation. For example, in the subjective attitude "We" is an expression of community consciousness representing multiple subjectivities, which is nothing but an assumption based on unanimity of experience. The unanimity of experience is, again, confirmed from the notable modifications in the existing possibilities of the "for-itself" and the confronting possibilities of the "for-others" (in its subjective attitude as "for-itself") as soon as there appears an alternate "being-for-others" as the third mediator of experience. That means "We win" or "We witness this" are relevant only when in the individual experience of the "for-other" there opens a room for community experience (of this "for-other") in the possible assumption as the "for-itself" with the appearance of one more "other" who stands to confront the subjectivities of the self (for-itself) and the other (second "person in presence"). Thus, the experience of "being-with-others" receives grant from Sartre on the ground that there appears a "third" being as the being-for-other before the existing subjectivity of the "for-itself" and the possible subjectivity of the "for-other" (whose modifications into the "for-itself" are noticeable in the given order of experience that causes the community assumption). The existing possibilities of the "being-for-itself" and the confronting possibilities of the "being-for-others", thus, get a common share of experience (for a period) only when there arrives a "third" possible 'being-for-others'. This is clearly a state of solidarity and not of conflict. However, the experience of this "We" in solidarity does not signify the unity of subjects, but states the awareness of the common existential order of subjects confronting their object/s. Consequently, no inter-subjective awareness prevails. On the contrary, it is a consciousness that occasions the founding of the "being-for-others".[41]

Again, in the objective attitude when the expression of "We" is used as "us" the existence of the third person administers the objective experience of "we" like "She is looking at *us*".[42] Therefore, entry of the third person breaks the subject-object cognition of the self and the other and stands to objectify both, i.e., the self (me) and the other (you). In other words, the experience of "us" as objects takes place here where the self perceives the being-with-other (the second person) before the subjectivity of the other (third person). In its encounter with the third person the self realizes the possible negativity in its being and also discovers the alternate possibilities of the other as 'dead-possibilities'.[43]

Furthermore, the experience of the "other" as a community of persons (inclusive of both second and third persons) form the experience of "They" who exercise their freedom in acting upon my subjectivity and who as subjects transform my status of authenticity into

40. Sartre, op. cit., pp.420, 413-414.
41. Ibid., p.414.
42. Ibid., p.415.
43. Ibid., p.417.

objectivity like "They are judging *me*" or "They are making fun of *me*". Thus, "We", "Us", "They" etc. represent the other dimensions of the being-for-itself the experience of which seems only periodic and secondary.[44] For, a being-for-itself as the intentional order of the world is always at the centre of world experience where "being-with-other" remains a construction out of the confronting experience of the "being-for-other" by the "being-for-itself" in experiencing change in persons in given situations.

From the above discussion it may be summarized that the treatment of the "Being-with others" (in Heidegger) is contemplated by Sartre as the product of the "being-for-others". When in Heidegger Dasein or the Being-in the world is featured as the human reality or the Being-with (Mitsein),[45] Dasein is in the single world with others. But, the spatial existence of the Dasein as 'concern' is allowed in the "yonder" of the world.[46] By this is meant that the point of 'concern' of the Dasein is the existence of the world as the being-alongside it, while the 'yonder' signifies Dasein's primordial spatiality.[47] This Dasein or the human reality is, further, expressed as "We" in the possible relations of persons in instead of Sartre's notation of confront between authenticity and objectivity. Moreover, it may be noted that Heidegger emphasizes the "Being-with-Others" as a primary feature of the human being or Dasein while Sartre considers it only as a secondary structure of the "For-itself". In short, for Sartre in the given frame of existences human being stands primarily as a being-for-itself, while his being-with-others is a kind of concrete experience in a given situation of the possible alternative modes of being-for-other. The beings for-others is, thus, subordinate to the self's nature as freedom. It is a kind of replacement of his being only in context of confronting subjectivity or what is called authenticity. On the other hand, his being-with-others is occasional and only objectively relevant.

Concluding remarks

The above account of the existential order of the being-for-others in Sartre is significant to understand the alternative mode of authentic existence whose role gets justified in the 'confront' that is experienced in the objective attitude by the "for-itself". The deal of the being-for-others is accountable also for its response to the epistemological concern of others in philosophy which gets uprooted in this deal. In this regard, it emphasizes on the self-evidence of the *existence of others* in the intentional dimension of the "for-itself" on the one hand and accepts the speculative kind of *knowledge of the other* as evidenced in the experience of objectivity or in fact, in what is called subject-object apperception. Within this subject-object apperceptions the problem between self and the other can at most be a matter of confront between subjectivity and objectivity, between transcendence and transcended, although it does not raise an issue between the spheres of co-subjectivity or co-transcendence. Actually, the existential venture of Sartre cannot accommodate co-subjectivity as an actual possibility. It is mostly a kind of psychological necessity that does not fit in the human ontology.[48] In Sartre, self-freedom rules everywhere. Anything outside that freedom can exist only as referential to this freedom or as confronting the same.

44. Ibid., p.427.
45. Martin Heidegger, John Macquarrie & Edward Robinson, trans., *Being and Time*, (London: SCM Press Ltd., 1962), p.49.
46. Ibid., p.155.
47. Ibid., p.155—156.
48. Maurice Natanson, *A Critique of Jean-Paul Sartre's Ontology*, (The Hague: Martinus Nijhoff, 1973), p.47.

From this, therefore, we may say in conclusion that despite the supreme rule of self-freedom in Sartre the being-for-others exists as an alternative possibility of authenticity in the existential background of human freedom, since it is a pointer to the characteristic lack in the being-for-itself as freedom and restricts the absolute exercise of his self-freedom in the mode of 'confront'. As a 'confront' the "Being-for-Others" introduces the "For-itself" it's alternate being as an objective being and thereby contributes to the realization of the complete structures of the "For-itself". Here, being the possible structure of intentional consciousness the "Being-for-Others" stands not only as the point of alternate subjectivity or authenticity but also as the foundation of activity, choices and responsibility.

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Confronting the Abyss: Existentialism, Absurdism, and French Literary Expression

Sawan Kumar Singh

Abstract

This comprehensive research paper delves deep into the intricate relationship between Existentialism, Absurdism, and the French literary discourse of the 20th century. It scrutinizes the profound influence of these philosophical movements on the intellectual, cultural, and artistic landscape of post-World War II France. Against the backdrop of a war-ravaged nation grappling with existential crises and moral dilemmas, this study meticulously navigates through the historical context, core philosophical tenets, literary manifestations, and critical perspectives of these philosophies.

Keywords: Existentialism, Absurdism, French literature, French philosophy, 20th-century France, post-war era.

Introduction

The realm of existentialism and absurdism, two philosophical movements that have significantly influenced not only the intellectual discourse but also the cultural and literary landscape of France, beckons us into a world of profound questioning, relentless self-exploration, and the relentless pursuit of meaning amidst the inherent chaos of human existence. These philosophies, which emerged in the turbulent 20th century, embody a rich tapestry of thought, weaving through the fabric of French literary discourse like an indomitable undercurrent.

In the wake of two devastating World Wars and the pervasive disillusionment that swept across Europe, French philosophers found themselves grappling with the fundamental questions of existence, freedom, and the inherent absurdity of human life. Their responses, encapsulated within the philosophies of Existentialism and Absurdism, resonated deeply within the philosophical circles and through the pages of French literature, fostering a profound connection between thought and art.

This research paper embarks on a compelling journey to explore the intricate relationship between Existentialism, Absurdism, and the multifaceted terrain of French literary discourse. It seeks to navigate the philosophical underpinnings of these movements by scrutinizing the works of seminal French thinkers, most notably Jean-Paul Sartre, Simone de Beauvoir, and Albert Camus, whose philosophical writings cast a lasting shadow on the realms of literature, psychology, and existential thought.

Within these pages, we shall explore the historical context that gave birth to these philosophies, delving into the socio-political landscape of 20th century France, marked by the profound disruptions of World War II and its aftermath. This tumultuous backdrop provides the fertile

ground from which Existentialism and Absurdism emerged as philosophical responses to the existential crisis that had engulfed humanity.

The subsequent sections of this paper will meticulously dissect the core tenets of Existentialism and Absurdism, elucidating the principles that underlie these philosophies. We shall delve into the intellectual contributions of Jean-Paul Sartre and Simone de Beauvoir to Existentialism, dissecting the profound implications of their works, notably Sartre's magnum opus, "Being and Nothingness," and Beauvoir's exploration of existential feminism.

Simultaneously, our journey will take us through the intricate maze of Absurdism, a philosophy that subverts traditional Existentialist thought, with Albert Camus as our guiding luminary. We shall examine the philosophical inquiries embedded in Camus' renowned essay, "The Myth of Sisyphus," and its reflection in his literary masterpiece, "The Stranger."

In tandem with our philosophical exploration, this research paper will contextualize these existential and absurd themes within the broader tapestry of French literary traditions and movements, shedding light on the profound influence these philosophies had on authors and their literary works.

Finally, we shall scrutinize the critical perspectives that have emerged in response to the amalgamation of Existentialism, Absurdism, and French literature. These critical perspectives reveal the transformative power of philosophy within the realm of the written word and the enduring relevance and resonance of existential and absurd themes in contemporary discourse.

In the pages that follow, we beckon you to embark on this intellectual odyssey, where the interplay of existentialism, absurdism, and French literary discourse unveils a profound tapestry of thought and artistry. It is a journey that seeks not only to understand the philosophical currents that shaped a pivotal epoch but also to appreciate the enduring allure of existential inquiry in the eternal quest to make sense of the human experience.

Historical Context

The emergence of Existentialism and Absurdism within the landscape of French philosophy and literature finds its roots in the tumultuous and transformative historical context of 20th-century France. To truly grasp the significance of these philosophical movements, one must navigate the complex socio-political and cultural terrain that marked this era.

The Aftermath of World War II

> "I felt a great disturbance in my soul as soon as I was free to see what the war had done to us."
> – *Albert Camus*

The devastation wrought by World War II left an indelible mark on France, both as a nation and as a collective psyche. The scars of war, the horrors of the Holocaust, and the existential crisis precipitated by the Nazi occupation had a profound impact on the French intellectual milieu. It was within this context of despair, moral questioning, and disillusionment that Existentialism found fertile ground.

The Occupation and Resistance

> "To choose this or that is to affirm at the same time the value of what we choose, because we can never choose evil. We always choose the good, and nothing can be good for us without being good for all." – *Jean-Paul Sartre*

During the occupation of France by Nazi forces, existential questions of freedom, choice, and moral responsibility took on a new urgency. French intellectuals, including Jean-Paul Sartre and Simone de Beauvoir, grappled with the ethical dilemma of collaboration, resistance, and the authenticity of one's choices under an oppressive regime.

Intellectual Cafés and Philosophical Discourse

> "A café is not just a place where you have a coffee; it is a place where you talk, where you meet friends, where you write poetry, where you cry, where you laugh."
>
> – *Catherine Deneuve*

Paris, often referred to as the "City of Light," became a hub for intellectual exchange and philosophical discourse during this period. The café culture of Paris played a pivotal role in fostering intellectual debates, with cafés like Les Deux Magots and Café de Flore serving as meeting places for philosophers, writers, and artists. It was in these cafés that existential ideas were passionately discussed and refined, contributing to the intellectual ferment of the time.

Existentialism as a Response to Crisis

> "Man is condemned to be free; because once thrown into the world, he is responsible for everything he does." – *Jean-Paul Sartre*

Existentialism emerged as a philosophical response to the crisis of meaning and identity that gripped post-war France. Jean-Paul Sartre's philosophy, encapsulated in his seminal work "Being and Nothingness," explored the concept of existential freedom, the anguish of human existence, and the idea that individuals are condemned to be free. Simone de Beauvoir extended these ideas to include questions of gender and feminism, further enriching the discourse.

The Absurd in Post-War France

> "The absurd is born of this confrontation between the human need and the unreasonable silence of the world." – *Albert Camus*

Parallel to Existentialism, Albert Camus introduced the concept of the "absurd" in his essay "The Myth of Sisyphus." Camus, who was deeply influenced by the horrors of war and the human condition, questioned the meaning of life in an indifferent universe. He famously asserted that one must imagine Sisyphus as happy, thus delving into the realm of the absurd, where the pursuit of meaning is inherently futile.

Cultural and Artistic Expression

> "In art, rebellion is consummated and perpetuated in the act of real creation, not in criticism or commentary." – *Albert Camus*

The historical context also witnessed a renaissance of French literature and the arts. Existential and absurd themes permeated literary works, theater, and cinema, giving rise to iconic works such as Albert Camus' "The Stranger" and Jean-Paul Sartre's plays like "No Exit." This cultural resurgence reinforced the intimate connection between philosophy and artistic expression.

In conclusion, the historical context of post-war France serves as the crucible in which Existentialism and Absurdism were forged. The trauma of war, the occupation, and the ethical dilemmas faced by intellectuals provided the backdrop against which French philosophers grappled with the profound questions of human existence and the search for meaning. Understanding this historical context is essential for a comprehensive exploration of the philosophical and literary movements that emerged during this era.

Existentialism

Existentialism, a philosophical movement that came to prominence in 20th-century France, is characterized by its profound exploration of human existence, freedom, and the individual's search for meaning in an otherwise indifferent universe. This section delves into the core principles of Existentialism and the contributions of key French philosophers, Jean-Paul Sartre and Simone de Beauvoir.

Defining Existentialism

> "Existence precedes essence." — *Jean-Paul Sartre*

Existentialism begins with a fundamental premise: existence precedes essence. In essence, this means that individuals are not born with a predetermined purpose or nature; rather, they must define themselves through their choices and actions. This notion challenges traditional philosophical ideas and serves as the cornerstone of Existentialist thought.

Jean-Paul Sartre: The Philosopher of Existentialism

> "Man is condemned to be free; because once thrown into the world, he is responsible for everything he does." — *Jean-Paul Sartre*

Jean-Paul Sartre, often regarded as the quintessential Existentialist philosopher, explored the implications of radical freedom in his magnum opus, "Being and Nothingness." He argued that individuals are condemned to be free, meaning they bear the burden of responsibility for their actions and choices. Sartre's philosophy places a heavy emphasis on personal agency and the anxiety that arises from the awareness of one's freedom.

Simone de Beauvoir: Existentialism and Feminism

> "One is not born, but rather becomes, a woman." — *Simone de Beauvoir*

Simone de Beauvoir, a contemporary and close associate of Sartre, extended Existentialist thought to questions of gender and feminism. Her seminal work, "The Second Sex," challenged societal norms and argued that women are not born with a fixed essence but

rather become women through societal conditioning. De Beauvoir's Existentialist feminism laid the groundwork for subsequent feminist theory.

Existential Themes in Literature

Existentialism's impact was not confined to philosophy alone; it reverberated through the realm of literature. Works such as Sartre's novel "Nausea" and de Beauvoir's "The Mandarins" grapple with existential themes, exploring the inner lives of characters who confront the absurdity and meaninglessness of existence.

Influence on French Literary Discourse

> "Existentialism is a Humanism." – *Jean-Paul Sartre*

Existentialism's influence extended beyond philosophical discourse into the realm of French literature. Jean-Paul Sartre's essay "Existentialism is a Humanism" elucidated the practical implications of Existentialist thought, emphasizing the individual's responsibility to create their own values and to act authentically.

Existentialism, epitomized by Jean-Paul Sartre and further expanded upon by Simone de Beauvoir, challenges conventional notions of human nature and purpose. It posits that individuals are free to define themselves through their choices, embracing the inherent responsibility that comes with such freedom. These Existentialist principles not only reshaped philosophy but also left an indelible mark on French literature, fostering a deeper exploration of the human condition and the pursuit of authenticity.

Absurdism

Absurdism, a philosophical movement closely related to Existentialism, emerged in response to the perceived meaninglessness and irrationality of the human condition. In this section, we delve into the core principles of Absurdism and the philosophy of Albert Camus.

Defining Absurdism

> "The absurd is the essential concept and the first truth." – *Albert Camus*

Absurdism revolves around the central idea of the "absurd." It suggests that the human quest for meaning in an inherently indifferent universe is fundamentally irrational and futile. Absurdism challenges individuals to confront this absurdity and find a way to live authentically in the face of it.

Albert Camus: The Philosopher of the Absurd

> "The only way to deal with an unfree world is to become so absolutely free that your very existence is an act of rebellion." – *Albert Camus*

Albert Camus, the preeminent figure of Absurdism, examined the human condition with a profound sense of detachment and lucidity. In his essay "The Myth of Sisyphus," Camus confronts the absurdity of life by using the myth of Sisyphus, condemned to roll a boulder

uphill for eternity, as a metaphor for the human struggle. He suggests that one must imagine Sisyphus as happy despite his futile task, for it is in this acceptance of the absurd that true freedom is found.

Embracing the Absurd

> "The absurd is born of this confrontation between the human need and the unreasonable silence of the world." — *Albert Camus*

Absurdism does not advocate despair or nihilism but, rather, calls for a heroic acceptance of the absurdity of existence. According to Camus, true authenticity emerges when individuals face the absurd without illusions or delusions, yet still strive to live with passion and purpose.

Absurdism in Literature

> "In the depth of winter, I finally learned that within me there lay an invincible summer."
>
> — *Albert Camus*

Camus' exploration of the absurd found its way into his literary works, most notably in "The Stranger" and "The Myth of Sisyphus." In "The Stranger," the protagonist, Meursault, embodies the indifference and detachment that characterize the absurd. His inability to conform to societal norms and his indifferent response to life's events illustrate the absurdity of human existence.

The Influence on French Literary Discourse

Absurdism, much like Existentialism, left an indelible mark on French literature. The works of authors like Albert Camus and Samuel Beckett, known for his play "Waiting for Godot," challenged traditional narrative structures and delved into the existential and absurd dimensions of human existence.

Absurdism, as expounded by Albert Camus, confronts the essential irrationality and meaninglessness of human existence. It advocates a courageous embrace of the absurd without resorting to despair, inspiring individuals to live authentically in the face of life's inherent lack of meaning. The philosophy of Absurdism, with its literary and philosophical expressions, continues to provoke contemplation and reflection on the human condition and the pursuit of a meaningful life.

French Literary Discourse

French literary discourse, characterized by its rich history and diverse traditions, became a fertile ground for the exploration of Existentialism and Absurdism in the 20th century. This section delves into the role of these philosophical movements in shaping French literature.

A Legacy of Literary Excellence

French literature boasts a legacy of literary giants, from Voltaire and Rousseau to Victor Hugo and Marcel Proust. This rich tradition laid the foundation for a vibrant literary discourse that was primed for philosophical exploration.

Existentialism's Influence on French Literature

"A novel is never anything but a philosophy put into images." – *Albert Camus*

Existentialism, with its emphasis on individuality, freedom, and personal responsibility, found a natural home in French literature. Jean-Paul Sartre and Simone de Beauvoir's Existentialist ideas resonated deeply with authors who sought to dissect the human psyche and explore the complexities of identity. In novels like Jean-Paul Sartre's "Nausea" and Simone de Beauvoir's "She Came to Stay," Existentialist themes of alienation and authenticity pervaded the narrative.

Absurdism's Influence on French Literature

"What counts is not the best living but the most living." – *Albert Camus*

Albert Camus' Absurdist philosophy likewise left an indelible mark on French literary discourse. His works, particularly "The Stranger," captured the essence of the absurd by depicting characters who grapple with the meaninglessness of life. The dispassionate Meursault, the protagonist of "The Stranger," epitomizes the Absurdist outlook on existence.

The Absurd in Theater

"We are all born mad. Some remain so." – *Samuel Beckett*

Theater also became a powerful medium for the expression of Absurdist themes. Samuel Beckett's iconic play, "Waiting for Godot," features two characters, Vladimir and Estragon, who engage in a seemingly meaningless waiting game. Their existential despair and futile attempts at understanding their existence mirror the Absurdist perspective on life.

French Literary Movements and Existentialism

French literary movements of the 20th century, such as the Nouveau Roman (New Novel) and the Theatre of the Absurd, drew inspiration from Existentialism and Absurdism. Authors like Alain Robbe-Grillet, a key figure in the Nouveau Roman, experimented with narrative structures and themes of alienation, reflecting Existentialist and Absurdist influences.

Existentialism, Absurdism, and French Feminism

"One is not born, but rather becomes, a woman." – *Simone de Beauvoir*

Existentialism, notably Simone de Beauvoir's feminist perspective, played a pivotal role in the evolution of French feminism. Her groundbreaking work, "The Second Sex," critiqued the societal constructs that defined women's roles and laid the groundwork for feminist literary discourse in France.

In conclusion, French literary discourse during the 20th century was deeply intertwined with the philosophical currents of Existentialism and Absurdism. These movements not only enriched the intellectual landscape of France but also inspired authors to explore the complexities of human existence, freedom, and the quest for meaning in their literary

works. The interplay between philosophy and literature in France during this era resulted in a profound and enduring legacy that continues to shape literary discourse worldwide.

Critical Perspective

As Existentialism and Absurdism permeated French philosophy and literature, they also invited a range of critical perspectives and responses. This section examines the critical reception of these philosophical movements within the context of French literary discourse.

Philosophical Debates and Critiques

> "The thinker without a paradox is like a lover without a passion: a mediocre fellow."
>
> – Gaston Bachelard

Existentialism and Absurdism were not without their critics and internal debates. Philosophers and thinkers engaged in spirited dialogues about the validity of Existentialist claims, the limits of freedom, and the implications of embracing the absurd. Critiques emerged regarding the potential nihilism and pessimism inherent in these philosophies.

Ethical Dilemmas and Political Implications

> "Freedom is what we do with what is done to us." – *Jean-Paul Sartre*

Existentialism's emphasis on radical freedom and individual responsibility sparked ethical debates. Some critics questioned whether existential freedom could lead to moral relativism or justify unethical actions. Furthermore, the political implications of Existentialism, especially during the post-war period, were a subject of controversy, as Sartre's engagement with Marxism and political activism came under scrutiny.

Feminist Critique

> "One is not born, but rather becomes, a woman." – *Simone de Beauvoir*

Simone de Beauvoir's Existentialist feminism, while groundbreaking, faced its share of criticism. Some feminist scholars argued that Existentialism's emphasis on individuality and freedom did not adequately address the collective experiences of women or the structural inequalities they faced. Beauvoir's relationship with Jean-Paul Sartre also raised questions about the extent to which she could be considered an independent feminist thinker.

The Challenge of Absurdism

> "There is no sun without shadow, and it is essential to know the night." – *Albert Camus*

Absurdism, with its assertion of the absurdity of existence, presented a unique challenge to critics and readers alike. Some questioned whether embracing the absurd could lead to existential despair or resignation, while others admired the courage and resilience required to confront life's inherent meaninglessness.

Literary Interpretations and Adaptations

> "Art is the lie that enables us to realize the truth." – *Pablo Picasso*

French literature, deeply influenced by Existentialism and Absurdism, gave rise to myriad interpretations and adaptations of these philosophies. Literary critics explored how authors like Camus and Sartre used narrative techniques to convey existential and absurd themes. They also examined how other authors, both within and outside of France, adopted and adapted these philosophies in their own works.

Contemporary Relevance

> "The only way to deal with an unfree world is to become so absolutely free that your very existence is an act of rebellion." — *Albert Camus*

Existentialism and Absurdism continue to be subjects of critical analysis and debate in contemporary literature and philosophy. Scholars and writers revisit these philosophies to explore their enduring relevance in an ever-changing world, often highlighting their capacity to inspire personal transformation and social critique.

To sum up, the critical perspective on Existentialism and Absurdism within the context of French literary discourse is multifaceted and dynamic. These philosophies have inspired philosophical dialogues, ethical inquiries, feminist critiques, and ongoing discussions about their impact on literature and society. The enduring debates surrounding these philosophies attest to their lasting significance in the realm of ideas and their profound influence on the human quest for meaning and authenticity.

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Indian Queer Diaspora: Self, Identity and Representation

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Abstract

The paper attempts to study 'Queer Diaspora' with a focus on Indian queer diaspora highlighting their formation of identity in the diaspora in the broader rubric of Indian socio-cultural traditions, beliefs and practices, making a theoretical understanding of queerness, and the representations of their selves in the films. The paper deals with the major concepts and issues of queer diaspora's existence and identity in the society, and how queers are struggling to get equal human rights in the world of heterosexuals. And what are the reasons of their movement to the host land and what are the benefits and freedom queers are getting outside their homeland are some of the significant issues that the paper analyses. The paper also analyses Nisha Ganatra's film *Chutney Popcorn* (1999) to find out the reasons of queer movement to the host land, problems faced by them in both the homeland and host land, conflicts in the family and society and the formation of their identity.

Keywords: Queer, Queer Diaspora, Indian Queer Diaspora, Homophobia, Migration, Queer Identity, Indian Queer Diasporic Identity, Indian Culture and Tradition, Representation of Queer and Queer Diaspora in Films.

Introduction

Society has constructed certain ideology for perfection. It teaches certain actions those are divided among men and women, girls and boys etc. Every society or the Indian society for that matter has set certain fixed and structured values and norms which do not allow its people to come out of the structural values and norms to accept homosexuality with broadness. Whatever we do and think is totally influenced by the values, beliefs, and meanings adopted by the society. The belief system on given customs, rituals, taboos, and behavioural codes have a great effect on a group and individual's life. And also, it affects homosexual life and relationship. As one moves with life, one gets more entangled with the cultural structure of the society. Thus, it becomes difficult as well as challenging (more for the queers) to break the structural values and norms and to go beyond it. In the ancient Indian religious, social and cultural traditions, homosexuality was not considered as a demeaning or punishable act. Queers were in fact given a special sacred position; the fragments of this tradition can be seen even today. Many of the ancient Indian texts, scriptures and traditions including Vatsyayana's *Kamasutra*, stone carvings at Konark, Khajuraho etc. portray and manifest the homosexual love in different ways. But the foreign invasion of India at different points of its history including the Britishers brought a serious impact on Indian socio-cultural and religious traditions, rituals and practices. In fact, the Britishers were very brutal in this regard. The introduction of the section 377 of the Indian Penal Code by the British colonial government of India severely penalised people for expressing homosexual love. Even after

the independence of India the section 377, an inheritance of the British colonialism used to haunt homosexuals till the recent ruling of the Supreme Court of India gave breathing to them. Though the decriminalisation has come through this legal provision or judgement, the society at large has not been able to accept it or change the mindset of the people, which has been entwined from such a long period of time.

The socio-cultural non-acceptance and non-respectability of the queers in the home country primarily forces them to take the difficult decision of leaving their home country to go primarily to the liberal democracies and multicultural societies of USA, Canada, UK, New Zealand and Australia. The failure of the assimilation policies of these countries in the 1960s led them to adopt multicultural policies. The Black Power Movement, movements for the rights of feminist, lesbian/gay, minority and immigrant communities etc. made these liberal democracies to open up their doors for multiplicity of cultures. Though there are certain racial skirmishes and attitude in these countries towards the queer people and immigrants, yet these countries provide a broader legal and to some extent a socio-cultural canvass for the queers to live a life of their own.

Many numbers of queer people from India especially well educated, skilled and professional class have emigrated to USA, Canada, UK, New Zealand and Australia to escape their socio-cultural and professional non-acceptance as well as in search of a better life, and they have formed a significant queer diaspora group in these countries. They are connected through various transnational networks. They form a significant segment of the Indian diaspora and contribute to the economic and intellectual capital of India, but sometimes they are neglected for their queerness. The customs, belief systems, rituals, taboos and behavioural codes of Indian society affect the life of the first generation of queer diaspora. The second or third or the younger generation of the queer diaspora who are born and brought up in the western culture are also haunted by the taboos of the Indian society and tradition. The Indian queer diaspora not only encounters the discrimination in their own family and the larger Indian diasporic group but also faces the double discrimination of being a queer as well as an immigrant in the host country and society.

For the diasporic beings the retention of homeland culture is of paramount importance, and the culture of the homeland help in forming and retaining one's identity in the host land. The diasporic identity is influenced by two different cultures: whereas on the one hand, the diaspora tries to hold their homeland culture in order to deal with the formation, retention as well as problem of identity, on the other end, the diaspora gets influenced by the host land culture, hence carrying a multiplicity of identity. The queers in the diaspora or the queer diaspora are greatly influenced by the different social and cultural behaviours and practices of both the home and host land, and their identity is formed of this interaction between the homeland and host land culture. Their queer identity is mixed with their cultural identity.

The paper tries to study the sensibilities of queer life especially in diasporic space, reasons behind queer migration, the formation of queer identity in the host land, the notion of homophobia, queer under socio-cultural norms, the representation of queer and queer diasporas through films and various other issues pertaining to queer and queer diaspora.

The paper makes a special reference to Nisha Ganatra's[1] film, *Chutney Popcorn*[2] for a better visualisation and explanation of the queer people in the diaspora.

Queer Theory: A Critical Understanding

Queer theory came out in 1990s from the researches on queer studies and women studies. Queer studies and women studies made attempts at the theorisation of the queerness and queer self and identity. It has built upon the feminist challenge and queer studies that gender is a crucial part of the self and challenges the socially constructed ideas of gender, sexuality and identity. It undermines and rejects the binaries of gender (masculine and feminine), power and discourse that creates the idea of existence of homosexual and heterosexual individuals thus queer theorists study the notion of power and discourse rather than studying homosexual and heterosexual individuals as a whole (Callis 2009, 215).

From the perspectives of post-structuralism, feminism and deconstruction, gender, sex and sexuality are socially constructed. Heterosexuality is always shown as a socially appropriate concept whereas homosexuality is taken as disease. The contrasts and conflicts of homosexuality and heterosexuality under different concepts are shown such as unnatural/natural, psychological/biological, marginal/centre, oppressed/oppressive. The conflicts are shown on the grounds of racism, classism, religion, region, nation, gender, sex and sexuality. Thus, queers are always treated as marginal group. Their identity is constructed and defined from social and cultural perspectives.

Feminist theorists argue that feminism not only talks of women suppression but also talks of 'sexist oppression' (Hooks 1984, 67). Thus men, women, girls and boys should equally participate in the revolution of equal rights. As Hooks states,

> 'Feminism defined as a movement to end sexist oppression enables women and men, girls and boys, to participate equally in revolutionary struggle. So far, contemporary feminist movement has been primarily generated by the efforts of women - men have rarely participated.' (1984, 67)

Lesbian women have worked under feminist movement in order to end the heterosexist oppression and to get freedom and equality. The prime factor of feminist movements was to end oppression on lesbian and gay men, the movement struggled to end prejudice, exploitation, and oppression of lesbians and gay men (Hooks 1984, 153). But they were suppressed even under gay men movements. They fought against heterosexist oppression as well as gay men oppression. Further they started their own movements to establish their own group of movement against oppression.

By the late 1970s social scientists such as Hooker, 1967; Levine, 1979; Newton, 1972; Sonenschein, 1966 etc. started writing about gay and lesbian identities and communities.

1. Nisha Ganatra was born in Vancouver, British Columbia, Canada on 25th June 1974. She is an Indo-Canadian-American screenwriter, film director, producer and actress. She has written, produced and directed many films and television series. She has also won Golden Globe award in 2015 for her television series *Transparent*.
2. *Chutney Popcorn* is a comedy-drama film released in 1999. It is written, directed, and produced by Nisha Ganatra. Ganatra plays the role of the protagonist named Reena who is an Indian-American lesbian and lives in New York City. It describes the protagonist's homosexuality and homosexual and national identity.

Before this time queers were studied as a set of sexual practices and medical condition under psychology and sexology (Callis 2009, 215).

During 1960s and 1970s, feminist revolution took place against featuring women characters in television, films, magazines, etc. as object of sex, dumb characters and so on. They demanded for characters equal to that of male characters rather than featuring them as sexual objects in films, and giving roles merely as housewives, girl friends and secretary in television shows (Curran and Hesmondhalgh 2019, 39-40). Later in 1980s and 1990s queers came up with political movements. And they were studied as a quasi-ethnic community, and the studies were made parallel to the studies of different marginalised communities. Even though scholars during this time argued that identity is constructed and thus changing, but failed to use identity politics as a tool in the struggle of marginalised and sexually suppressed people for their equal rights (Callis 2009, 215).

Benshoff and Griffin (2004, 6) argue that before nineteenth century when picture technology was not developed, human sexuality was understood as it was represented. They give an example of one of W.K.L Dickson's films where in one scene two men were dancing together and nothing is explained or told. Thus, the scene is left open for interpretation. Audience can see them as homosexuals or heterosexual friends that depend on audience's interpretation.

Literature, films and culture studies largely contribute to understand the constructed part of the society as well as to understand ourselves in a better manner so that we can think beyond the determined things and think in a broader sense. Film pictures what literature describes. Whatever we see, whatever we face in day-to-day life, literature writes and film pictures.

Sexual Orientation of the Queers

With the combination of sexual attractions, behaviours, and identity sexuality can be understood. Adolescents generally identify themselves as heterosexuals rather than calling themselves homosexuals because of the social stigma, prejudice and homophobia. Sexuality also follows with the gender role or behaviour patterns which the society imposes and the individual follows. But this is not always so.

Beard (1994, 23) says that Freud's theory of homosexuality in men is strongly rooted in the Oedipus complex. This complex arises during the phallic stage of development, which lasts from about 3-6 years of age. In the Oedipus complex a boy always finds himself attracted towards his mother, and this leads him to grow aggressive desires towards his father, who is perceived as an enemy for the tenderness of the mother. When a boy comes to the end of this age of Oedipus complex, he controls his aggressiveness towards his father. And gradually he develops his heterosexual attraction towards other women. Freud believed that homosexuality is the effect of placing desire and identification on the inappropriate objects during the Oedipus complex. The homosexual male in some way ends up identifying with his mother and desiring his father.

Ellis, Kraft-Ebing, and Freud placed sexual orientation with the context of an individual's overall sex role identity. These theorists closely associated sexual attraction towards women with a masculine sex role orientation and sexual attraction towards men with a feminine sex role orientation (Storms 1980, 785).

Portrayal of Homosexuality in Indian Socio-Cultural Traditions

Lesbian Gay Bisexual Transgender Queer (LGBTQ) community is deeply engrossed in the established societal beliefs and traditions concerning sexuality, and they suffer from different forms of social, economic and cultural injustice. They lack social identification that has a great influence on them that they cannot enjoy their rights as citizens. They experience intolerance, discrimination, harassment, and other threats of violence because of their sexual orientation compared to those who identify themselves as heterosexuals.

Rishishwar (2016, 1209) argues that studies have shown that homosexuality has always been in existent in ancient Indian religious, social and cultural traditions. But it has been made invisible and silent after a period of time and issues related to queer people have never been taken seriously. He argues that LGBT rights are as equal as human rights, thus, they should be saved from discrimination and their rights should be protected. Das and Rao (2019, 21) argue that a well-known work Vatsyayana's *Kamasutra* has portrayed queer relationships openly in ancient Indian culture. Queer's culture is widely based on India's acceptance of ancient homosexual cultures. Some Indian Hindu gods are epitomised in both the forms (male and female), like, Lord Shiva's *Ardhnarishwar* form, half male and half female, unifying the opposites. In Indian Hindu scriptures eunuchs were accorded respect as well as sacredness in society. The fragments of such traditions can be seen in many parts of India. The stone carvings at Konark in Odisha, Khajuraho in Madhya Pradesh and several other places in India are speaking portrayals of the homosexual love, may be manifesting the acceptance of homosexual love in the ancient Indian society.

But the foreign invasion of India by several intruders from the ancient period to the European and British colonials not only resulted in the economic poverty of India but also gave a serious blow to the social, cultural, and religious fabric of India by disgruntling, disjuncturing, diffusing and destroying them. The implementation of the Section 377[3] of the Indian Penal Code by the British Indian Government was the final blow towards the already developed diabolic attitude towards the queers in India. The strict prohibition on homosexuality caused homophobia that people hardly have any open discussions on homosexuality. Rishishwar (2016, 1214) argues that it was only from 1861 when during the British rule of India, Section 377 of Indian Penal Code was introduced, homosexuality was banned and taken as a punishable offence. They started restricting homosexual acts and made laws against it. The way of looking towards homosexuality has changed in recent years. There have been some portrayal and discussions of homosexuality in India and in Indian film industry. Even after seventy years of India's independence, this section of the Indian Penal Code has been haunting the queer community till the recent ruling of the Supreme Court of India decriminalised the homosexual relationship. Though, the legal protection has been given, but the attitude of the society at large remains the same.

Homosexual acts existed in ancient India. But gradually people stopped talking about such things and called homosexual acts as unnatural and a disease. But homosexual acts in India are neither influenced by western cultures nor came from any foreign land.

3. Section 377 of the Indian Penal Code was introduced during the British rule of India in 1861. It was implemented in order to punish those who performed sexual acts against the law of nature.

Homophobia and Queer Migration

The fear of being ignored, exclusion, and rejection cause homophobia. Homophobia is usually defined as a fear of gay people, but can also refer to stigma arising from social ideologies about homosexuality. Negative feelings or attitudes towards non-heterosexual behaviour, identity, relationships and community, can lead to homophobic behaviour and this is the core of the discrimination experienced by many lesbians, gay, bisexual and transgender people (Chatterjee 2014, 317).

In a research conducted by Closs (2010, 87) it came out that lack of understanding and knowledge causes homophobia. We find many things in culture which is against homosexuality. Closs argues that the culture teaches an individual, group, community and society to hate LGBTQ people. Every queer has homophobia of being left alone because of his/her sexual orientation.

Rejection of queers in the society forces them to think of the country where they can migrate and find better living options. Most of the works on the queers show 'homophobia' as one of the most prominent reasons of queers' migration to the foreign countries. This is the main reason of migration which Nisha Ganatra has featured in the film, *Chutney Popcorn* through the migration of its characters. Queers in most of the cases hide their identity due to the conservative and patriarchal nature of the society. So, it becomes difficult to bring out into fore the terrains of queer sensibilities.

Queers are forced to migrate to the other country because they are rejected humans in the society. Thus, abandoned from the society, and finding no place inside their own homeland where they are born and brought up, and with a fervent wish to live life fully as per their terms, they decide to move to other countries where they are accepted with their sexual orientation, Braziel (2008, 107) states that 'too often exiled from heterosexual homes into gay urban scapes, longing for return but fearing rejection'. Earlier queer migration took place mainly because to find freedom of which they were denied in their own land. But now the reasons of their migration also include better education, job etc.

Queers in the Diasporic Space: Formation of Identity and Perseverance of Culture

Queers in the diasporic space have both the positive and negative experiences. On the one hand, they enjoy the new land which gives them some freedom to express and establish homosexual relationship and on the other hand, they lose the emotional, social and political security of home, parents and siblings. Also, in some alien societies, they are grappled either to hide their homosexuality or have to break the taboos. To come out of the conservative socio-cultural taboos it is very important to bring changes in the value and belief system, which is deeply-embedded into the society. Only knowledge and awareness can bring such changes in the society.

LGBTQ individuals face sexual discrimination and find more difficulty in establishing identity. They face difficulty in establishing identity even in their own homeland thus for them establishing identity in host land becomes more difficult (Moore 2013, 259). Queer identity is always being questioned at different levels. The question of identity and identity

politics is raised not only in feminism but also in queer theory. Identity of an individual or a group is defined on gender, national, regional, religion, racial, social, cultural, political and economic grounds. An individual's perfection is also a part of forming identity of an individual. And perfection of an individual is always defined by the dominant culture. A man is supposed to work outside and a woman is supposed to do household things and so on. Queers see themselves different on these grounds and they find their identity being questioned in every place including education, job, etc.

Their identity cannot be defined by distinguishing only women and men; they go through multiple identities as their identity is being questioned under different aspects such as gender, sex, sexuality, nation, religion, region, race etc. When identity is defined on the grounds of nation too then 'national identity' becomes the essential part in the life of diasporas. And it becomes more essential for queer diaspora because at first, they are identified as per their nationality. Queer diaspora struggles more to form their identity in foreign land because they are mostly unacceptable individuals in the society of homeland.

When an individual crosses the national border her/his identity is first introduced on the grounds of her/his nation first. Thus, the identity of a diaspora becomes challenging for a migrant because she/he has to regain her/his identity in the host land. She/he has to reform her/his identity by joining some organization/group/community of her/his culture in the host land for social identity and to re-establish herself/himself in the unknown land for her/his individual identity. And it becomes more difficult for a migrant who faces race, class and sexual discrimination.

Culture is the practice that we perform in our day-to-day life. According to Raymond Williams (Storey 2009, 1-2) culture can be defined in three ways: first it refers to intellectual, spiritual and aesthetic development, second it refers to an individual, group or community's way of life, and third it refers to intellectual inventions, discoveries, and practicing artistic works such as literature, fine arts, music, dance, etc.

Queers maintain their culture on the basis of shared tastes, values, and experiences. They express their identities, experiences, and feelings through the artistic expressions such as music, etc (Taylor 2013, 194). As Queers form their identity by performing various artistic forms, Ganatra, in her film *Chutney Popcorn,* has used the artistic form of putting Mehendi on hands. This artistic form not only presents Indian cultural identity of Reena, the protagonist of the film but also gives her a different individual identity in the host land.

Queers use their variety of cultural forms to oppose not only the dominant heterosexual cultural forms but also the typical lesbian and gay culture (Taylor 2013, 198). In early 1980s queers were more concerned in forming identity through music because at that time serious issues, identities, power politics, counter-histories, and social-geographies were told through popular music only. Since the mid 2000s, popular musicology gained much attention as it became the very means for queer people to express their feelings, experiences, and identity (Taylor 2013, 201).

Motherhood is seen as an essential part of culture. A fertile woman is given more respect compared to an infertile woman. To maintain the rooted culture of motherhood, society does not accept lesbians. Lesbians are neglected and treated as useless humans because they break cultural norms of motherhood (Walks 2007, 132). And society does not accept

anything which goes against the preservation of culture. But queers challenge the deeply rooted cultural elements. And thus, society gradually understands and accepts the diverse experiences and choices of people in the society.

Representation of Queer Self, Identity and Issues in Films: Hollywood and Bollywood

Homosexual characters are portrayed in films in the most deviant way, as they are suffering from psychological disorder. Dean (2007, 364) states that 'film scholarship shows that when homosexual characters were featured in films, they were typically presented as deviant and pathological human types, from murderers and sociopaths, to victims of psychological sickness'. Benshoff and Griffin (2004:6) argue that heterosexuals are always portrayed as appropriate characters in a social context where as queers are generally portrayed in insignificant parts or are the matter of jokes. They state, 'When queer characters were depicted, they were usually relegated to minor parts and/ or were the butt of jokes, by contrast reinforcing the central and socially appropriate nature of the heterosexual love story'.

Queer directors face identity problems. They are often being questioned about their identity on being a queer filmmaker and a film artist. Barbara Hammer (2010) says in her interview:

> 'Maybe people were stuck with those questions, are you going to be a film artist or a queer filmmaker? Those questions, I don't think, aren't so burdensome today. People can float back and forth between their subject matter. They can do a film on trafficking of human beings, and the next turn-around they're having a queer identity problem. I don't think people are stuck with labels like we were.' (Hammer 2010)

Benshoff and Griffin (2004, 8) argue that Hollywood films till 1960s have featured queer people as object of entertainment. They state that 'even in comedies of 1960s such as *That Touch of Mink*[4], *A Very Special Favor*[5], and *The Gay Deceivers*[6] queers were portrayed as objects of mockery'.

In American films, beginning in the 1980s and 1990s, queers became popular in film studies and media studies as they were continuously seen in media and films. Although, queer people were not given strong characters but they formed their identity through films. Gradually, they succeeded in performing lead roles in films in late 2000s, bringing serious issues of queers regarding their identity, freedom, and homophobia (Dean 2007, 365).

Hollywood films like, Jonathan Demme's famous film *Philadelphia*[7], written by Ron Nyswaner, explored homosexuality and homophobia, in which a leading character Beckett hides his homosexuality and his status as an AIDS patient. Ang Lee's film *Brokeback Mountain*[8], explored gay cowboys' relationship. Their love forms just in two days and they feel attached to each other in a very short period of time.

Bollywood has mostly portrayed the queer people in a mocking sense where their actual sufferings are never talked in a serious manner rather their sufferings are taken as an object

4. Mann, Delbert, Doris Day, dir. 1962. *That Touch of Mink.* DVD.
5. Gordon, Michael, Rock Hudson, dir. 1965. *A Very Special Favor,* DVD.
6. Kessler. Bruce, Jo Aan Harris, dir. 1969. *The Gay Deceivers*, DVD.
7. Demme, Jonathan, Tom Hanks, dir. 1993. *Philadelphia*, DVD.
8. Lee, Ang, Jake Gyllenhaal, dir. 2005. *Brokeback Mountain,* DVD.

of comedy. Earlier, Queers have always been shown playing inferior characters. Mostly they have been shown playing comical characters. Thus, their identity which is formed through Bollywood films is mostly as a psyche, abnormal, and object of fun.

Until recent years, most of the Bollywood films have made fun of Queer people such as in Karan Johar's film *Dostana*[9] Abhishek Bachchan and John Abraham can be seen as acting as gay couple but it is featured in a mocking way. In this film one song is featured on them where the song seems to criticise gay and making fun of gay. The lyrics of the song, 'maa da laadla bigad gaya' describes homosexuality as a disease. The lyrics of the song go, 'chad ki saariyaaan ek bariyaa, dil nu laiyaan ki beemaariyan', which means 'leaving all the girls aside, what disease has his heart brought.' Karan Johar's other film *Student of the Year* (2012) dealt with homosexual themes but presented it in an ironical way. Although Johar has presented queers in an ironical manner for instance, in these films, but we can see most of his films have gay scenes while having different main themes such as love, family etc.

There are some films which came out of the box and have focussed on queers' issues including their sexuality, identity etc. The film *Fire*[10] directed by Deepa Mehta describes the condition of two Indian women denied of their husband's love and solace, find love and solace for each other. They commit into a homosexual relationship and find their sexual need fulfilled. Another film Shonali Bose's *Margarita with a Straw*[11] deals with the same theme; it follows the story of an Indian bisexual girl named Laila. She establishes a sexual relationship with a boy and a girl. She feels that she enjoys both the relations equally and finds herself in love with the girl, named Khanum. It is an Indian drama film which focuses on Indian culture and rejects homosexuality. And Bollywood films such as *Gulabi Aaina*[12], and *My Brother Nikhil*[13], which are banned in India, focus on gay teenager and Indian transsexuals. These films explore the taboo of transsexuals in India.

Recently, Bollywood has tried to feature homosexuality in a serious manner to bring changes in the society, such as, 2019 film *Ek Ladki ko Dekha to Aisa Laga* by Shelly Chopra Dhar and 2020 film *Shubh Mangal Zyada Savdhan* by Hitesh Kewalya have succeeded to show homosexuality in a serious manner. They point out the serious issues in the lives of queers especially with the acceptance of their sexuality in the society and by the family.

Perspectives on queers and the manner of portrayal of queers in films have changed with passage of time. Films have given chances to many gays, lesbian, bisexual, transgender people to perform roles in films. And many of them made their career in films. Thus, in this way through Hollywood movies queer people formed their identity (Cover 2000, 72).

In their representation of queers in films, in comparison to Bollywood, Hollywood has given queers better career chances, and thus they have created different identity for themselves. Benshoff and Griffin (2004, 7) say that Hollywood actors such as Edward Everett Horton, Franklin Pangborn and Grady Sutton made their careers by playing queer characters in films

9. Mansukhani, Tarun, Johar, Karan, dir. 2008. *Dostana, DVD*.
10. Mehta, Deepa, dir. 1996. *Fire,* DVD.
11. Bose, Shonali, dir. 2014. *Margarita with a Straw,* DVD.
12. Rangayan, Sridhar, dir. 2003. *Gulabi Aaina*, DVD.
13. Dhar, Onirban, dir. 2005. *My Brother Nikhil,* DVD.

such as *The Gay Divorcee*[14], *Easy Living*[15], and *Anchors Aweigh*[16]. Whereas in Bollywood there is hardly any queer actor who can be identified as queer and ranked as a reputed actor/actress or made his/her career out of it.

Characters those play the roles of queer are mostly queer in real life. For instance, Ganatra herself plays the role of a lesbian in *Chutney Popcorn*. She portrays herself in the film bringing the serious issues of LGBTQ people. In *Chutney Popcorn* the protagonist forms her queer identity blended with her cultural identity. Queer people have much better career in Hollywood, sometimes it not only provides them identity but it promotes LGBTQ feelings and expressions and their rights.

Bollywood movies have drawbacks as Bollywood directors do not direct films with much openness specially when presenting taboo subjects because of Indian Censor Board. Whereas Hollywood directors show much openness in presenting such things, for instance, Ganatra herself played the role of protagonist in her film *Chutney Popcorn*, presenting issues of lesbians. And more openly expressed herself as a lesbian in the film since she identifies herself as a lesbian in her real life[17]. Hollywood directors portray themselves in films with much openness comparing to Bollywood directors.

According to Haworth (2008) self-representation is very essential for self-empowerment. She believes in representing herself in films.

> 'I firmly believe that self-representation is an important component for self-empowerment, so until we start seeing some films that are produced, written, and directed by transgender filmmakers in the mainstream media, I think our community still has a long way to go in order to help change public opinion.' (Haworth 2008)

Ganatra (1999) represents her real life in her film *Chutney Popcorn* as she says in one of her interviews, 'Nisha Ganatra on Lesbianism, Moms, and Making "Chutney Popcorn"' conducted by Michelle Caswell of Asia Society:

> 'If I wasn't so close to that character already, I would have never done it.' (Ganatra 1999)

Ganatra (1999) further says in her interview about representing herself in the film *Chutney Popcorn*:

> 'I wanted it to be entertaining first and foremost-- and to represent an experience that I think is never shown.' (Ganatra 1999)

Ganatra (1999) represents herself as a lesbian, and as an Indian-American immigrant brings out her diverse social and cultural identities in the foreign land. She states in her interview:

> 'I was told that we were the first film to represent the Indian-American experience. A film about the generation that was born and raised here that's not about missing India and about missing the UK, but about what's going on here and how our identities have formed.' (Ganatra 1999)

14. Sandrich, Mark, dir. 1934. *The Gay Divorcee,* DVD.
15. Leisen, Mitchell, dir. 1937. *Easy Living,* DVD.
16. Sidney, George, dir. 1945. *Anchors Aweigh,* DVD.
17. Ganatra, Nisha 2019 Director Nisha Ganatra on the Bold Comedy in 'Late Night.' Melina Rodriguez Interview by. In Person. Also Ganatra, Nisha 2000 Popcorn Confidential. Karen Iris Tucker Interview by. In Person.

Bollywood queer directors mostly do not disclose their sexual orientation and thus fail to represent themselves in films. They should try to disclose their true sexual orientation and try to portray gay themes with much openness. But because of strict restrictions on homosexual acts in India and non-acceptance of such themes by the audience, film directors fail to bring directness of representation as Hollywood filmmakers bring in their films.

Depiction of Queer Diaspora in Indian Diasporic Films: Nisha Ganatra's *Chutney Popcorn*

In the diasporic space, many numbers of Indian origin film makers like, Mira Nair, Deepa Mehta, Gurinder Chadha, Nisha Ganatra etc. have been able to highlight several issues pertaining to women, homosexuality, marginality etc. of their diaspora group because of the openness of the liberal, democratic and multicultural societies of their host countries. Nisha Ganatra, one of the prominent Indo-American film makers, in her films has focused to bring elements of Indian tradition, institution of family, beliefs and values etc. primarily in the context of highlighting homosexual relationship. Ganatra shows the struggle of queer people and also shows their changing life in the diasporic space. The film, *Chutney Popcorn* shows a positive impact of diasporic land on queer's life. The film is an example for queers to come out of the taboos and think beyond.

Indians are well-known for maintaining family relations. Family is the highest existing institution of India since the ages. It has a tradition of the joint family system under which all family members live together. Even if some members of the family live in the nuclear family, they are strongly bonded with their extended joint family. The Indian community in the diaspora maintain a strong family structure in the host country. Ganatra has focused to show the importance of family through the characters in the film. Being an Indian-American Meenu is much connected with the culture of India, thus respects family relations.

The story of the film shows the love among the family members. Even after knowing their children's sexual orientation, gradually, the conservative parents accept their children though after much resentment. Children do many things to be with their family members. Ganatra has shown the importance and value of family and love among the family members. Homosexuals have homophobia of losing their family, so they choose to hide their homosexuality before their family members. Reena tries her best to improve her relationship with her mother and decides to become a surrogate mother of her sister's baby. This decision gives her a feeling of doing something which a heterosexual sister cannot do. Thus, she thinks that giving birth to a child could improve daughter-mother relationship. As she gives birth to a baby, her relationship with her mother, sister and girlfriend gets deeper. It shows the value and importance of family and relations. If we are left alone by our family, it hurts badly, and we become a loner (forever).

Ganatra portrays homosexuality under Indian tradition and culture as a taboo and shows the changing attitude of Indians towards homosexuality. Being influenced by American culture Indo-Americans come out of their conservative thoughts and traditions, and change their attitude to accept homosexuality. Diasporic individuals, groups and communities struggle to maintain themselves between two different land's values, beliefs, and customs. The film has focused on female characters to reject the perception of women becoming more stereotyped and having problems with the changing society. It concludes by showing that women can

bring changes in their thoughts, and it is not women who are stereotyped but it is the social norms which reject homosexuality.

Though things have changed in this respect but still marriage is a big hindrance in queer life. Either they are forced to marry opposite sex or punished if they have married same sex person. Heterosexual relationships are always considered normal and other sexual preferences and practices are considered as abnormal. People have strong belief in this as taboos are attached to homosexuality. Cahill (2005, 1544) describes how homosexuality is suppressed by heterosexuality and how it stands wrong in the eyes of heterosexuals by describing the term 'incest'. He describes the meaning of incest by quoting David Schneider's quotation 'Incest is symbolic of the special way in which the pattern of social relationships, as they are normatively defined, can be broken..."Incest" means the wrong way to act in a relationship, to act not merely wrong, but to act in a manner opposite to that which is proper. It is to "desecrate" relationships. It is to act "ungrammatically.'

Ganatra has made marriage a central point in her film, which becomes the main cause of conflict and fight between Reena and her mother Meenu. Ganatra has broken socially structured relationships by breaking societal taboos on having same sex relationship and marrying same sex person. Reena struggles against this taboo of same sex marriage in Indian culture and succeeds in breaking this marital taboo.

Even men clothing as women and women clothing as men is a taboo. For queers it becomes more difficult to present themselves in the society. People mock their physical appearance and clothing. Reena's clothing becomes the subject of ridicule and mockery when she visits a marriage. She usually likes to be dressed in men clothing that is highly disliked by her mother. Her mother scolds her when she fails to wear Indian saree in a proper manner, she feels ashamed in front of other members attending the wedding.

The protagonist of the film Reena has played a vital role in breaking these social taboos in foreign land. There she gets the chance to come out of the typical Indian tradition and culture. In New York, Reena lives in an open homosexual relationship with her girlfriend Lisa and succeeds to break these taboos. After much struggle and convincing Reena's mother Meenu finally makes an open conversation about homosexuality with her.

> Meenu: I read an article. They say there is a gene. But how? There was no one in the family before you.
>
> Reena: Mom they would have been killed in India. Hey what about your mom? There was always saying that she got married late maybe she was also a lesbian. (0:26-0:45, Popcorn)

At the beginning, Ganatra has featured Reena's mother Meenu's rigidity in accepting homosexuality but by changing her thoughts later regarding homosexuality, Ganatra has given a positive message to the society by showing the possibilities and open-mindedness in accepting homosexuality by Indian parents in the diaspora.

Conclusion

Queer people have been oppressed, humiliated, and rejected by the family and society, but they have struggled for equal rights and freedom. Queer identity is questioned from social and cultural perspectives. Theorists suggest that we can find both masculine and feminine

qualities in male and female. Feminist theory and queer theory intersect in one place that both feminists and queers fight to end violence against them. Feminist theorists claim that feminism does not mean that it fights only to benefit women rather it fights to end violence against whole marginalised group. Queers have started breaking the cultural and social taboos of the society at least in the diaspora.

Queer life is highly influenced by social institutions that include marriage, family and law. These institutions vary in different places such as in foreign countries people give less importance to family and marriage but in countries like India people give prime importance to family and marriage. Laws and policies of the countries have greater impact on queer people. As laws differ from countries to countries, some allow same-sex marriages and some do not permit. And even some countries punish people who are caught performing homosexual acts. Thus, queer people migrate to countries where they can be freed from such social institutions.

Ancient India had accepted homosexuality. Vatsyayana's *Kamasutra* along with some other religious scriptures and texts speak of the acceptance of queers in ancient Indian society. During the British rule of India, Section 377 of Indian Penal Code was introduced criminalising homosexuality, and people started rejecting homosexuality. Homosexuality was banned and taken as a punishable offence. Homosexuals were brutally murdered if caught performing homosexual acts. The heterosexual Indian society believes that homosexuality came from the western society. But this is proved wrong as we can find ample examples of existence of homosexuality in ancient India. Homosexuality is never omitted from the society rather suppressed. And homosexuality has not come from western culture.

There is a continuing interaction between queer self and film which performs a vital role in framing the individual's own behaviour and self-concept. Films contribute to society by helping the people of the society to learn new things. Queer movements and films started emphasizing more on LGBTQ issues. Earlier queers were portrayed merely to bring some comical elements in films; queers were always presented as only a medium of entertainment and ridicule. They were humiliated on screen as well as off screen. But as queers started rebelling against oppression their issues were taken seriously in some countries. Mostly, Hollywood films took and focused queer issues in a serious manner. Films such as *My Double Strength* (1978), *Beautiful Laundrette* (1985), *Brokeback Mountain* (2005) etc. dealt with serious issues of queers in order to bring changes in the society. Hollywood films portray homosexuality more openly comparing to Bollywood films.

Queer film directors represent themselves through films as they believe that representation of self is very important for queers to bring changes in the society. They believe in presenting queer issues with much openness to show the real world of the queers in the society. They claim that directors who are not queers sometimes portray queer issues with much falsehood. Thus, they believe that queer film directors must represent themselves in films because they portray things what they experience in their real life.

Queers in the diaspora form a considerable segment of the larger Indian diasporic community. And Queer diaspora also contributes significantly to the intellectual, socio-cultural and economic capital of India. The larger Indian diasporic community as well as the people of the homeland should recognise their (queer) selves and contributions, and accord them the

acceptability and respectability to life. Socio-culturally, they contribute to India and Indian diaspora's diversity of which (diversity), India is a celebrated champion in the globe. Every human being has the right to live with respect and dignity, and the queers should not be denied of that. As has been analysed above, it is a social stigma, and the society at large needs to change its perception, attitude and thoughts about the queers. The government, civil society organisations, family and other social institutions should educate and make the people and the society aware about the queer people.

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La Traductologie en Inde

Sriniket Kumar Mishra

Résumé

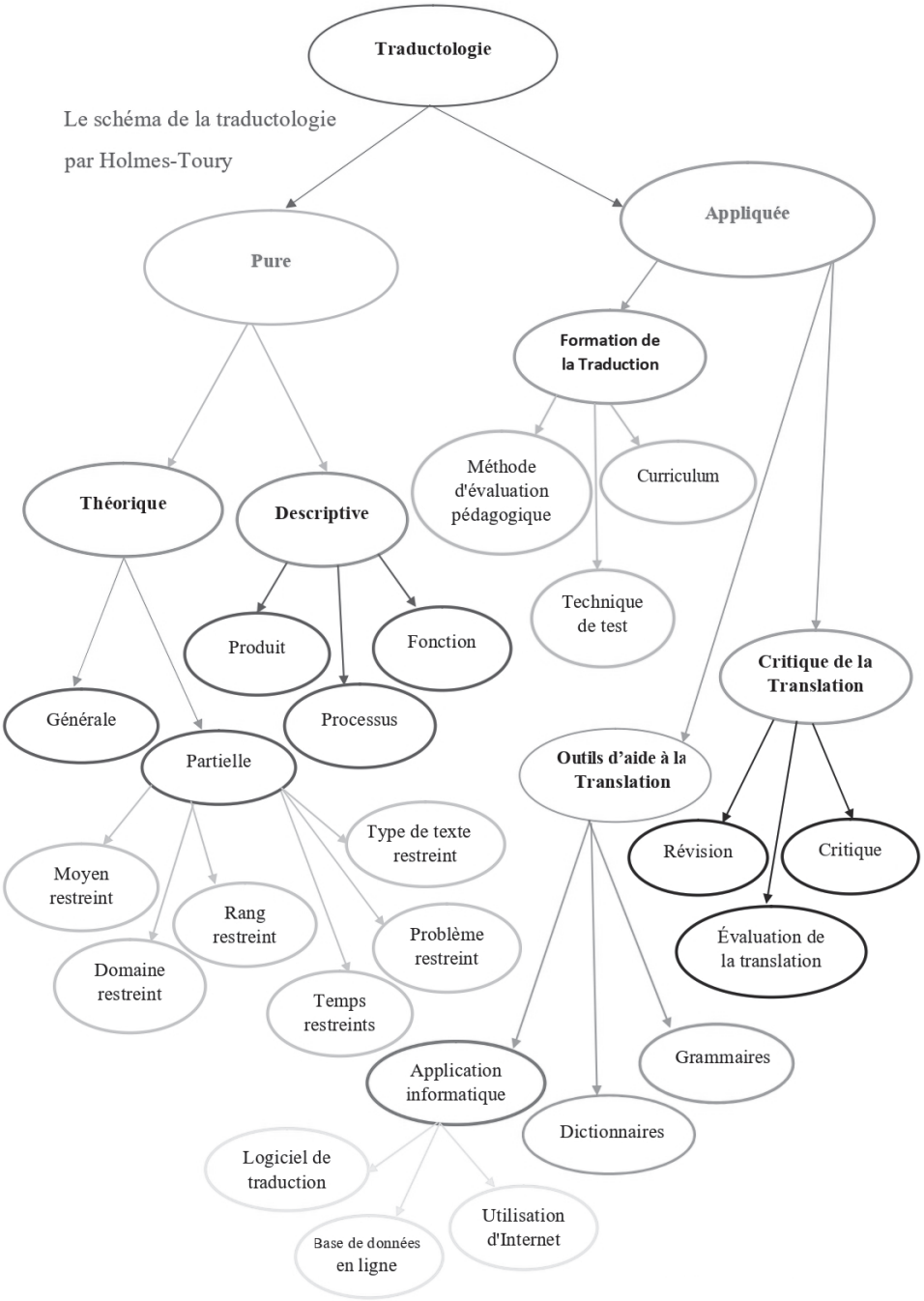
La traductologie est en bref l'étude des processus, l'art et la science de la traduction. Dans cette communication, nous allons survoler sur l'évolution des études de la traduction. Ensuite, nous allons voir comment cette étude s'est développée en Inde. Nous allons aussi découvrir l'état actuel de la traductologie en Inde comme une discipline indépendante. Nous allons savoir pourquoi nous avons besoin de travailler dans cette direction et comment nous pouvons améliorer la situation de cette branche de connaissance.

Mots-clés : Traduction, Traductologie, Traductologie en Inde, Politique Nationale d'Éducation.

La traductologie est une discipline émergente en Inde. Il existe très peu de centres d'études de traduction en Inde. Mais, le métier de traduction existait en Inde ancienne et l'Inde est un pays polyglotte depuis des lustres. Sans traduction, la commerce entre l'Inde et les autres pays du monde ne pouvait pas possible. La preuve archéologique de traduction trouvée en Inde est beaucoup plus ancienne que dans d'autres parties du monde. L'histoire de la « traduction » peut être perçue comme aussi ancienne que l'histoire de la « langue », mais le développement de la « traduction » en tant qu'une discipline n'est pas très ancienne et c'est un phénomène de la seconde moitié du XXe siècle.

Brian Harris de l'Université de Montréal a défini le terme traductologie en 1973 ; pour lui, il s'agit de toute référence à l'analyse linguistique du phénomène de traduction. Mais, la traductologie ne s'est pas limitée à l'étude linguistique. En ce qui concerne le coinçage du mot traductologie, ce n'est pas Brian Harris ni Jean-René Ladmiral qui auraient forgé le terme de traductologie. Brian Harris le reconnait lui-même dans son article « What I really meant by «Translatology » ». Selon lui, ce terme aurait été utilisé pour la première fois en 1968 par trois chercheurs belges : R. Goffin, P. Hurbin et J.-M. Van der Merschen.

En 1972, James S. Holmes a écrit un article séminal intitulé « Name and Nature of Translation Studies », dans lequel il décrit bien la traductologie comme une discipline indépendante. Avant lui, il n'y a pas de démarche spécifique de la traductologie ; bien que le mot « Traductologie » ait été coincé mais la traduction était enseignée comme un cours, n'est pas comme une discipline et elle s'était fait partie soit de la linguistique appliquée soit de la littérature comparée. C'est Holmes qui a décrit en détail la traductologie comme une discipline. Après lui, Gideon Toury a développé la carte de la traductologie et la connait comme « Le schéma la traductologie Holmes-Toury ». Nous pouvons voir ce schéma ci-dessous :



En Inde, dans les années 80, on a commencé un cours de la traduction dans les différents départements ou centres d'études au programme de Linguistique, de littérature etc. Dans les années 90, on a commencé un diplôme en traduction ou un programme court sur la

traduction. On a aussi ajouté quelques cours sur la traduction au programme de master des langues étrangères ; par exemples à l'université de BHU, de Puducherry, de JNU etc.

La formation en traduction en Inde a commencé dans les dernières années du XXe siècle. Le Bureau central de la traduction organise un certain nombre de ses propres ateliers de formation en traduction. Mahatma Gandhi Antarrashtriya Hindi Vishwavidyalaya (MGAHV), Wardha a apporté une contribution significative à cet égard et l'École de traduction et d'interprétation dispense une formation en traduction depuis 2003 et une maîtrise en traduction. L'université a également créé un consortium de traducteurs nommé «Bhartiya Anuvad Sangh» en 2020 pour accélérer les activités de traduction entre les langues indiennes et étrangères et produire des textes de connaissances en hindi et dans d'autres langues indiennes. L'Université IGNOU a fait un effort louable dans cette direction. Considérant la traduction comme un domaine d'études indépendant, l'Université a créé l'École d'études et de formation en traduction en 2007. Depuis 2009, formation à temps plein en traduction à l'École d'études et de formation et maîtrise en traduction. La Mission indienne de traduction (National Translation Mission) a également une contribution importante dans le cadre de l'Institut central des langues indiennes et des programmes de formation en traduction y sont menés depuis 2013. En plus de cela de nombreux programme en hindi, en anglais, en linguistique, etc. de diverses universités comme JNU, National Urdu Université, GUJ, Kannada Université etc. enseignent la traduction comme un cours. En dehors de cela, les cours de certificat et de diplôme sont également dispensés dans diverses universités. Maintenant à BHU aussi, on a commencé un programme de certificat en traduction. 'Bharatiya Anuvad Parishad' mérite une mention spéciale pour la formation en traduction et la publication d'une revue académique intitulée 'Anuvad'. Cependant, le système actuel n'est pas adapté à la demande et à la qualité. Plus d'effort doit être faire dans cette direction.

La traductologie s'imposent progressivement en Inde. Bien qu'il ne soit pas encore développé comme en Europe ou dans d'autres parties du monde, mais avec l'introduction de la Politique Nationale d'Éducation (PNE) 2020 le 29 juillet 2020, l'importance de la traduction et de la traductologie augmente considérablement. Dans le cadre de la Politique Nationale d'Éducation 2020 (PNE 2020), il a également été recommandé de promouvoir la traduction et de parler de la création d'un « Institut Indien de Traduction et d'Interprétation » sur le modèle de l'Institut indien de technologie (IIT) (P. 4.8.4). PNE 2020 donne un élan aux compétences en traduction et met l'accent sur la production de connaissances dans les langues indiennes à l'aide de la traduction. Cela favorisera la pratique de la traduction et des études de traduction en Inde.

Le gouvernement de l'Inde décrit clairement l'IITI dans la troisième section de son document de vision PNE 2020 :

> India will also urgently expand its translation and interpretation efforts in order to make high-quality learning materials and other important written and spoken material available to the public in various Indian and foreign languages. For this, an Indian Institute of Translation and Interpretation (IITI) will be established. Such an institute would provide a truly important service for the country, as well as employ numerous multilingual language and subject experts, and experts in translation and interpretation, which will help to promote all Indian languages. The IITI shall also make extensive use of technology to aid in its translation and interpretation efforts. The IITI could naturally grow with time, and be housed in multiple

> locations including in HEIs to facilitate collaborations with other research departments as demand and the number of qualified candidates grows.
>
> (PNE, para n°- 22.14, page n°- 55)

Dans cet extrait, il décrit que l'Inde étendra également de toute urgence ses efforts de traduction et d'interprétation afin de mettre à la disposition du public des matériels d'apprentissage de haute qualité et d'autres matériels écrits et parlés importants dans diverses langues indiennes et étrangères. Pour cela, un Institut Indien de Traduction et d'Interprétation (IITI) sera créé. Un tel institut fournirait un service vraiment important pour le pays, et emploierait de nombreux experts multilingues en langues et matières, ainsi que des experts en traduction et interprétation, ce qui contribuerait à promouvoir toutes les langues indiennes. L'ITII utilisera également largement la technologie pour faciliter ses efforts de traduction et d'interprétation. L'ITII pourrait naturellement se développer avec le temps et être hébergé dans plusieurs endroits, y compris dans les Instituts d'Enseignement Supérieur (IES), pour faciliter les collaborations avec d'autres départements de recherche à mesure que la demande et le nombre de candidats qualifiés augmentent.

Ce document de vision énonce apparemment les objectifs de la mise en place des IITIs. Le gouvernement veut initier et promouvoir l'enseignement dans les langues indiennes ou dans la langue maternelle des apprenants. Cela ne peut être réalisé qu'avec l'aide de la traduction.

Les programmes offerts par différentes institutions universitaires aident certainement à comprendre les théories de la traduction et à améliorer les compétences en traduction d'une personne, mais nous avons besoin de pratiquer et de certaines stratégies pour améliorer la qualité de la traduction. Des compétences en traduction et une révolution de la traduction sont nécessaires pour une Inde inclusive et prospère. De nombreux emplois/travail peuvent être créés avec l'aide de la traduction. Si nous utilisions une lingua franca ou si nous voulions imposer une langue unique dans le pays, cela détruirait peu à peu l'identité polyglotte de l'Inde et il y aurait moins de travail de traduction à faire. Le cadre de la Politique Nationale d'Éducation 2020 (PNE 2020) promeut l'identité polyglotte de l'Inde.

L'avenir de la traductologie en Inde est prometteur. Mais, on a quelques défis aussi dans ce domaine. Nous n'avons pas d'organisation nationale dédiée à la traduction qui soutient des projets de recherche sur la traduction. On a besoin de créer une base de données pour les traductions déjà faites entres les langues diverses. On n'a pas encore développé un institut où l'on peut former les gens pour le métier d'un interprète entre les langues indiennes. Mais, en août-septembre 2022, pour la première fois en Inde, un «programme d'interprétation anglais-hindi et vice-versa» a été lancé au Mahatma Gandhi Antarrashtriya Hindi Vishwavidyalaya, Wardha pour les délégués étrangers. Bien que des programmes de licence et de mastère en traduction soient gérés dans le pays depuis longtemps, le contrôle national d'éligibilité (NET en anglais) en traduction n'a pas encore commencé. Les études et la pratique de la traduction devraient être introduites au niveau de lycée et nous devons reconnaître la traduction comme matière au niveau scolaire.

L'avenir de la traduction, en particulier en Inde, est plein de promesse et fait partie d'un élément essentiel de l'éducation pour l'intégration nationale et la facilitation des connaissances. L'Inde a 22 langues officielles. Les journaux sont publiés en 35 langues et les gens parlent plus de 1200 langues en Inde. C'est un pays polyglotte multiculturel, vif

et dynamique. La diversité linguistique en Inde est une aubaine, mais d'un autre côté, elle garde fermée un coffre au trésor de connaissances indiennes. On pense que la révolution de la traduction en cours produira plus de résultats au cours des 75 années écoulées depuis l'indépendance. Ce changement est motivé par la politique (NEP 2020), la technologie (des logiciels comme Anuvadini, AI_Translation_tool, le gouvernement indien et Bahubhaashak, développé par IIT Bombay) et l'éducation (écoles, collèges et universités) et il élargira la base de connaissances mondiale, débloquez des trésors indiens pour chaque Indien et mettez à disposition des connaissances indigènes sur Internet dans les langues indiennes. Dans la Politique Nationale d'Éducation, une grande importance a été accordée à la formation en traduction et nous espérons que de nombreuses autres universités et instituts seront créés pour la formation en traduction à l'avenir et que des cours distincts seront également lancés dans d'autres universités. Ce changement est motivé par la politique (PNE 2020), la technologie (des logiciels comme Anuvadini, AI_Translation_tool du gouvernement indien et Bahubhaashak, développé par IIT Bombay) et l'éducation (écoles, collèges et universités). Il élargira la base de connaissances mondiale et libérera des trésors indiens pour chaque Indien. Il peut mettre à disposition des connaissances indigènes sur Internet dans les différentes langues indiennes.

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Quest for Identity in the Novel *Der Steppenwolf* of Hermann Hesse

Amit Kumar Saini & Om Prakash

Abstract

The paper deals with the theme of Identity in the prominent novel "Der Steppenwolf" of Hermann Hesse, who was a German writer of great repute. The work deals with the quest for self-identity of the main protagonist Harry Haller. The paper also discusses the notion of 'Self' in the philosophical thoughts of Descartes, Rousseau, Immanuel Kant, Hegel and Freud.

Keywords: *Steppenwolf, Self-identity, Conscious self, Unconscious self, Self-realization, Inner conflicts, Magic Theatre, Transformation and Self-discovery.*

Hesse has been referred to as a Neo-Romantic writer[1] of the 20th century since his writings reflect the sentiments of the ○German Romantic movement of the late 18th and early 19th centuries. Hesse wrote his novel *Der Steppenwolf* in 1927. This is set in a 20th-century city that embodies the melancholy, pessimism and obsession with death and suicide. These themes are dominant in Hesse's work. The novel's present theme and the setting make a lot of references to the authors of the Weimar Classic and Romantic periods. One of its "Immortals,"[2] who hover above the earth, is Johann Wolfgang von Goethe, the most famous German writer of that era. The works of Goethe influenced Hesse a lot. Like the German Romantic thinkers, Hesse too regarded the intellectuals and artists as outcasts in their society and referred to them as "Steppenwolves", wild wolves in the Steppenwolf who wandered into the city from the steppes, the wide plains. The literary work *Der Steppenwolf* (1927) portrays, in a quasi-autobiographical sense, the existential dilemma of the main protagonist Harry Haller, which stands for the spiritual journey of the author during the 1920s. Harry Haller, a middle-aged man, is experiencing a severe existential crisis and feelings of isolation. He considers himself a "Steppenwolf,"[3] a lone wolf, or an outsider who doesn't fit into society. He despises bourgeois society and its superficiality, feeling detached from the modern world. Harry's despair and inner turmoil led him to contemplate suicide. One day, Harry encounters a mysterious advertisement for a magic theatre that promises an escape from the mundanity of life. Intrigued, he enters the theatre and meets its enigmatic owner, Hermine. She becomes Harry's mentor and introduces him to various experiences and pleasures that he has denied himself. Under Hermine's influence, Harry begins to let go of his rigid self-image and embraces the sensual pleasures of life. He indulges in dancing, music, and sexual encounters, finding moments of joy and liberation. Hermine also introduces him to a more spiritual and introspective side, teaching him the importance of embracing both the

1. Hugo Ball called him „der letzte Ritter aus dem glanzvollen Zuge der Romantik". Please see Joseph Mileck (Apr., 1983): *"Hermann Hesse and German Romanticism: An Evolving Relationship"*. P. 169.
2. The Immortals, in this context, symbolize those who have achieved a heightened level of consciousness and spiritual awakening, embodying the pursuit of wisdom, enlightenment, and eternal truths.
3. Hermann Hesse (1974): Der *Steppenwolf,* p.14.

light and dark aspects of his personality. As Harry starts to experience a sense of belonging and connection, his identity as a Steppenwolf starts to dissolve. However, his journey is not without challenges. He becomes entangled in a complicated relationship with Hermine and faces internal conflicts between his desire for freedom and his longing for love and companionship. The novel explores themes of duality, the search for meaning and identity, and the struggle between the individual and society. It delves into the complexities of human existence, the nature of the *self*, and the possibility of transformation and *self-discovery*. In the end, Harry Haller undergoes a profound transformation, gaining a deeper understanding of himself and the world around him. Through his journey, the novel raises questions about the human condition and invites readers to reflect on their own struggles and search for authenticity in a world that often feels alienating.

This idea of the artist as a foreigner in his own society is partially attributable to the fact that Germany during the Romantic period (and up until the first unification of German states in 1871) was not a cohesive country but rather a loose alliance of largely minor nations. Because of this, the authors of this work frequently saw themselves as citizens of the globe rather than considering themselves as citizens of their home towns, which raises a difficult issue of *self-identity*[4]. In a similar vein, Harry Haller makes his first entrance in the novel in a distinctly Romantic mood of discontent with his boring day that had brought him neither joy nor sorrow.

> "Der Tag war vergangen, wie eben die Tage so vergehen; ich hatte ihn herumgebracht, hatte ihn sanft umgebracht, mit meiner primitiven und schüchternen Art von Lebenskunst; ich hatte einige Stunden gearbeitet, alte Bücher gewälzt, ich hatte zwei Stunden lang Schmerzen gehabt, wie ältere Leute sie eben haben, hatte ein Pulver genommen und mich gefreut, daß die Schmerzen sich überlisten ließen, hatte in einem heißen Bad gelegen und die liebe Wärme eingesogen, hatte dreimal die Post empfangen und all die entbehrlichen Briefe und Drucksachen durchgesehen, hatte meine Atemübungen gemacht, die Gedankenübungen aber heut aus Bequemlichkeit weggelassen, war eine Stunde spazieren gewesen und hatte schöne, zarte, kostbare Federwölkchenmuster in den Himmel gezeichnet gefunden. Das war sehr hübsch, ebenso wie das Lesen in den alten Büchern, wie das Liegen im warmen Bad, aber — alles in allem — war es nicht gerade ein entzückender, nicht eben ein strahlender, ein Glücks und Freudentag gewesen, sondern eben einer von diesen Tagen, wie sie für mich nun seit langer Zeit die normalen und gewohnten sein sollten: maßvoll angenehme, durchaus erträgliche, leidliche, laue Tage eines älteren unzufriedenen Herrn, Tage ohne besondere Schmerzen, ohne besondere Sorgen, ohne eigentlichen Kummer, ohne Verzweiflung, Tage, an welchen selbst die Frage, ob es nicht an der Zeit sei, dem Beispiele Adalbert Stifters zu folgen und beim Rasieren zu verunglücken, ohne Aufregung oder Angstgefühle sachlich und ruhig erwogen wird."[5]

The work *Der Steppenwolf* portrays Harry Haller as being confronted with a unique and melancholic predicament, wherein he is compelled to make a decision between embracing humanity and exhibiting ruthlessness, as well as between pursuing a conventional, middle-class lifestyle and adopting an assertive, egotistical demeanour. The subject's existence is characterised by a multitude of dichotomies, such as the dichotomy between instinct and spirit, the dichotomy between the sacred and the libertine, and so forth. These dichotomies

4. In the words of Jacques Derrida: "The question of the subject and the living 'who' is at the heart of the most pressing concerns of modern societies." (Derrida 1991, p. 115). Please see Nick Mansfield (2000): *"Subjectivity: Theory of the self from Freud to Haraway"*. p.1.
5. Hermann Hesse (1974): Der *Steppenwolf,* p.20.

appear to be perpetual and innumerable, creating a complex and intricate framework for the subject's life. The main character, nonetheless, endeavours to address the conflict he faces with the external environment.

Der Steppenwolf is a comprehensive examination of the inner workings of the human psyche and the nuances of individual identity. Themes like *self-realisation*, the conflict between individualism and societal standards, and the search for meaning in a fragmented world are all explored by Hermann Hesse. The novel challenges readers to examine their own identities and consider the transforming potential of *self-discovery* through Harry Haller's journey. The main protagonist is going through a severe identity crisis, which endangers both his mind and his life. He views and claims himself as a Steppenwolf:

> "Er ging auf zwei Beinen, trug Kleider und war ein Mensch, aber eigentlich war er doch eben ein Steppenwolf. Er hatte vieles von dem gelernt, was Menschen mit gutem Verstande lernen können, und war ein ziemlich kluger Mann. Was er aber nicht gelernt hatte, war dies: mit sich und seinem Leben zufrieden zu sein. Dies konnte er nicht, er war ein unzufriedener Mensch. Das kam wahrscheinlich daher, daß er im Grunde seines Herzens jederzeit wußte (oder zu wissen glaubte), daß er eigentlich gar kein Mensch, sondern ein Wolf aus der Steppe sei".[6]

These opening lines of the *Tractat vom Steppenwolf* depicts the psychological condition of Harry Haller, who holds two souls inside him. One soul is that of an ordinary views of material life. The other his truer, deeper self-is like a wild, lone wolf who is both cultured and intellectual. His human-self clings to social conventions, enjoys classical music and literature and yearns for love and a sense of community. His wolf side, which enjoys sensual pleasures like food and sex, despises society's pretence and yearns to rebel against it. For Haller, the working world is like a never-ceasing machinery in which people are mindless cogs, wasting their lives in pointless jobs one day at a time. At the same time, unlike Haller, these individuals never give their identification any attention; they are too preoccupied with their job to do so.

Haller has had some difficult hardships that have caused him to reevaluate himself and his attitude. Because of his pacifism in the face of conflict, he has lost his job, his family, and his home and is despised by the public as a "traitor". Due to these events, parts of his identity (such as "worker" and "husband") have been removed, leaving him confused about who he is in the absence of these identities. Haller has evolved and grown to hate the bourgeois world, of which he was once a contented, prosperous member. He can identify with this world less and further he puts himself from it. However, he still feels a pull towards the affluent life and longs for its comfortable trappings and traditions. Haller no longer identifies as a bourgeois because he no longer has a wife, a job, or a home, yet he still conducts his life in a bourgeois manner. He is enraged inside by this and attributes his rage to his purported wolf nature.

Haller, like all persons, has an infinite number of selves instead of just two. Haller has been hiding other aspects of himself by trying to fit his existence into just two categories: man, and wolf. If only he would recognise and nurture them, these facets of his personality may significantly improve his life and even restore some of the joy and happiness that he desperately craves. Hermine teaches Haller how to quit judging things like jazz and dance and simply enjoy them, so Haller begins to learn this lesson through her. But it is during his visit to the Magic Theatre that his multiple personas are truly revealed. There, Haller gets

6. Hermann Hesse (1974): Der *Steppenwolf,* p. 34.

the ability to explore many of the hidden facets of his character, such as his desire to destroy the world and his romantic exploits. Haller's self-diagnosis as a *Schizophrene*[7] or a person with several personalities. Additionally, the price of entry is his mind; he must understand that what he learns about his personality inside the theatre will shatter his current mentality and that this is inevitable.

In this work of Herman Hesse, the protagonist is constantly on a quest for *self-identity*, as well as individual's search for a unique spiritual and physical identity and has that as his ultimate objective, which plays the vital role in the formation of personal identity; a theme that we also find in his other works, most importantly in *Siddhartha*. A person gains experience throughout his life but it is often seen that he is unable to recognise the true essence of his life. Here it may not be out of place to reflect briefly on the development of the notion *'Self'* in the philosophical tradition of Europe. It may be worthwhile to recall that Rene Descartes, the prominent European Enlightenment thinker formulates the idea about the word 'I' in terms of knowledge to understand the human existence in the world. His most famous quote 'I think therefore I am', which he himself explains: "*I am* precisely taken refers only to a conscious being; that is a mind, a soul (animus), an intellect, a reason – words whose meaning I did not previously know. I am a real being and really exist; but what sort of being? As I said, a conscious being".[8] Here we find two principles together (a) the image of the *Self* which is the basis of all knowledge and experience of the world and (b) to use to order the world defined by rational faculties. A later Enlightenment thinker, Jean – Jacques Rousseau considers the *Self* as the ground of human existence in the world, and emphasises on *feeling and sensibility*, a view shared by the Romanticists of the late 18th and early 19th centuries. One would recall that in the view of the late 18th century German rational thinker Immanuel Kant perceives 'I' at the heart of 'I think' is always 'in all consciousness one and the same'".[9] That is why, the sense of *I* is much more fundamental than what we call as an identity. Knowing one's true identity is mostly an unconscious process, with the conscious mind playing a supporting role. For the German Idealist philosopher J. W. Hegel the consciousness is equivalent to the pure I.[10] Further, self-consciousnesses "are elements of the absolute substance Mind or Spirit – an 'I' which is a 'We', and a 'We' which is an 'I', or as he calls it – 'Mind overcoming the Other'".[11] Therefore, the *conscious self* is the *self* we are aware of, and the *unconscious self* is the *self* we are not aware of. Freud argued in one of his most significant works *The Interpretation of Dreams* (1904) that in the dream, there is the existence of not only a part of the *conscious self*, but also of the *unconscious self*, which is not only radically different, but also opposed to the consciousness.[12] The *Conscious self* and the *unconscious self*, together, they make up the entirety of the human existence, which includes all of our feelings, knowledge, and insights. The essence of what it is to be human, or, alternatively, a journey through the human experience. From this vantage point, it will be argued that the sensation of loss that we cognitively perceive as the *self*, is also due to another *self*, i.e. the *unconscious self* that our mind often fails to recognise.

7. Hermann Hesse (1974): Der *Steppenwolf,* p. 71.
8. Please see Nick Mansfield (2000*): "Subjectivity: Theory of the self from Freud to Haraway"*. p. 15
9. Please compare – Nick Mansfield (2000), p. 18
10. Mishra, A. K. (2018). *"A Study of Hegel's Phenomenology: From Consciousness to Religion"*. p. 24
11. Please refer to Hegel's work on Phenomenology. Please compare – Frances Berenson (Jan. 1982): *"Hegel on Others and the Self"*. p. 78
12. Nick Mansfield (2000): *"Subjectivity: Theory of the self from Freud to Haraway"*. p. 28

Now, the term *identical-self*, can be understood in relationship to the term the *Self-identity*, which is the awareness, understanding, and acceptance of one's own attributes, beliefs, ideals, character traits, and experiences that make one unique. It encompasses both an individual's internal sense of *self* and how they present themselves to others on the outside. Numerous factors, such as personal experiences, cultural and social influences, interpersonal interactions, and self-reflection, have an impact on one's sense of *self*. An individual's gender identity, sexual orientation, ethnicity, race, religion, occupation, hobbies, and personal interests are just a few examples of the many aspects of self-identification that are frequently complex and can be included in this process. It calls for a strong sense of *self*, individuality, continuity, and consistency in one's self-perception over time. In defining one's sense of belonging, self-worth, and general welfare, *self-identity* is crucial. It helps individuals navigate their social interactions and relationships, find their purpose, and make decisions that are consistent with their convictions. Over the course of a person's life, their *self-identity* may change and develop in response to fresh experiences, introspection, and personal development.

Coming back to the question of the relationship between the novel and the author: Hermann Hesse, the author, is the puppeteer behind the protagonist Haller. Hesse is using experimental literature as a means of putting his own personality problems on paper while he examines the character of Haller. The unidentified author of the treatise contends that every character in a novel is really a reflection of the writer. By applying this reasoning, all of the characters in *Harry Hallers Aufzeichnungen* (authored by Haller) may be seen as different facets of Haller, which could then be combined to provide a clearer picture of Haller's personality. Using this reasoning to its logical conclusion, every character in Steppenwolf—including the preface's anonymous narrator—would be a reflection of Hesse. As Haller attempts to discover his own personality in the Magic Theatre[13], Hesse intended to better understand himself while writing the book. The Magic Theatre at the book's conclusion is where the concept of numerous identities is most thoroughly examined. The collapse of the personality can be performed on stage, according to Pablo. Harry learns from a man who resembles Pablo who is hiding behind one of the unusual doors that each person is made up of countless selves that can be rearranged in different ways, like chess pieces. Hesse develops a deeply personal theory on the complex nature of the soul by drawing on Eastern concepts of reincarnation and the soul's movement into endless bodies, as well as Carl Jung's psychoanalytic theories.

Conclusion

The article has attempted to examine the assumptions and perspectives of the quasi-autobiographical work of the German writer Hermann Hesse, which provides interesting insight into the fictional and the autobiographical, thus providing us a perspective on the notion of the *Identical – Self*. The quest for identity, has been found in *Der Steppenwolf* as a fascinating and compelling objective.

13. Magic Theatre is a term that can refer to Literary Reference: Magic Theatre is also the name of a fictional location mentioned in the play "Steppenwolf" by Hermann Hesse. In the play, the protagonist encounters a mysterious invitation to the Magic Theatre, which symbolizes a transformative journey of self-discovery and exploration.

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L'apprentissage assisté par les médias en classe de FLE

Nidhi Sharma

Résumé

Une approche innovante dans l'enseignement des langues étrangères joue un rôle très important dans l'initiation de l'intérêt des apprenants à apprendre efficacement la langue cible. L'intégration des films et d'autres moyens médiatiques dans la salle de classe apportent du contexte, des émotions et beaucoup de dialogue. De plus, enseigner le français avec des films est un moyen efficace de faire pratiquer aux étudiants ce qu'ils ont appris dans un environnement détendu. Enseigner le français par le biais de films ou les chansons francophones est également un excellent moyen de faire apprendre aux élèves le type de langue qui n'apparaît pas dans les manuels de français. Les chansons francophones contribuent également à un apprentissage efficace de la langue. De multiples activités peuvent être initiées dans un cours de langue en utilisant le cinéma ou la musique comme outil didactique. Cette étude porte sur un sujet pertinent dans le domaine de l'enseignement et de l'apprentissage des langues qui privilégie l'enseignement/apprentissage des langues tout en intégrant le cinéma et la musique en classe de langue. Cette étude comprend également une enquête pour montrer la pertinence de l'utilisation des films et de la musique comme outil technologique moderne dans les classes de FLE. Nous aimerions également souligner l'effet bénéfique de l'utilisation de films et de musique sur les compétences en français, notamment la lecture, l'écoute, l'expression orale et l'écriture.

Mots-clés : cinéma, dimension interculturelle, dimension linguistique, films, FLE, musique

Introduction

Dans l'enseignement des langues étrangères, il est très important que l'enseignant adopte des moyens innovants pour initier l'intérêt des apprenants à apprendre la langue cible de manière efficace. Les films fournissent un contexte, des émotions et beaucoup de dialogue. De multiples activités peuvent être initiées dans un cours de langue en utilisant le cinéma ou la musique comme outil didactique. Il y a plusieurs avantages liés à l'utilisation de films dans l'enseignement des langues qui incluent principalement la saisie de la langue et la construction des connaissances de manière efficace.

Cette étude a porté sur un sujet pertinent dans le domaine de l'enseignement et de l'apprentissage des langues. Pour mener l'étude, 30 apprenants de FLE ont été sélectionnés en trois étapes : des collégiens de 1ère, 2ème et 3ème année du département de français âgés de 18 à 21 ans.

Le but de cette recherche est d'étudier l'impact de regarder des « films » en tant qu'outil pédagogique sur l'apprentissage du FLE et dans quelle mesure les étudiants privilégient-ils les « films » comme outil pédagogique pour l'apprentissage du FLE. Les résultats de l'étude ont montré la pertinence d'utiliser les films et la musique comme outil technologique moderne dans la classe de FLE.

L'étude a également mis en évidence l'effet bénéfique de l'utilisation de films et de musique sur les compétences en français, notamment la lecture, l'écoute, l'expression orale et l'écriture.

L'étude a conclu que les films aident les apprenants de FLE à apprendre cette langue plus rapidement et de manière plus efficace. Ils améliorent les compétences linguistiques, en particulier les compétences d'écoute et de lecture, ainsi que les relations sociales de l'apprenant et la familiarité avec la culture du locuteur natif.

Le Cinéma et La Musique Comme un Outil Didactique

Il y a une idée fausse selon laquelle les films sont pour le plaisir. D'un autre côté, les films sont une façon amusante d'apprendre non seulement la partie linguistique d'une langue, mais aussi sa culture. Les films peuvent jouer un rôle essentiel dans le développement et l'amélioration des compétences linguistiques des apprenants. Des films choisis judicieusement peuvent non seulement briser la nature monotone de l'enseignement et de l'apprentissage, mais aussi ouvrir la voie à un apprentissage efficace.

Comme le cinéma fait partie intégrante de la vie des jeunes, il ne fait aucun doute que regarder des films est l'un des activités de loisirs préférées des jeunes apprenants pour renforcer leurs compétences linguistiques. De plus, le cinéma est également un puissant outil de communication interculturelle. Nous souhaitons également souligner comment le cinéma favorise la participation autonome de l'apprenant et développe la compétence linguistique.

Les étudiants en classe de FLE ont des parcours scolaires variés. Certains ont un minimum de vocabulaire, d'autres peuvent avoir des problèmes de lecture lente ou avoir des difficultés à s'exprimer, de mauvaises compétences en écriture etc.

L'observation des aspects culturels aide à comprendre dans une large mesure la fonction de la langue. Grâce à l'enseignement assisté par le cinéma, un enseignant innovant peut non seulement améliorer les capacités de réflexion critique des élèves, mais également leurs compétences linguistiques. Ainsi, une sélection judicieuse de supports numériques ainsi que plusieurs tâches conviviales pour l'apprenant sont fortement recommandées.

Les films sont un très bon moyen de transmettre à la fois une conversation formelle et une conversation informelle, ce qui contribue à améliorer les compétences orales des apprenants en langues. De telles activités sont bénéfiques même pour les apprenants lents car ils peuvent regarder des films ou écouter des chansons autant de fois qu'ils le souhaitent. Ils peuvent même commencer par regarder des films avec des sous-titres et travailler à leur rythme.

En utilisant des films en classe, l'enseignant peut également améliorer les compétences en écriture des apprenants. Pour améliorer les compétences en écriture des apprenants, les enseignants peuvent choisir plus activités polyvalentes et amusantes tirées des films. Ces activités comprennent l'écriture d'une critique du film, la comparaison des films ayant le même thème ou l'intrigue, l'écriture du contraste entre les films.

Afin d'améliorer les compétences orales des apprenants, l'enseignant peut leur demander de faire des présentations ou même de planifier une activité de jeu de rôle où les apprenants peuvent recréer une scène du film.

Les films sont un excellent moyen de dépeindre le milieu socioculturel des gens. Divers personnages du film décrivent les modes de vie, les manières, la morale, la religion, les croyances et les valeurs des natifs du pays et offrent au public une passerelle pour la communication interculturelle.

Les films contribuent non seulement à accroître l'intérêt des élèves, mais aussi à stimuler la capacité des étudiants à travailler indépendamment. Les enseignants peuvent avoir une meilleure évaluation du développement linguistique de leurs élèves en ayant des discussions, des débats ou des analyses critiques des films.

Avantages de L'enseignement de Fle Assisté Par Le Cinéma et La Musique

Il est très important de motiver les apprenants à apprendre la langue étrangère et à la pratiquer régulièrement et pour y parvenir, les enseignants de langues étrangères doivent réfléchir aux techniques innovantes. Il est tout aussi important de concevoir des leçons stimulantes qui ouvriront la voie à de meilleurs résultats.

Parfois, ils ne retiennent même pas ce qu'ils ont étudié dans la classe précédente. Les films jouent un rôle important dans l'amélioration des compétences pédagogiques dans une salle de classe de langue étrangère. L'enseignant doit utiliser une pédagogie différente, méthodes pour faire apprendre aux étudiants différents aspects liés à l'apprentissage des langues tels que les compétences verbales, le vocabulaire, l'écriture, la grammaire.

Les films peuvent être considérés comme une solution dans une large mesure car ils peuvent être utilisés comme un outil pédagogique pour tous les apprenants, quel que soit leur âge ou leur niveau.

Il y a divers avantages à montrer des films aux apprenants de français, notamment la dimension linguistique et la dimension interculturelle. En regardant des films, les apprenants sont également motivés et essaient de parler la langue avec la même cohérence et la même fluidité.

De plus, ils apprennent à connaître la culture de la langue cible. Les films sont un excellent moyen de montrer aux apprenants les coutumes, les traditions, le style de vie, les styles vestimentaires, les danses traditionnelles, la cuisine traditionnelle, la musique, politique des natifs de la langue cible ce qui les aide non seulement à mieux apprendre la langue, mais aussi à voir et à comprendre le style de vie et d'autres aspects des indigènes.

Un certain nombre de recherches ont montré qu'en regardant des films, les apprenants ont tendance à montrer une amélioration de leurs compétences linguistiques. Pour bien communiquer dans une langue étrangère, les étudiants doivent avoir une bonne banque de vocabulaire et pour y parvenir, un travail acharné et un dévouement sont nécessaires. Les films peuvent s'avérer bénéfiques pour y parvenir.

L'enseignant peut faire connaître et habituer les apprenants au vocabulaire lié au contexte social du film. Cela rend l'apprenant futur prêt à utiliser le vocabulaire dans sa vie sociale. Enfin, des listes de mots et des comblements de lacunes peuvent également aider à apprendre le vocabulaire tout en regardant des films. L'enseignant peut également préparer des banques de mots et des feuilles de travail, liées à un certain aspect du film, que les élèves doivent

compléter à l'aide de la banque de mots tout en regardant un film. C'est un moyen intéressant et efficace d'enseigner le vocabulaire.

Les films peuvent également être utilisés pour enseigner la grammaire, car les activités basées sur la grammaire peuvent être encadrées à partir de certaines scènes. Outre la grammaire, les films constituent un moyen authentique et impressionnant d'enseigner la culture.

Les films sont le reflet de sa propre culture. Il existe un certain nombre de genres de films qui peuvent être montrés aux étudiants pour leur permettre de se familiariser avec la culture de l'autre pays dont ils apprennent la langue. Une discussion ou un débat peut être initié en classe en tenant compte des similitudes et des différences entre la culture de son propre pays et celle dont on apprend la langue. Cela ouvre la voie à une profonde réflexion à cet égard.

Les films peuvent être une très bonne source pour déclencher le processus de réflexion des apprenants, car en entrant en contact avec les autres cultures, les apprenants sont motivés à comparer la même chose avec la leur. Le débat résout deux objectifs, car en débattant, non seulement leur niveau de compréhension culturelle s'améliore, mais le vocabulaire s'améliore également.

De nombreux apprenants n'ont pas la chance de visiter le pays de la langue cible et sont donc privés de l'expérience de la vie réelle des habitants du pays dont ils apprennent la langue. Dans un tel cas, l'enseignement assisté par le cinéma apparaît comme une solution dans une certaine mesure. Cela les aide à avoir une meilleure idée de la langue.

Les films aident les élèves à faire face aux différents accents, intonations, expressions, modulations de la voix, les gestes, ce qui renforce en outre les compétences communicatives des élèves. De plus, ils aident les apprenants à peaufiner leur compréhension de la langue et fournir une excellente façon de l'apprendre.

Les apprenants qui regardent des films dans la langue cible ont de meilleures chances d'avoir un vocabulaire plus large et une bonne maîtrise de l'accent français, car les films sont un excellent moyen d'apprendre de nouvelles phrases, de nouveaux mots et une phraséologie. Comme les films aident les élèves à comprendre la culture et sociale des autres, il leur devient plus facile de s'adapter à un nouveau pays s'il leur arrive de le visiter.

Par la suite, l'anxiété chez les étudiants diminue lorsqu'ils apprennent à travers des films. Mais l'enseignant doit veiller à ce que la sélection des films qui sont projetés lors de l'apprentissage pédagogique du FLE soit en fonction de leur intérêt.

Défis Liés À L'utilisation D'une Telle Pédagogie

Le premier et principal défi est de savoir quel film l'enseignant doit choisir. Bien que les films apportent de la variété et de la flexibilité dans la salle de classe, ils doivent être choisis avec soin en tenant compte du niveau et des besoins des apprenants. Il est important que les apprenants comprennent les objectifs pédagogiques d'une leçon de cinéma. L'enseignant doit également s'assurer que les objectifs pédagogiques définis sont atteints tout au long de la session.

Le support pictural doit être en accord avec le message verbal car il facilitera l'apprentissage des élèves. Mais l'enjeu ici est aussi de choisir le film en fonction du niveau des apprenants.

Parfois, le film choisi dépasse le niveau de compréhension des apprenants, ce qui entraîne un manque d'intérêt et les apprenants se sentent démotivés.

Le niveau de vocabulaire, le rythme de livraison des dialogues sont d'autres critères que l'enseignant doit prendre en compte lors du choix d'un film. Un autre défi consiste à concevoir des activités que les apprenants doivent faire après avoir vu le film. Les activités ou exercices doivent également être en accord avec le niveau des apprenants et de plus ils doivent être suffisamment appropriés pour en retirer le meilleur résultat possible.

L'un des plus grands défis est le non disponibilité d'appareils ou d'un laboratoire de langues dans les instituts. Parfois, les appareils ne sont pas en bon état et une interruption pendant le visionnage d'un film peut entraîner une démotivation.

Outre le non disponibilité des appareils, le manque de formation des enseignants à l'utilisation du cinéma comme outil didactique constitue un autre obstacle.

Le Sondage

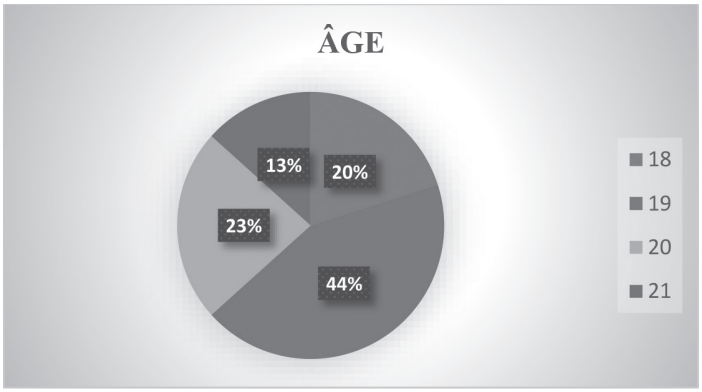
Le questionnaire pour l'enquête est conçu par l'auteur et compte tenu du niveau de compétence des apprenants (car il y a aussi des débutants), les questions ont été rédigées en termes simples.

Afin d'avoir une vue d'ensemble de l'attitude des apprenants de langue française vis- à-vis de l'enseignement/apprentissage intégré des langues par le cinéma et la musique, l'auteur de cette étude a mené une enquête suivie d'entretiens personnels.

Au total, 30 apprenants de français de différents groupes d'âge ont participé à cette étude en remplissant un questionnaire d'enquête qui comprenait dix questions.

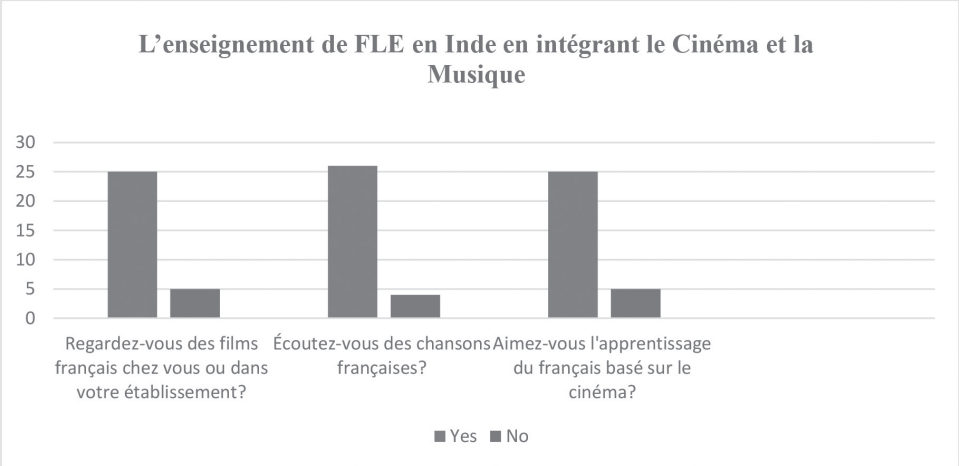
Informations Générales sur Les Répondants Enquêtés

Les participants étaient des étudiantes appartenant à la tranche d'âge comprise entre 18 et 21 ans. Les élèves qui ont participé au sondage étaient des apprenants de niveau débutant, intermédiaire et avancé.



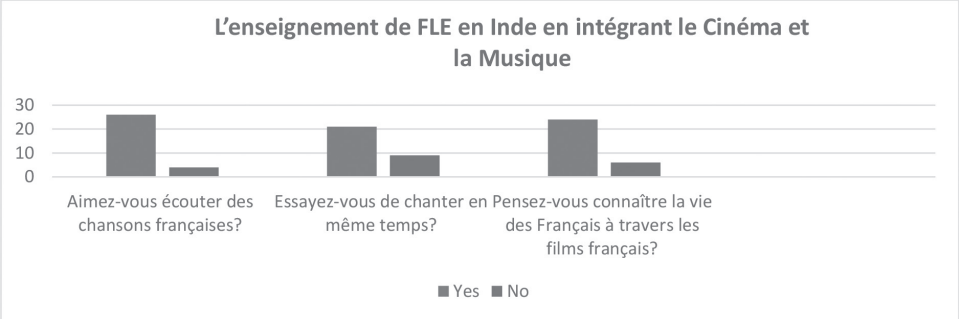
Présentation, Analyse et Interprétation des Résultats

Il a été demandé aux apprenants de FLE s'ils regardent des films français chez eux ou dans leur établissement et écoutent-ils des chansons françaises ? La plupart des élèves ont répondu qu'ils aiment regarder les films français. On leur a également demandé s'ils aimaient l'apprentissage du français basé sur le cinéma ? 25 étudiants sur 30 ont apprécié l'enseignement des langues étrangères basé sur le cinéma car ils ont trouvé cette méthode intéressante et efficace.



Graphique 1

La plupart des apprenants aiment écouter des chansons françaises, mais un nombre moindre essaie de chanter en même temps. Ils ont dit qu'ils apprenaient à connaître la vie des français à travers les films français et qu'ils trouvaient que c'était une façon intéressante d'apprendre du vocabulaire et des expressions. Même les chansons francophones les ont aidés à connaître de nombreuses formations lexicales. Cela les a aidés pour beaucoup de choses comme la compréhension orale, l'acquisition de vocabulaire et de plus les chansons francophones les ont aidés à mieux connaître la culture française.

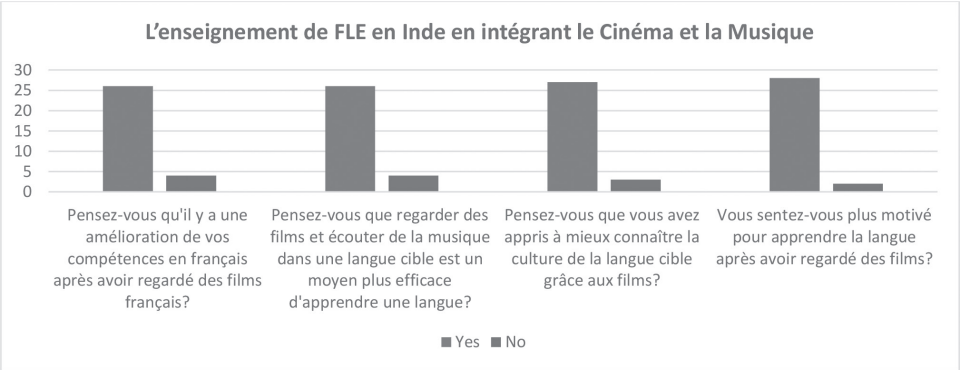


Graphique 2

Les apprenants ont également indiqué avoir remarqué une amélioration de leurs compétences en français après avoir regardé des films en français. Ils ont estimé que regarder des films

et écouter de la musique dans une langue cible est un moyen plus efficace d'apprendre une langue et constitue certainement un meilleur moyen d'en apprendre davantage sur la culture de la langue cible. Les apprenants ont également exprimé le sentiment qu'après avoir regardé des films français ou écouté des chansons, ils se sentent plus motivés pour apprendre la langue.

9 apprenants sur 30 ont dit qu'il est très difficile de chanter avec des chansons françaises car ils sont assez rapides et ils sont incapables de choisir les mots. Cependant, ils ont préféré les films avec sous-titres car ils sont plus compréhensibles que les chansons.



Graphique 3

La majorité d'entre eux ont exprimé qu'ils aimaient l'enseignement des langues étrangères assisté par le cinéma plutôt que l'enseignement conventionnel. Cependant, rares étaient ceux qui étaient d'avis qu'un tel apprentissage nécessite plus de temps car ils doivent regarder le film un certain nombre de fois, ce qui leur laisse avec moins de temps pour d'autres matières.

Conclusion

Les films améliorent l'apprentissage d'une langue car il s'agit d'un apprentissage qui se déroule comme une activité de loisir. D'un autre côté, apprendre uniquement à travers les manuels scolaires peut devenir monotone.

Dans l'enseignement d'une langue étrangère assisté par le cinéma, un certain nombre de séances doivent être conçues par les enseignants où les apprenants peuvent voir le film, le revoir plusieurs fois, puis des séances de discussions et de débats et enfin des exercices de brainstorming. Ces séances aideront également l'enseignant à évaluer l'impact de l'enseignement assisté par le cinéma.

La compréhension de slang pour un débutant est difficile. Il est très important pour l'enseignant de choisir des films qui ont un accent neutre afin que l'apprenant puisse comprendre l'essentiel du rôle et se sentir motivé. Alors, l'enseignant doit avoir une approche juste et une sélection judicieuse des films pour obtenir le résultat souhaité.

L'enseignant doit introduire l'enseignement assisté par le cinéma dans la salle de classe afin de motiver la participation autonome des apprenants. Inclure des films dans l'enseignement des langues étrangères est une manière innovante d'insuffler la motivation et l'enthousiasme

pour l'apprentissage des langues. Les films sont un excellent moyen de communication interculturelle car les apprenants peuvent avoir un aperçu des coutumes et des traditions ainsi que du mode de vie des natifs de la langue cible.

Nous souhaitons conclure en disant que l'audio et l'enseignement assisté par vidéo en classe facilite compréhension de la langue car il y a suffisamment d'occasions de demander plus de questions, présenter des commentaires, faire des présentations et avoir une meilleure idée de la langue. Mais il est également vrai que le succès de l'utilisation des films dans l'enseignement d'une langue étrangère dépend en grande partie de la préparation des instructeurs et l'application de la bonne méthodologie selon le niveau des apprenants.

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Favoriser l'apprentissage du FLE et les stratégies d'apprentissage des apprenants débutants à travers les podcasts et les corrections vocales

Vinay Kumar Singh, Sushant Kumar Mishra & Vibhuti Khara

Résumé en français

Les progrès de la technologie ont influencé de nombreux domaines et notamment le secteur de l'éducation. Les méthodes d'apprentissage et d'enseignement ont connu une évolution importante avec l'apparition de cours de plus en plus « digitalisés ». Désormais les cours sont conçus sur mesure et se doivent d'être adaptés aux besoins individuels des apprenants. Les institutions universitaires sont équipées de nouveaux outils pour offrir un environnement d'apprentissage basé sur une technologie plus adaptée. Le podcast, nouvel outil d'apprentissage technologique, est doté d'un potentiel important pour l'apprentissage et en particulier pour l'apprentissage des langues. Cet article explique comment le podcast peut améliorer les compétences orales de production dans l'apprentissage du français langue étrangère.

Résumé en anglais

Several domains of human interest have been influenced by the advances of technologies; education sector is one of them. The learning and teaching methods have had an innovative shift with more and more courses are being digitalized. The latter are being tailor made and adapted to individual students' needs. The academic institutions now are all the more equipped with tools and techniques to provide a more adapted and technology-based learning environment. Podcast is one of the technological learning tools that can influence the way students learn. This tool is gaining lot of interest in language learning, this article work presents the potential usage of podcast tool in improving the oral competencies in learning French as foreign language.

Mot-clés : FLE, Podcasts, oral, TICEs.

Les nouvelles technologies ont, depuis un certain temps déjà, intégré le secteur de l'enseignement des langues étrangères. Les TICE (Technologie de l'information et de la communication pour l'enseignement) ont démontré leur utilité et la majorité d'enseignant de langues étrangères a très vite compris qu'elles étaient incontournables. Aussi, avons-nous assisté à l'émergence de plates-formes d'apprentissage en ligne (LMS ou Learning Management System) telles que Blackboard, WebCT, Moodle. Parmi les fonctions de telles plateformes, on trouve l'hébergement du contenu pédagogique – y compris des exercices structuraux et des tests, mais aussi et surtout la communication entre les membres de la communauté d'apprenants et la facilitation des activités de tutorat et de gestion de la formation. De nos jours, l'éducation ne s'adresse plus à un public avec les mêmes caractéristiques qu'auparavant, celui-ci en effet a évolué en fonction notamment des nouveaux

appareils technologiques qu'il a à sa disposition. Maintenant les apprenants ont de nouveaux intérêts, de nouvelles habitudes et par conséquent, de nouvelles formes d'apprentissage. Une classe de langues devient, de plus en plus, en partie numérique. Pourtant tout en étant nombreuses, les ressources et les pratiques de ces outils sont essentiellement axées sur le développement des compétences écrites de compréhension et d'expression mais très rarement dirigées vers la production orale et la correction de la prononciation.

Dans ce travail, nous nous pencherons sur le podcast, outil qui permet la publication et le partage en ligne des fichiers sonores. Les usagers ont non seulement la possibilité de télécharger sur Internet des enregistrements de tout type, créés par d'autres mais encore, ils peuvent produire leurs propres enregistrements, les publier en ligne et les partager. C'est une caractéristique, parmi d'autres, qui fait du podcast une ressource de très grand intérêt pour l'enseignement des langues et le développement des compétences de l'oral.

L'emploi du vocable « podcast » est plutôt récent. En très peu de temps, il est devenu très populaire sur Internet. Piñero-Otero (2012) rappelle l'origine du mot « podcast ». Le terme vient de l'association entre les mots « Ipod » et « broadcast ». Stanley (2005) distingue trois types de podcasts pour l'enseignement des langues : les podcasts authentiques, les podcasts de l'enseignant et les podcasts de l'étudiant. Le podcast et le podcasting (ou la baladodiffusion) peuvent devenir des outils très appréciables pour encourager l'expression orale des étudiants dans la langue étrangère.

Nous montrerons, dans cette contribution, l'importance des stratégies d'apprentissage (Robert, 2009) dans le développement de la production orale en continu et en interaction chez les apprenants débutants en français langue étrangère (FLE) ainsi que l'amélioration de leur prononciation. La mise en place de stratégies innovantes adaptées va permettre de créer des situations de communication favorisant la production orale et sa correction. Avant de les présenter, un tour d'horizon sur les bases théoriques sur lesquelles nous nous sommes appuyées est nécessaire.

1. Le cadre théorique

Nous nous appuyons sur :

- L'approche communicative. Dès le début des années 80 (Bérard, 1991), elle préconise l'utilisation des documents authentiques pour une confrontation à des situations réelles de la vie quotidienne et aux différents registres de langue en compréhension orale et écrite. L'apprenant, confronté à la dimension pragmatique et linguistique du langage et aux usages sociaux, développe une autonomie grâce à des stratégies de travail mises en place en classe et peut les réinvestir. Les quatre capacités langagières sont étudiées et évaluées séparément. Dès le niveau débutant, l'expression orale libre, avec l'imagination et la créativité est développée à travers les jeux de rôles et les simulations globales.

- Le constructivisme et le socio-cognitivisme (Piaget et Vygotsky). A partir de schémas cognitifs, l'apprenant assimile de nouvelles formes langagières avec des stratégies d'apprentissage qui lui sont propres et passe par différents états de compétences transitoires. Les facteurs sociaux sont déterminants

pour l'acquisition du langage. L'apprentissage est un processus créateur basé sur l'interaction constante avec l'entourage. Apprendre une langue consiste à former des règles et à tester des hypothèses par des productions verbales en faisant parfois des erreurs. Bruner ajoute l'importance du tuteur. Son intervention « comprend une sorte de processus d'étayage qui rend le novice capable de résoudre un problème, de mener à bien une tâche ou d'atteindre un but qui auraient été, sans cette assistance, au de-là de ses possibilités. Ce soutien consiste essentiellement pour l'adulte à «prendre en mains» ceux des éléments de la tâche qui excèdent initialement les capacités du débutant, lui permettant ainsi de concentrer ses efforts sur les seuls éléments qui demeurent dans son domaine de compétence et de les mener à terme. » (Barbot, 2001:125)

– Le connectivisme (Siemens, 2009) qui préconise un apprentissage en réseau. On apprend par le biais de toutes les interactions permises par les réseaux. Le fait d'être connecté en permanence nous permet de développer constamment de nouvelles connaissances : en réagissant sur Twitter, en visionnant des vidéos, en participant à un forum, en lisant un blog, etc. Chacun peut ainsi partager et construire son propre savoir et savoir-faire. Grâce aux nouvelles technologies, l'apprentissage d'une part peut se faire à distance et à un moment choisi par l'apprenant et d'autre part, grâce à une mise en réseau de tous les apprenants de la classe, une collaboration dynamique se met en place, ceci permettant une progression de la compétence de communication en langue cible tout à fait remarquable.

– L'interactionnisme. F. Cicurel (2005) assure que pour enseigner une langue dans un contexte institutionnel, il faut à la fois « tenir » l'interaction, remplir les obligations interactives et permettre une prise de parole individualisée et « fraîche », susceptible de déranger l'ordre interactionnel parce que c'est une parole authentique. Il faut apprendre à « parler naturellement » mais ceci dans le respect des règles liées à la situation didactique.

– La phonétique articulatoire et acoustique. L'enseignant s'appuie sur le savoir théorique en phonétique et montre aux apprenants les coupes sagittales expliquant la position des différents organes lors de l'émission d'un son. Il travaille aussi en réception et en production les sons du français, – spécialement au début les phonèmes n'existant pas dans la langue maternelle des apprenants, dans des mots, des phrases et des textes, toujours en lien avec le rythme et l'intonation, (Abry, Veldeman, 2007, Lauret, 2007).

2. Le contexte de la recherche :

Les institutions privées en Inde: Dans les institutions privées en Inde, les cours de FLE (Français Langue Étrangère) ont une place variable dans le programme d'études en fonction des institutions et de leurs politiques spécifiques. De plus en plus d'établissements reconnaissent l'importance du français en tant que langue étrangère, en particulier dans le contexte de l'ingénierie et des collaborations internationales. Les cours de FLE visent à fournir aux étudiants les compétences

linguistiques nécessaires pour communiquer efficacement dans des situations professionnelles et internationales, tout en les sensibilisant à la culture francophone. Au sein de ces écoles d'ingénieurs en Inde, la place des cours de Français Langue Étrangère (FLE) dessine un tableau complexe et évolutif. Ces établissements, centres d'apprentissage technologique de premier plan, accordent une importance croissante à l'intégration du FLE dans leurs cursus. Le niveau de compétence en français requis varie d'une école à l'autre, reflétant les objectifs pédagogiques et professionnels de chacune. La durée et l'intensité des cours diffèrent également, certains établissements proposant des séances ponctuelles, d'autres intégrant des cours tout au long du parcours académique. Axés sur le contexte professionnel de l'ingénierie, les contenus des cours de FLE se concentrent sur les compétences linguistiques nécessaires pour réussir dans ce domaine, avec des activités variées de communication, de compréhension et de rédaction.

La technologie joue un rôle croissant, avec l'intégration d'outils numériques, d'applications d'apprentissage et de plateformes en ligne pour enrichir l'expérience des apprenants et encourager l'apprentissage autonome. Ainsi, au croisement de la technologie, de la linguistique et de la culture, les cours de FLE dans les écoles d'ingénieurs en Inde tracent un parcours riche en opportunités. Trois institutions offrent une gamme diversifiée de programmes d'ingénierie dans différents domaines tels que l'informatique, l'électronique, le génie mécanique, le génie civil, etc. ont été sélectionnées et 16 étudiants ont accepté de participer dans ce cours sur « la production orale » à travers les podcasts. Par ailleurs en mélangeant des populations et/ou selon leur niveau d'études, les étudiants vont développer leurs compétences linguistiques et interculturelles. C'est un modèle tourné vers l'avenir qui favorise la créativité, la réflexivité, l'interactivité et la transversalité des étudiants.

Nous avons utilisé une combinaison de méthodologie qualitative (interviews, analyse de podcasts et d'observation) et quantitative (enquête). Nous avons voulu savoir si la production de podcasts et l'auto-évaluation conduisaient à l'amélioration des compétences communicatives et comprendre quels types de comportement métacognitif avaient été observés grâce au suivi des apprenants sur la plateforme tout au long du cours et à la manière dont les apprenants s'autoévaluaient et corrigeaient leur production orale.

3. **Le dispositif hybride FLE:** L'enjeu du projet est pour les apprenants, comme nous l'avons déjà dit, d'améliorer leur expression orale en français en leur donnant des outils pour qu'ils soient en mesure de se faire comprendre par des locuteurs natifs en et pour l'autocorrection de leur production orale (prononciation et morphosyntaxe). L'enseignant donne aux apprenants des outils pour détecter et diagnostiquer leurs difficultés afin qu'il puisse leur proposer des solutions pour les surmonter. Comme les apprenants suivent une formation en management, les compétences en communication sont bien sûr primordiales.

Cette expérimentation se déroule pendant l'année universitaire 2022 – 2023, et 16 étudiants avec option du FLE ont participé à cette étude. Ils parlent donc des langues à la fois voisines et éloignées du français et ont des cultures éducatives diverses. C'est un cours de français de 60h sur l'année, soit 3 heures par semaine avec un certain nombre d'heures de travail en ligne. Les étudiants ont deux examens sur table pour valider ce cours ainsi qu'une note de contrôle continu. Préalablement au démarrage du cours, nous avons mené une enquête en anglais

auprès de ces étudiants afin de connaître leur profil et d'évaluer leurs savoir-faire avec les outils numériques. La plupart des étudiants étaient à l'aise avec les nouvelles technologies. Ils possédaient tous un téléphone portable et un ordinateur. Ils utilisaient déjà les TIC pour faire leurs devoirs, se divertir, créer des bases de données, communiquer, télécharger de la musique, utiliser un traitement de texte, etc.

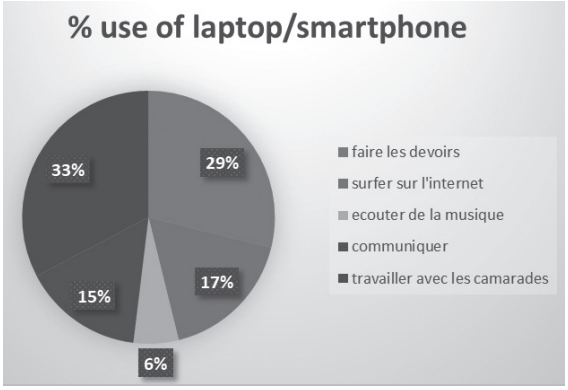


Fig. 1. Réponses des étudiants à l'enquête "*use of computer/smartphone daily life"*

Le dispositif que nous avons donc choisi de mettre en place est de type hybride. Il intègre des séances en face à face et un travail à distance en amont et en aval. Confortées par les résultats de l'enquête, nous avons choisi un outil d'apprentissage en ligne avec des podcasts et personnalisé un espace numérique pour les déposer. La dispositive en ligne offrait l'accès aux polycopiés du cours, à des activités multimédia, à un espace personnel et à des forums pour envoyer et partager leur travail avec leurs camarades. Les corrections étaient faites au fur et à mesure par l'enseignant et déposées sur leur espace personnel.

Les données ont été récoltées lors des interviews et des observations en classe et sur la plate-forme en ligne. Le travail sur la dispositive en ligne et les podcasts ont été analysés et comparés pour déterminer les progrès linguistiques et communicatifs accomplis par les étudiants. Le fonctionnement du dispositif a été expliqué aux étudiants au début en anglais. Deux types d'activités étaient proposés après chaque cours de français en présentiel :

- Un écrit oralisé : Chaque étudiant devait écrire un petit texte à partir du thème étudié en classe et le poster sur WhatsApp (Etape 1). Ce texte était corrigé par l'enseignant (Etape 2). L'étudiant devait réécrire son texte en tenant compte des corrections et le lire à haute voix en s'enregistrant (Etape 3). Tous les podcasts obtenus étaient mis en ligne. Les autres étudiants devaient les écouter et faire des commentaires (Etape 4).

Exemple de production du cours n°2

Etape 1:

Présentation par l'étudiant

Je m'appelle V... Gu...

Je suis étudiante à la 2eme année et j'habite en Inde.

Je parle anglais, deux autres langues locales de l'inde et petit français.

J'aime danse, et c'est ma activité de loisir et passe-temps

Etapes 2 et 3:

Re: Présentation corrigée par l'enseignante

Je m'appelle V... Gu...

Je suis étudiante **en** 2eme année et j'habite en Inde.

Je parle anglais, deux autres langues locales de l'inde et **un petit peu de** ~~petit~~ français.

J'aime **la** danse, et c'est **mon** activité de loisir et passe-temps.

Etape 4: Les étudiants écoutent les podcasts sur la dispositive en ligne et ensuite par le biais de vote, ils choisissent le meilleur podcast. Il y avait des commentaires des étudiants comme « bien » « merci pour le podcast » « j'aime » « super ».

Nous nous sommes aperçues que les étudiants avaient bien intégré les corrections. Progressivement les podcasts se sont améliorés, le nombre de fautes diminuait significativement. Le fait de lire et d'enregistrer à haute voix un texte écrit rassurait les étudiants, leur débit était plus fluide, moins hésitant. Ils savaient presque leur texte par cœur. Nous sommes convaincues de l'importance de l'apprentissage du texte presque par cœur par l'apprenant qui lit son texte à plusieurs reprises pour une mise « en tête et en corps » du français et une appropriation de la compétence textuelle et discursive.

- **Oral à oral :** Les apprenants recevaient deux ou trois podcasts authentiques sur le thème du cours (loisirs, logement, activités quotidiennes, repas, raconter une histoire). Après les avoir écoutés (Etape 1), chaque étudiant devait réagir sur son vécu et déposer un enregistrement sur la dispositive en ligne (Etape 2). Tous les étudiants ont été invités à réécouter cet enregistrement. L'enseignant écoute lui aussi et indique le nombre d'erreurs sans indiquer précisément où elle(s) se trouve(nt). L'étudiant, avec les indications de l'enseignant, essaie de s'autocorriger et réenregistre son texte (Etape 3). L'enseignant écoute le 2ème essai et le corrige. Il indique alors où se trouvent les erreurs restantes.

Exemple de production lors du cours

Etape 1 : Ecoute de deux ou trois documents authentiques audio à propos des loisirs. Voici la transcription deux de ces documents :

1er podcast par le natif_cours no.1 :

Bonjour Je me lève toujours à 7h00, je me lave, je m'habille puis je prends mon petit déjeuner. Je sors de chez moi à 8h00. Pour aller au travail je prends souvent un bus mais quelques fois je prends ma voiture. J'arrive à 9h00. A midi je mange avec mes collègues à la cantine. Je fini de travailler à 19h00. Je rentre chez moi à 20h. Le vendredi, je fais les courses au supermarché. Je dine et je regarde un peu la télévision ou je lis un livre. Je me couche à 23h00.

Etape 2. Étudiant A : 1er enregistrement

Je me lève à 6h30 ensuite je me brosse la dent. Je me prépare mon petit déjeuner à 16h Je vais à école. J'étudie de 9 h à 12h. Je prépare à manger après je prends mon déjeuner. Ensuite, je fais la vaisselle. Je fais des courses avec ma amie dans le supermarché à 14h. Je me connecte après je mange mon diner avec mon amis (prononcé [amiz]) dans le restaurant. Ensuite je me douchais et dormi à 23h.

Etape 3. Étudiant A : 2ème enregistrement avec l'autocorrection de l'étudiant.

Je me lève à 6h30 ensuite je me brosse les dents. Je prépare mon petit déjeuner à 16h. Je vais à école. J'étudie de 9 h à 12h. Je prépare à manger après je prends mon déjeuner. Ensuite, je fais la vaisselle. Je fais des courses avec **ma** amie dans le supermarché à 14h. Je me connecte après je mange mon diner avec mes amis dans le restaurant. Ensuite je me **douche** et je **dors** à 23h.

2eme podcast par le natif _ cours no.6 :

Bonjour à toutes et à tous

Dans mon passe-temps je pratique le jardinage chez moi car j'adore les plantes et les fleurs notamment un olivier, un bananier, un avocatier ainsi que des plantes décoratives comme l'hibiscus et des rosiers. Les rosiers sont en fleurs en ce moment avec des roses blanches et rouges. J'ai ajouté à mon jardin une plante l'oxalis, c'est une plante avec des feuilles violette et des jolies petites fleurs. Maintenant dites-nous ce que vous aimez faire. Merci

Etudiant B

Etape 2. Étudiant B : 1er enregistrement

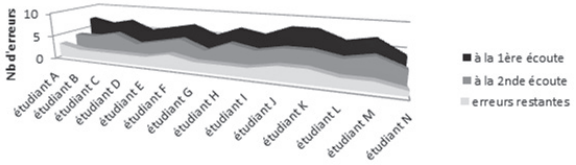
Bonjour, Je fais beaucoup de choses tout au longue de la journée mais j'aime est écrire la poésie. La poésie permet d'exprimer mes pensées et cela donne l'impression que je suis de un autre monde. La musique m'aide à remonter la morale, j'écoute la musique tous les jours.

Etape 3. Étudiant A : 2ème enregistrement avec l'autocorrection de l'étudiant.

Bonjour, Je fais beaucoup de choses tout au long de la journée, mais j'aime ~~est~~ écrire **de** la poésie. La poésie **me permet** d'exprimer mes pensées et cela donne l'impression que je suis **dans** un autre monde. La musique m'aide à retrouver le moral, j'écoute **de** la musique tous les jours.

Analyse des erreurs et du comportement des apprenants

Nous avons comptabilisé les erreurs de chaque apprenant pour les deux types d'activités, cf. graphique 1. Nous voyons que chaque étudiant a su corriger les erreurs grammaticales concernant des structures vues en classe puisque chaque fois au second enregistrement, l'étudiant fait moins d'erreurs (en moyenne 2 erreurs de moins).



Graphique 1 : Evolution du nombre d'erreurs par étudiant corrigées par lui ou par l'enseignant (cours n°6).

En regardant les erreurs restantes de l'étudiant A, on constate qu'elles concernent les structures qui n'ont pas encore été étudiées en classe, notamment le passé composé : « je me suis douché » et « j'ai dormi ». Il y avait aussi une erreur très intéressante montrant qu'il possédait bien la forme de l'adjectif possessif au féminin « ma » essentielle en structure profonde mais qu'il avait oublié de faire la transformation de surface liée à la rencontre avec un mot commençant par une voyelle avec la liaison obligatoire « mon amie ». Ces dernières erreurs étaient étudiées avec tous les étudiants en classe. Pour l'étudiant B, les erreurs sont sur les verbes pronominaux « me permets ». Il y a un autre type l'erreur, c'est de l'oublié « de » lorsqu'on parle d'une quantité indéterminée. L'étudiant a eu les explications et les corrections données par l'enseignants/facilitateurs de l'activité. L'étudiant B a su corriger l'erreur.

En général, quand les étudiants font une production orale, ils peuvent difficilement se concentrer sur tous les aspects linguistiques en même temps (prononciation, grammaire, syntaxe...). Le fait de devoir parler devant un public accentue leur stress et ils oublient « le français ». Quand ils s'enregistrent, ils sont seuls dans un environnement plus calme, sans le regard des autres qui pèsent sur eux, ils parlent plus facilement. Les étudiants faisaient souvent eux-mêmes le choix d'écrire un premier brouillon à l'écrit en réutilisant les mots clés relatifs aux thèmes puis s'appuyaient sur ce support pour réaliser l'enregistrement, démontrant ainsi une réflexion sur leurs stratégies d'apprentissage. Nous pouvons remarquer que dans une situation de production orale classique, les apprenants sont davantage concentrés sur le message à faire passer que sur la forme : ils ne sont pas conscients des erreurs qu'ils peuvent commettre au moment ils parlent. Le fait de pouvoir se réécouter leur permet de repérer non seulement les fautes de langue mais également de prononciation et ainsi de s'autocorriger.

Tout au long du cours, nous avons demandé aux étudiants ce qu'ils pensaient de cette méthodologie à travers des enquêtes de satisfaction en anglais sur l'utilisation des podcasts et leur ressenti par rapport aux corrections de l'enseignant et au fait de réécouter et de réenregistrer leurs textes. Les réponses révèlent que pour eux, les stratégies mises en place leur permettaient de progresser dans leur apprentissage du français et donc de produire des podcasts oraux plus efficacement et de meilleure qualité. Nous avons analysé la nature des réponses données par les étudiants et nous les avons classées en trois catégories : 1. les stratégies-bilan, en analysant leur production linguistiquement, ils comprennent leur(s) erreur(s), et ce qu'ils ne doivent plus faire la prochaine fois, 2. Les stratégies-distanciation, pour gérer leur stress et être plus serein lors de l'enregistrement, 3. Les stratégie-technique afin de se mettre dans les conditions les plus optimales pour mieux s'enregistrer.

Nous avons fait le pourcentage des réponses les plus fréquentes pour tous les étudiants par catégorie.

- La stratégie-bilan sur leur compétence linguistique = 60 %. Exemple « J'ai oublié de mettre le verbe en négation, mais j'ai bien conjugué », « C'est en pluriel mais j'ai mis en singulier », « Je vais utiliser les verbes pronominaux pour décrire les activités » « je vais utiliser plus de vocabulaire dans mes phrases C'est de très loin la stratégie la plus utilisée par les étudiants. C'est la stratégie la plus utilisée de beaucoup.

- La connaissance de soi, de leur état de stress et la stratégie-distanciation pour avoir un meilleur résultat la prochaine fois = 20%. Exemple : « Je dois faire plus de pause en parlant », « Je vais parler avec plus de confiance car j'étais un peu stressé ». C'est la stratégie la moins utilisée.
- La stratégie-technique pour avoir de meilleures conditions de réalisation = 20%. Exemple : « Je dois faire mon devoir juste après la classe pour mieux réussir mon activité », « Je dois faire l'enregistrement dans la salle pas bruyante ». C'est une stratégie un peu plus fréquente que la précédente, les étudiants étant soucieux de la qualité de leur environnement et du matériel utilisé, ce qui correspond bien au profil de ces étudiants se destinant à une carrière de management.

Bilan de ce cours hybride

Les étudiants ont progressé plus vite en français que d'habitude. Grâce au suivi tout au long du cours, nous avons mieux compris les stratégies d'apprentissage des étudiants pour améliorer le français de la production orale de leur podcast. Le bilan global a montré une baisse régulière des erreurs. En classe la parole des étudiants était plus fluide, ils hésitaient moins. Les questions que nous leur avons posées afin qu'ils réfléchissent sur leurs stratégies d'apprentissage les ont aidés à progresser, à planifier leurs conditions de travail, à réfléchir sur ce qui aidait le plus là mémoriser et à apprendre les règles grammaticales. Les étudiants ont trouvé que l'outil était adapté à leur mode de communication car ils sont connectés tous les jours en permanence, ils partager leurs vécus, leurs photos, à travers les réseaux sociaux (Facebook, Twitter, LinkedIn...).

Le taux de participation a démontré une bonne adoption de ce type d'activité par les étudiants puisque tous ont participé à au moins 50% des activités et 71% a complété l'intégralité des tâches liées aux podcasts (cf. Fig. 2)

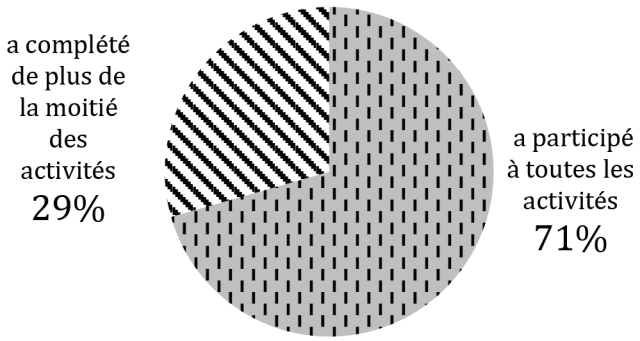


Fig. 2. Participation des étudiants aux activités en ligne

Les étudiants avec ce type d'enseignement hybride se connectent ou regardent régulièrement les activités en ligne. L'enseignant, lui aussi, car le suivi est indispensable, ce qui lui prend beaucoup de temps. Les pratiques effectives des étudiants et de l'enseignant sur la plateforme et le nombre de connexions des étudiants et de l'enseignant était comptait pratiquement 5 à 6 fois par jour en moyenne.

Nous avons contacté que la gestion du temps était aussi importante pour l'enseignant que pour les apprenants :

- Pour l'enseignant, le temps de réactivité enseignant-étudiant est fondamental. Il doit répondre dans un délai très rapide aux étudiants à chaque demande ou à chaque production pour que la continuité des connexions et le travail se fassent avec les apprenants qui, s'ils ne sont pas sollicités régulièrement, se découragent et sont moins motivés dans la réalisation de leurs activités.
- Pour les étudiants, ils doivent recevoir la veille du cours les documents oraux ou écrits et les consignes leur permettant de créer les activités/tâches ou exercices en ligne à faire pendant la semaine. Les étudiants doivent apprendre à gérer le temps pour qu'ils puissent faire chaque semaine tout ce qui est demandé : une production écrite corrigée puis réécrite et enregistrée au premier semestre et une production orale enregistrée, corrigée puis réenregistrée au second semestre.

Conclusion

Cette expérience nous a permis de mettre en évidence l'impact plutôt positif des podcasts sur le développement des compétences de production en langue étrangère. Cette approche s'avère efficace pour améliorer la fluidité verbale des apprenants, les mettant ainsi dans une situation d'entraînement à distance, mais offrant ensuite des opportunités de partage et de feedback. Cette dynamique bidirectionnelle en fait un exercice stimulant. Le fait de travailler de manière autonome dans le cadre d'une approche de classe inversée permet de répondre aux besoins individuels de chaque apprenant, de respecter leur rythme personnel, et de consacrer le temps en présentiel à l'interaction et à la co-construction du savoir. Cette autonomie encourage également les apprenants à réfléchir sur leurs propres productions. En s'enregistrant et en se réécoutant, ils peuvent identifier leurs erreurs, les corriger, et réfléchir à leur propre processus d'apprentissage. Cette expérience a renforcé notre évaluation de l'utilisation de tel outil, et nous envisageons de développer davantage les cours faites à travers les podcasts et l'enseignement utilisant les audios. Nous envisageons notamment d'incorporer des corrections phonétiques, ce que nous ne faisons actuellement qu'en présentiel. De plus, nous souhaitons créer une banque de ressources sonores, classées par catégories, comprenant un alphabet sonore, voire éventuellement une interface de programmation (API) pour que les étudiants puissent y accéder plus facilement. En outre, nous envisageons de transformer l'activité en podcast en une activité de groupe, incitant ainsi les étudiants à collaborer et à partager leurs connaissances. Dans un premier temps, les enregistrements seraient effectués individuellement pour permettre aux étudiants de comprendre et de maîtriser la démarche, puis en groupe, afin de bénéficier de l'apport de l'ensemble du groupe, créant ainsi une situation de communication plus authentique.

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The Despicable and the Nauseating: The Kaleidoscopic Man-Woman Relationship in John Hawkes's *Whistlejacket* (1988)

Shabir Hussain Mirza

Abstract

The paper examines how, during the 20th century, America became a mass consumption society. In the process, it experienced profound societal changes regarding the institution of marriage and the family. It highlight the ways in which men and women became ensnared by the ethos of mass society, rendering them willing participants in their bodily, psychological, and social mutilation. The paper looks at the fascinating range of techniques, methods, and subtleties used by Hawkes to portray a dehumanised, shattered, and debased human cosmos. A sophisticated and compelling portrayal of the American Dream and its collapse is provided in John Hawkes's novel *Whistlejacket*. In addition to showing the broken man-woman relationship – the most important relationship in every social structure – it also depicts a world of apostasy and damnation. The idea that a great deal of men and women have lost their souls in the chase of wealth, power, and pleasure is conveyed by the author in his work, making them willing players in their own mental and physical destruction.

Keywords: Dehumanised, Debased human cosmos, American dream, Dystopian Apocalypse, Man-Woman Relationship, Capitalism, Consumerism, Polyamorous and Perversion.

Every country has its share of distinctly odd historical eras, and the United States of America experienced one such era throughout the twentieth century. The Industrial Revolution was the biggest shift that had taken place by 1900. Even though it began in the 1820s and gained steam during the Civil War, it wasn't until the 20th century that the social and technological ramifications on American culture could be clearly seen. The twentieth century in America saw profound changes brought about by the inventions and technological advancements of the preceding century, including steel railway tracks, bridges, skyscrapers, telegraphs, typewriters, transatlantic cables, automobiles, etc. These developments paved the way for the development of both domestic and foreign markets as well as the quick expansion of industrial capitalism. American capitalism has become the most prevalent economic model in the world thanks to the country's success story with open markets, economic growth, and democratic institutions. But there were also evil and dark sides to this great American dream. The entire country and its citizens were plunged in an economic and political catastrophe during the depression years. An apparent breakdown of the political and economic systems was followed by a persistent sense of fear, uncertainty, despair, and hopelessness that damaged the very fabric of American society. It appeared as though the utopian ideal connected to the so-called American Dream – a dream of plenty, success, and fulfilment – had finally collapsed.

The ethos of mass society assumes demonic proportions with humans virtually floating like dust particles, totally atomised and playing havoc with healthy, progressive and conducive spiritual and moral values. According to Ihab Hassan, the well-known modern American

critic and writer, mass society can be defined as a quick-sand society "which does not render itself to any assured definition". Such a society, ostensibly, changes overnight. Irving Howe calls mass society as a "half- welfare and half-garrison society in which the population grows passive, indifferent and atomised..." (Howe 24). in which man becomes a committed consumerist ultimately consumed like the values, products and commodities he manufactures and consumes. The man-woman relationship becomes sterile, unhealthy and non-productive exercise. The First World War and the Great American Depression in the 1930s brought about tremendous changes in the family structure, domesticity, and particularly man- woman relationship. Alfred Kuttner believed that the post-war era changed everything and marked, "the most violent revolution against established manners and ideas of morality and religion" (Tripple 334).

The post-war woman felt that she should live a life of fullness in a way she thought best. Women asserted themselves and wanted to be "... an equal with man in the wars of politics, business, art, and love" (Josephson 45). Beatrice Hinkle candidly observed that women objected to the "traditional notions of them created by men, in which their true feelings and personalities were disregarded and denied" (Hoffman 228). The concept of new women as a form of revolt shocked men by changing their physical appearance and dress. They became new potential consumers for manufacturers and capitalists, who started producing goods according to women's choice. The other factor was definitely war, as young men of America were busy in the battle-fields and women occupied new positions in offices, factories, and other workplaces. The American women broke conventional fetters, as they stepped out of domestic responsibility and became scapegoats of new sexual relations both inside and outside marriages. Lillian Hellman rightly points out that "... whatever step my generation had taken, forward or backward, it was large enough to separate us from people not too much older than ourselves" (Hellman 33-34). The new American woman started believing and asserting her right to be individualistic. The scenario in gender relationship changed drastically in a mass society.

The events of World War II changed the world profoundly, including America. Not just the war itself, but actions of the political leaders after the war profoundly changed the world. World War II was the culmination of an ideological battle that was being waged around the world between socialism, capitalism, internationalism, and nationalism. World War II was really about the global social revolution. The present study deals with the gender equation particularly man-woman relationship especially questions such as how this relationship operates in the fictional cosmos of these novelists? How this institution of marriage breaks up. The critical textual analysis of the primary sources which deals with the fundamental crucial and determining human relationship: a man-woman relationship. How this important relationship becomes debased, destabilised, and demonic in a consumerist society? With the existential failure of the Adamic essence and disintegration of the American Dream towards the end of the nineteenth century, conditions became worse with the alienation, loneliness, and anomie, coupled with frustration becoming the determining norm of the modern and postmodern American fictional heroes' fruitless quest for fulfilment of hopes, dreams, and aspirations. The aforementioned existential tribulations aggravated the imbalances, flaws, and failures of human relationships especially the man-woman relationship.

John Hawkes responded to the above transitional phase of American life and society in an unconventional manner. His works depict the breakdown of man-woman relationship

and the institution of marriage and the consequent degradation of corporate human consciousness. The narrative technique adopted by the novelist is totally unconventional, as the novelistic characters illustrate a fluid consciousness, a consciousness which modulates in all directions, and does not adhere to any predetermined pattern. The narrative employed are parabolic, explosive, and above all, illustrating a "supernova" of human consciousness and the functioning of the human mind, and human thinking, especially in the portraiture of man-woman relationship, tearing the institution of marriage to smithereens, besides hovering around being demonic. Sex outside marital wedlock became routine and inside marriages too, and the new woman started asserting her right to be individualistic. This developed aggressive woman frequently appears in West's fiction. The institution of marriage started disintegrating and living in arrangements became virtual demonic parody of the sanctimonious entity of wedlock.

Northrop Frye's "Demonic Imagery", points to the world that desires to totally reject, "the world of the nightmare and the scapegoat, of bondage and pain and confusion" (147). According to Frye, the central image of the demonic world is the Dantesque Inferno, in which nature is seen in its stupid powers. The human society is depicted as a collection of tense egoistic individuals or a mob. There are tyrant leaders and their victims, the scapegoats. The man-woman relationship becomes a destructive passion. Harlots, witches, sirens, tantalizing females, incest and homosexuality dominate the demonic world. The animals which inhabit this world are not gentle and tame; they are ugly and unpleasant. Images of dangerous and deadly monsters are portrayed. We have weird forests, heaths, dangerous trees and other deadly wild plants. Deserts, withered plants, thorns, and wildernesses are in the inorganic world; the waste land being the highest point of this calamitous world. It is not only the institution of marriage which is torn to pieces, it is the very institution of domesticity and family which is completely destabilized and dismembered. The family loses all its sanctity as a sociological existential construct, which is the fundamental stone of human civilization. One can clearly discern such developments as simply the "fruits and rewards" of mass society of the Postmodern age.

John Hawkes' novel *Whistlejacket* (1988) demonstrates the journey of the narrator Michael, a 28- year old voyeuristic fashion photographer, rider, and fox hunter, through a Dionysian landscape where perversity is the rule, sex is the daydream, and women and horses possess the same erotic power. The novel *Whistlejacket* is a travesty of art that deals with a perverted human psyche, painted with nihilistic, voyeuristic, and sadistic, landscape. The fictional cosmos is filled with the customary Hawkesean mix of love and lust, sex and passion, dream and imagination, hate and revenge, and, of course violence and death. The novel's theme and structure can be aptly understood in the following lines: "*Whistlejacket* explores the tension between image and narration s they embody description and revelation, representation and creation. In a novel in which characters transgress the law against murder and against sexual taboos and gender roles, the transgression of primary interest for the narrator occurs when images are made to speak and to mean" (Ferrari 107).

The aforementioned lines tacitly describe the novel's plot that is dominated by paradox, indeterminacy, conflicts, and unsettling chaos. Michael, the protagonist, creates images. To accommodate his perverted beliefs in real life, he violates normality and abuses his professional art. Unsurprisingly, the narrative follows the postmodernist creative recipe: fluctuating, disharmonious, disintegrated, and discontinuous. Mostly, the story is narrated by

Michael (Mike). However, a third person narrates some of its sections, including Michael's childhood, and the concluding chapter is written in the form of a pure dialogue.

The plot of the novel revolves around Michael, a fashion photographer by profession and the adopted son of Van Fleet family, and the aristocratic upper echelon family of generations with horses. The head of the family is Harold Van Fleet, and the other members include Alexandra or Alex who is Harold's wife, their two daughters Virgie and Toots, and a family friend named Barbara or Buse. The novel reaches a significant point when Harold Van Fleet dies under mysterious circumstances, and Michael along with other family members attends the funeral. Mike describes the grim scene in these words:

> My mentor. Hal or Handsome Hal but formally Harold O. Van Fleet, dead at a young age, all things considered, Sixty-two. The four of us, pitiful number, advanced so slowly into the Van Fleet cemetery and toward the waiting grave and casket that I thought the living scene might cease altogether and become the still picture from which we'd never escape and in which the casket would never find its way from the straps that supported it to the bottom of the waiting grave (*Whistlejacket* 11).

These words amply reflect the sad, almost grisly atmosphere encapsulating the Van Fleet family. After four months of Hal's death, Alex requests Mike, "I want you to do his biography in photographs" (*Whistlejacket* 38). Michael agrees to do the job and decides to live with the Fleet family in Steepleton till he completes the work. As soon as Mike starts working on Hal's photographs, he starts to unravel "some dark secrets" (*Whistlejacket* 7) about Harold Van Fleet and other family members. Curiosity and suspicion grip Michael when he discovers that Buse was Hal's mistress and Alex was quite aware of her husband's infidelity. The real irony is evident when Mike uncovers the mystery of Hal's death. During his investigation, Michael discovers Hal was murdered. Ironically, Hal's own wife, Alex, contrived the murder. Finally, Mike ends up as the lover of his stepmother Alex, his stepsister Virgie, and Buse. The novel's plot gets fragmented by the sub-plot, which discusses an eighteenth-century painter George Stubbs. Who works on the following: "... never to paint from anything but nature and never to paint what he saw from the outside unless he had seen the inside first" (*Whistlejacket* 73).

Working on such perverse principle, Stubbs makes his art grotesque and agonising. Both Michael and Stubbs are two different artists with similar undertones. Like Seigneur, and Bocage of *Virginie Her Two Lives*, Mike and Stubbs belong to two different eras but work similarly to redefine their respective arts. In the very beginning, Mike describes his art of photography and thus unravels his voyeuristic and incestuous tendencies, the ironic commingling of which becomes the paradigm of the novel:

> BEAUTY IS NOT in the eye of the beholder, as they say, but in the lens of the camera. The eye of the camera is the only eye that sees true beauty, which is to say the beauty of woman is her own landscape. Through the thick, transparent lens of my camera- cameras I mean to say, but one will do for the metaphor – I see woman. Not women. Woman. Although I see both. And given all this rhetoric, whose voice is this? Who am I? Only a twenty-eight-year-old fashion photographer. But I am also a horseman and fox hunter. A young man of the old school in a new life ... So I love Alex (*Whistlejacket* 3).

These words clearly depict the ironic juxtaposition of love and lust, eroticism and aestheticism, and heterosexuality and incest. Mike's description of a woman and her true

beauty vis-a-vis the camera-eye becomes reminiscent of the famous words in the narrative of *Zorba*, *the Greek*, the famous novel by Kazantzakis, where a woman is described as a spring: "A woman is a spring, you kneel, you see your reflection and you drink" (Kazantzakis 131). Zorba's words and those of Mike's mould woman as "her own landscape," a landscape is which man gets lost and totally depolarised – thanks to the demonic man-woman relationship that governs and determines all the sociological contours of such an important relationship in the entire vista of the postmodernist American novel, *Whistlejacket* being no exception. Although Alex is Mike's stepmother, he boldly claims that "I love Alex" and further states that "I am everything she ever wanted in a young man ..." (*Whistlejacket* 3). Their relationship not only demonically parodies the traditional mother-son relationship but also involves the abnormal commingling of the human and animal worlds when Michael compares Alex with a mare and reveals his "passion" for "females" and animals": Lady Dian, or Lady Di as she is known, and such a horse means blood, hot, in heat, an aspect of Alex's nature I discovered only on my most recent visit to Steepleton" (*Whistlejacket* 5). Naming a female horse Lady Diana, representing the late wife of Prince Charles of England, further heightens the demonic human-animal syndrome as an important component of Hawkes' imagery, a crucial tool of ironic juxtaposition, tension, and irony throughout the narrative of *Whistlejacket*. Here, this appalling comparison provides a glimpse Michael's outer world that abounds with "anomalies, injustices, follies and crimes, and yet is permanent and undisplaceable" (Frye 226). Mike gets imprisoned in this world of violence and crime where ironically he searches for logic and reason. The only violent, uncouth, and gruesome event that takes happened in Mike's life is the murder of his foster father at the hands of a horse named Marcabru: "And finally Harold had died because of Marcabru. Not riding him, not in a high fatal accident while jumping, as he would have wished, but on foot, alone, trampled under the hooves of his favourite horse as the light began to fade in the stall" (*Whistlejacket* 118).

The kind of relationship Alex and Hal share mocks the sanctity governing the institution of marriage, in addition to juxtaposing elements such love and lust, marriage and adultery, determinacy and indeterminacy, pleasure and pain, and dream and fantasy. The fact that Michael the most trusted member according to Alex, instead of repairing the disorientation further degrades the sanctity of the institution of marriage by his illicit relationship with Alex makes the situation more ironic. Throughout the novel, Mike attempts to strike a perfect balance between his dream world and the real world. For him, both the worlds coexist through the images that he creates and the ones that already exist. The epicentre of Mike's dream and fantasy world is his camera lens and his photography. Psychically, there is no difference between Mike's real world and the world he creates through the camera lens. Through these "images," Mike visualises the turbulences and vicissitudes of his life. The two essential words for his life and art are "act and image" (*Whistlejacket* 6). Like any other Hawkesian hero, Mike's images provide a "visual shape to utter absence" (*Whistlejacket* 12). He captures every bit of life through his camera, and even satisfies his sexual cravings through voyeurism. According to him, there are three kinds of people in the world:

> There are those who want to see, those who never think of it. There are those who want to be seen, those who don't And those who do not wish to be seen fall into three categories: those who have no idea that anyone would bother to look at them, those who hide from being seen or watched, and finally those who know that anyone who looks at them once will look again. The plain, the shy, the furtive. Which will you have? Of those who wish to be seen we find the exhibitionist, the vainglorious the seductive A harder choice ... when I

> find myself among those who do not wish to be seen. They are the ones I most want to see (*Whistlejacket* 15-16).

These words clearly depict Mike's voyeuristic desires and fantasies. Being a "carnivorous watcher," he virtually "tears" the bodies of the females to gratify his perverted sexual longings. Mike's hybridisation of the real and fantasy worlds into his own one world becomes metaphorically an existential silence that "fills the extreme states of the mind void, madness, outrage, ecstasy..." (Hassan, *Dismemberment* 13). Humans derive pleasure from attempting fantasies in real life. Any innovative artist with a rich and fertile imagination can become another Mike for implementing his or her own sexual need, desire, and longing.

Like Hugh of *The Blood Oranges*, Mike lives in the world of photography where he desperately tries to gratify himself. Michael's voluptuousness of Michael is reflected in one of the critical scenes where he photo-shoots a model Susan for the advertisement of a brand of shoes. Ironically, he positions the young lady in such a way that the shoe is juxtaposed with her buttocks:

> How, I wondered, could I manipulate the viewer's eye to see a shoe – mere shoe-as never before? How put a shoe, which is insignificant compared with a woman 's body, in the centre of a photograph where it does not belong" One piece of jewellery can dominate face, thighs, buttocks of a model even as large and original-looking as Susan Not so the shoe Yet it was precisely my insistence on rear views that solved the problem But if I had not had Susan's height and weight to work with, I would not have been able to create this photograph Only a young woman as tall as Susan ... One fetish celebrates another (*Whistlejacket* 161-162).

In the aforementioned words, the reader can easily discern things similar to present-day world of modelling and hi-tech fashion. Virtually every day, semi-nude photographs of female models can be witnessed in glossy magazines and Sunday editions of popular national newspapers. In the metropolitan culture of India, the metrosexual male along with his female counterpart perfectly contributes to defining and practising Mike's world in *Whistlejacket*. The Hawkesian fantasy in *Whistlejacket* or in any of his other novels can be witnessed in the contemporary glamorous and seductive world of hi-tech modelling and fashion designing. Michael's psychic slime gets reflected repeatedly, thereby making it easy for the readers to understand his voyeurism, fetishism, and eroticism. He is a man obsessed with his photography and his own self.

Dissecting animals for the sake of individual art amounts to sheer brutalisation and murder of art itself. Artists like Stubbs represent perverted humans inhabiting a diseased world of their sick minds and associating this world with the real world and the society where they live and practise their artistic fantasy. All the perverse ideas that grip the psyche of Stubbs at an early age take deep roots and intensify as he grows. In "young manhood" Stubbs starts to anatomise "human cadavers and dead horses" (*Whistlejacket* 73). One such attempt is exemplified when he buys a horse Nan only to brutally kill the poor animal with the help of his wife Mary so that he could paint its inner parts:

> Nan might as well not have been tied, might as well not have had half her head covered like some prisoner facing execution. She raised her head from the floor, tossed it about as best she could, flung off the canvas, struggled, with all the recovered strength she had once possessed, and did her best to kick, flaying her pairs of legs in a scissors like motion, there on the cold stones looked as if she were flying in some sort of barbaric gallop despite the

> ropes. She thrashed her tail, heaved her ribs for breath, and rolled her eyes, strangulation. She sweated, her coat glowed. In all her ancient being Nan rebelled… But the more their work continued through the third horse, the fourth, the more she marvelled at her Stubbs, who drew exactly what he had dissected and whose only emotion in their outbuilding was the pleasure of concentration (*Whistlejacket* 91-93).

Stubb's brutal act symbolises the absurdity, anarchy, terror, and cruelty prevalent in the fictional world of Hawkes. The approach Stubbs uses to kill a dumb animal is not only cruel and monstrous act, but it also reflects his sick and sadistic mental status. The presence and assistance of Mary Spencer in this cruel act depicts this absurdity as more ruthless and heinous. What could be dreadful and a spine- chilling scene for any other woman is witnessed by Mary with full zeal and involvement. As a perfect assistant, she aids Stubbs in executing these perverse acts and thus deserves to be labelled as degenerate and demonic as her husband who is egged on by a sadistic psyche. The active cooperation and assistance Mary Spencer renders during her husband's grotesque, bizarre, and repulsive killings of horses, cats, and dogs, puts all womanhood to shame. If Stubbs is the modern practising "wizard," then Mary is equally the horrendous "witch". The husband-wife pair and their sadistic acts constitutes "The imagery of cannibalism" (Frye 148), incorporating the "images of torture and mutilation" (Frye 148) (ancient Greek terminology *sparagamos*, which means, the dismemberment of the sacrificial victim). Stubbs derives immense pleasure and is fascinated by his artistry when he converts "... debris into design ..." (Frye 116). His mind seems to be filled with filthy, perverse, and obnoxious ideas, clouded by sadistic paranoia.

The work appears "fascinating, absorbing and indispensable for Stubbs" (Ferrari 115), but the readers realise its complete absurdity, repulsiveness, and terror. Ironically, Stubbs derives pleasure out of the cannibalism of art, and it is apt to say that he "has hardly left the animal level" (Hassan, *Radical Innocence* 7), and is more of an animal than a human being, and an artist supposed to possess a high degree of creative intellect. Stubbs' psychoneurosis is further evident when he minutely describes the inner parts of a cadaver:

> What I think analogous to the serratus minor anticus arises from the sternum and part of the first rib or collarbone and from the cartilaginous bindings of the second, third, and fourth rib near their joints to the sternum. It is inserted into the shoulder blade and tendinous surfaces of the supraspinatus scapula... Blood vessels o the neck and abdomen exposed. Many of the muscles of the upper hind limbs removed... Shoulder joint and ribs exposed. Only the deepest muscles are left... Candal view of the skeleton seen obliquely from the left (*Whistlejacket* 96).

Stubbs may be a devoted artist in the Hawkesian sense but his bizarre technique of painting dead animals and even a dead pregnant woman virtually redefines the very idea of what constitutes the modern. In case of Stubbs and Michael, the very conceptualisation of the modern relentlessly and remorselessly hurtles towards the "destructive labor" (Hassan, *Dismemberment* 11). Their artistic temperament, choice, technique, and obsessive minds can be defined in terms of an "iconoclastic rage" (Hassan *Dismemberment* 11), a kind of creative activism that represents "an agnostic attitude toward culture" (Hassan, *Dismemberment* 11).

The two artists, Stubbs, the painter and Michael, the photographer, work differently, yet ironically they have a common motive, the motive to satisfy their perverse and sadistic desires. Michael works with his models, and his "photographs themselves are a form of dissection, with their emphasis on body parts and objects as opposed to the living personalities painted

by Stubbs" (Ferrari 116). In addition to professional similarity, both these artists is linked by *Whistlejacket*, the living horse. This problematic horse with mysterious properties functions as the strongly symbolises love, violence, and death in the novel. George Stubbs paints Whistlejacket, but ironically he does not kill or dissect the poor animal.

Both Michael and Stubbs worked on two different horses, and yet, they are subtly connected when Harold claims "Marcabru looked like Whistlejacket" (*Whistlejacket* 117). Whistlejacket and Marcabru not only dominate the imagistic, thematic, and symbolic structure of the novel's narrative but also represent through Stubbs and Michael the denigration of the human world into the animal world, thereby creating the vision of a human hell on earth. According to terminology of Northrop Frye, *Whistlejacket* as a work of fiction belongs to "Mythos of winter" (Frye 147) irony and satire as a guiding, structural, and thematic principle governing and shaping the entire fictional world of John Hawkes' novels. Regarding this, what could be more revealing than when Michael compares the beauty of his models with that of horses: "My array of mouths, my study of lips end intentionally with the mouth and lips of a horse" (*Whistlejacket* 47).

As in *The Lime Twig*, the horse becomes symbolic of love, sex, death, violence, and imagination. Interestingly, Hawkes himself is fascinated by horses. The roots of this fascination lay in the author's own childhood when once he visited the stables in his ancestral home, where he used to work: "I used to work at this stable when I was eight years old, and ever since I have cared a great deal about horses" (Donnell 4).

Hawkes' words are self-explanatory as far as his interest in horses is concerned. As a symbol of power, vigour and violence, and brute strength and aggression, the horse as an animal has fascinated humans since times immemorial. Ostensibly, the horse becomes the source of sex and violence in most of the author's novels, *Whistlejacket* being no exception. Here, the horse unleashes its terror by killing Harold Van Fleet. Another similar event that parallels Hal's death is the memorial fox hunt that Alex stages in the memory of her husband.

Alex is determined to stage this ritual, but ironically her determinacy demonstrates the "destruction of the male order Hal represents" (Ferrari 112). She becomes the "Master of fox Hounds" and leaves behind all the people who have joined her, including Charlie, Hal's best friend, who eventually has a similar death as that of Hal. His death becomes the replica of Hal's death, thereby dissolving the hunt into "straggling and dispirited riders" (Ferrari 113). In addition to death, what really connects Hal and Charlie is Alex. The rebel-victim woman unleashes her anger in the form of revenge. After murdering her husband, she wants Mike to recreate Hal through his photographs. Although Mike believes that "story is the anathema of the true photographer" (*Whistlejacket* 106), he ironically creates stories out of Hal's photographs and consequently becomes a victim of Alex's revenge. Mike derives pleasure in "dissecting" his female models through his camera lens to satisfy his sadistic gusto and gather a self-induced manifestation of superiority over the women folk. Simultaneously, despite his monomaniac bravado, he is totally overpowered by the women of his own family. His stepsister Virgie seduces him, and Michael tacitly describes this event in these words: "For answer I dropped the stocking, abandoned my silly lotus position, pulled her down. At last. We embraced and to the end I kept glancing first to the white thigh on my left, then to its black twin on my right" (*Whistlejacket* 191).

The "demonic erotic" relationship that Mike shares with the daughter and mother becomes symbolic of the "destructive passion that works against loyalty or frustrates the one who possesses it" (Frye 147). Both Mike and Alex are human beings dominated by "passion" of its own kind. Like Cyril of *The Blood Oranges*, Mike becomes a multi-sexualist who defies conventionalism and "violates the taboo against incest" (Ferrari 114), as he is adopted as a son by Harold Van Fleet, the patriarchal head of the Van Fleet family. Mike is domineering as well as subservient, aesthetic, and yet grotesque, and above all, victim as well as the victimiser. As already pointed out, like any other Hawkesian character, Michael also lives in the world of dream and fantasy enriched by a fertile imagination, and as soon as his fantasy world collides with the outer real world, "nothing remains ordinary, without oddness, fear, lust, pain or cruelty; nothing remains in its place" (Hassan, *Dismemberment* 165). For Michael, the outer world is absurd, chaotic, and malevolent, although he tries to maintain or restore order, paradoxically through his images. In the process of maintaining order through his images, he only bites the dust and finds himself struggling between "art and action, imagination and fact, order and disorder..." (Hassan *Radical Innocence* 326) His psychotic mind is restricted to finding some kind of order only in the world of images, a world that is filled with lust and sensuality, voluptuousness and grotesquerie, animality and atrocity, and above all terror and cruelty. His idiocy, obsession, and monomania are so chronic that he finds the unreal world of his images satisfying, appeasing, and convincing whereas the outer world of reality for him is ridiculous, inconsistent, and disoriented. Michael's mind-set does not conform to any kind of order; it is simply atrocious and demonic. This degenerate artist's thoughts are vented through his cruel, pitiless, and brutal acts, which the reader finds in human, loathing, and nauseating. The novel concludes when Michael watches a man, dumping a magazine, perhaps an "unprofessional publication of home pornography" (Ferrari 117), and he asks his model, "Shall we look?" (*Whistlejacket* 194). These words tacitly authenticate Michael's perversion, sadism, and above all his carnivorous tendencies. Like Cyril of *The Blood Oranges*, Michael is left isolated and alienated in his own world of paradox, indeterminacy conflicts, and juxtapositions.

The tale of the Van Fleet family in *Whistlejacket*, taken cumulatively with the principal personages as Michael, George Stubbs and Alexandra, reflects a macabre sage of sex, intrigue, murder, infidelity, and adultery interspersed and embellished with the staple Hawkesian ingredients: antithesis, irony, juxtaposition, and conflict. What mystifies and aggravates the scenarios within the fictional cosmos of *Whistlejacket* is the figure of the enigmatic and irresistible horse after whose name the novel is titled. The horse already occupies the centre-stage in John Hawke's own psyche and imagination, as per his own confession about fascination with horses since childhood days. In conclusion, from the reader's perspective, *Whistlejacket* becomes a perfect creative specimen of the dismemberment of Orpheus: a lyre without strings playing the music of silence. It is a silence that "implies alienation from reasons, society ... a reduction of all engagements in the created world of men . . . Its radical empiricism resists and even disrupts human systems, and elicits the babble in everyday words" (Hassan, *Dismemberment* 13). John Hawkes' *Whistlejacket* subscribes to the aforementioned statement in every way, every form, and in the very texture of the thematic essence.

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