St Aloysius College (Autonomous), Mangaluru, Karnataka

Editorial

I'm happy to place before you the latest issue of Al-Shodhana. I profusely thank the Principal of St Aloysius College (Autonomous), Rev Dr Praveen Martis SJ for entrusting me with the responsibility of editing the multi-disciplinary and refereed research journal. The journal aims to foster a wider academic interest in Humanities, Social Science, Commerce and Business Management. Authors are hereby requested to submit their research papers for future issues in the prescribed format to *alshodhana@staloysius.edu.in* or *alshodhana@gmail.com.*

The present issue features five research papers varying across Literature, Commerce, Film Studies, and Linguistics. The first paper by Dr Ratan Mohunta explores the nature of myth and its power to create illusions. Mohunta argues that political myths have an ideological content and their truth value depends on the social groups who either believe or disbelieve them. The paper goes on to illustrate the ways in which identity politics functions in India based on caste, linguistic and ethnic identities seeking privileges and greater political representations.

Dr Karunakaran analyses the performance of Kasaragod District Co-operative Rubber Marketing Society in the context of volatility in the price of rubber in the last ten years. The paper reveals that the fluctuations in price had a severe adverse effect on profit, investment, trade and fertilizer distributions.

Gawtham Jyothsna examines Stanley Kubrick's dystopian film *A Clockwork Orange* from the perspective of psychoanalytic criticism and decodes the cinematic discourse of the film in order to interpret the underlying theme of dehumanization, which foreshadows Kubrick's own notions of the European society in the later half of the 20th century. The paper also brings in Michel Foucault's examination of punishment and discipline in order to unravel the ways in which the film depitcs the norms of micro-power on individuals to make them docile and obedient.

Prakash Nayak's research paper deals with the instances and implications of borrowing in Kannada. The researcher focuses on the language change in Kannada from the early days and refers to some specific instances of change to note the historical and cultural changes that are related to the borrowing. Further it relates the borrowing to the social and historical conditions. The paper also underlines the politics of language and highlights the complexities in understanding the borrowing process.

Manuel Souza and Dr Melisa Goveas analyse representations of the 'Womb' in Perumal Murugan's *Poonachi* and *One Part Woman*. In these novels they notice two distinct narratives of two females belonging to two different species. Poonachi, the goat has a very fertile womb and is deified at the end of the novel, while Poona, the protagonist of *One Part Woman* is infertile and is made to go through unjustified suffering. Her psyche is molded in such a manner that she is ready to sleep with a stranger in order to conceive. The paper attempts to examine the two conflicting perspectives on the womb, that of total indifference, lack of interest in posterity, no fixed territory, no formulation of the idea of permanence as represented by the ancients while on the other hand the womb gets venerated, great interest is shown in maintaining lineage and posterity, fixing boundaries, and valuing stability and permanence.

I'd like to thank all the contributors, all the members of the editorial advisory board and the editorial board for their continuous support in publishing this issue.

Girish N
Editor-in-Chief

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CONTENTS

MYTH, RELIGION AND IDENTITY POLITICS: THE NEW NARRATIVE OF DEMOCRACY

Ratan Tilak Mohunta

Abstract

The Twenty first century has been witness to significant shifts in global politics, and new forms of authoritarian regimes appear to take shape in both advanced and nascent democracies around the world. Modern democracies no longer pretend to be modern, after having drained modernity of its ideological content of enlightenment reason. Rising conservatism in politics is driving material culture, the culture of everyday to the periphery and trying to centre symbolic culture in the hope of retrieving a long-lost, pristine cultural identity. In the bargain, race, ethnicity, nationality, religion, caste, language and other such identities have begun to dominate and determine political discourse in modern democracies. In the election season to the Indian parliament in 2019, the ethnic, religious and caste identities of a highly diverse social and cultural fabric spread across 29 states and 7 Union territories of the federal republic was put to severe test. In the huge drama that unfolded both in the actual public sphere of the dusty streets and chai addas and the virtual public sphere of the television and the social media; the narrative mostly revolved round plenty of symbolism and myth, both old and new. Myth is a very old and effective form of narrative that can capture the imagination of people, especially those who are disillusioned with the reality of the quotidian. The paper intends to explore the nature of Myth and its power to create illusions. It also attempts to discuss the relations between myth, religion and politics to understand how these help in building a new narrative of democracy.

Keywords: Enlightenment, Myth, Identity, Democracy, Modernism

A Brief History of Myth

Myth is commonly understood as a story, a narrative loaded more with fantasy elements than truth. It is also looked upon as primitive compared to contemporary forms of modernist narratives. There may be some attempts to re invoke myths in postmodern narratives that try to confuse the readers' sense of time and space; however, these are deliberate narrative strategies aimed at heightening their interest in the impossible. Postmodernism, with its indebtedness to counter enlightenment thinking cannot but devise strategies to attract digitized populations in the metropolises to believe in the "make believe" and to convince

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them with what Jameson calls "the cultural logic of capitalism." In the age of Google and Netflix, we are almost unconsciously subjected to fake news, trolls, photo-shopped images or videos and a whole lot of trash that impinges virtually on our freedom of thought. The mind, thoroughly confused with an overload of information, struggles to process it and categorize it in the familiar binaries of truth and falsehood. As the grey area begins to expand, our cognitive ability to perceive something as truth diminishes significantly. That is when myths begin to make sense as credible stories circulating in the incredible world of reality.

Myths have been regarded as incredible stories that are least worthy of any scientific or objective enquiry. If science with its rational approach to human understanding of the world disregards myths as complete falsehood, religion thrives on them to create a different imagination of the Universe. Robert E. Segal in "Myth as Primitive Philosophy," tries to examine the complex relationship between Myth, philosophy, religion, and science by analyzing the English Anthropologist E.B Tylor's views on them. He suggests that "Modern religion has surrendered the physical world to science and has retreated to the immaterial world, especially to the realm of life after death" (Segal 19). He borrows Tylor's phraseology of "Modern religion" as a differential term against "primitive religion" which, according to him, considered souls and Gods "physical" unlike the former that deems them immaterial and "limited to human beings" (19). He suggests that for Tylor, modern religion is metaphysics and its function is ethics whereas, primitive religion is "a philosophy," and there can be no such thing as "primitive metaphysics" (19).

With "the demise of religion as an explanation for the physical world" (19) in the context of post-enlightenment, myth had to make a quiet exit. Using Tylor's ideas he suggests that primitive religion "postulates gods with power over the physical world" whereas, myth is "an elaboration on the belief in gods" (19). Segal agrees with him that "myths are too closely tied to gods as agents in the world" (19) however, he differs with him on the idea of "pitting myth against science" (20). He rejects it as an archaic 19th century view which stands contrary to the 20th century trend that tries to "reconcile science with myth" (20). According to him, the reason why Tylor believed myth and science to be incompatible is that "myth attributes events to the wills of personalities, whereas

science ascribes events to impersonal forces" (Segal, 20). He finds Tylor's belief of science as "material, impersonal," and myth as "immaterial, personal," (Segal 21) to be a flawed understanding of the relationship between them. He attributes this flaw to the predictability and verifiability factors that can help validate claims made by myth and science. Nevertheless, his examination reveals two very important points: that myth and religion are traditionally very closely linked, and second, that contemporary science is less deterministic than it used to be in the 19th century.

Segal's observations are typically postmodern in that they admit the free play of myth and religion in an attempt to put them both on a level playing field with science. Such arguments, bring playfulness to discourse and force instability. By overemphasizing the semiotic power of myth as a cultural determinant, the mythologist, in a way, undermines the logic of rationality that underlies the material reality of the modern world. Segal overlooks a crucial point about myths made by Tylor by attributing events to wills of personalities. In doing so, he reopens the mind - matter debate crucial to phenomenologists as well as cultural materialists. By privileging the mind over phenomena, the mythologist often gives legitimacy to a personality cult that creates "larger than life" images of individuals. The personality cult has helped create a ready reckoner of names in global politics, business, film and cricket which includes political personalities like a Trump, film personalities like Di Caprio or Priyanka Chopra, corporate giants like Bill Gates or Jack Ma and cricket stars like David Warner or Virat Kohli. The corporate media, especially the global television networks have contributed immensely to building such modern cults. However, to understand the transition from ancient myths to modern mythologies, one needs to study the evolution of myths given its complex interactions with other forms of narrative; especially religion and science.

The relation between myth, philosophy, religion and science has never been without problems though they all attempt to explain natural phenomena. However, myth being one of the oldest forms of explanation of events continues to carry a sort of mystical aura about it simply because it ventures to explain events or phenomena that defy rational interpretation. It has travelled quite far in time from its primitive origins gaining acceptability at times, and facing rejection too.

Milton Scarborough in "Myth and phenomenology" traces the journey of myth through time. He suggests that Plato rejected poetry since it was "the stuff of Myth," the Christian middle ages embraced Biblical myths and "rejected pagan myths" (Scarborough 46). Nineteenth century anthropologists under the influence of Darwin acknowledged anthropology's initial links with it but claimed that it had now outgrown its influence. However, only recently has myth become more acceptable owing to the use of phenomenological method in its reading and interpretation. Cultural anthropologists, Anthropological linguists, sociologists, psychologists and literary theorists seem to show a renewed interest in myth and myth making in contemporary times. Modern western societies that evolved under the influence of enlightenment rationality rejected both myth and religion in the 19th and 20th centuries to embrace the new myth of material prosperity promised by the industrial revolution. However, in the post-war decades, western scholars in humanities seem to be keen to go back to primitive myths in an effort to understand how humans perceived the world in prehistoric times. In some sense, their efforts are aimed at re-enchanting an arid and spiritless world that enlightenment reason had created.

These need not be looked at as efforts to reconcile reason and belief; on the contrary, they may reveal a new side of postmodern individuals whose splintered subjectivity can easily accept the technological nature of contemporary everydayness as coexisting with the mythological otherworldliness of an imagined life beyond the mundane. Modernity not only revolutionized earlier modes of production, it also changed the way in which people perceived change. Social change became almost synonymous with the idea of progress under industrial modernity. As industrial society organized itself more effectively along a rational work ethic, culture gradually transformed itself as a leisure-time, entertainment activity. With visual culture dominating the scene post 1950's, religion was under duress from modernity to recall myth in an effort to keep its relevance. In the bargain, it relinquished its moral-ethical function to find refuge in its earlier role of mythopoeic narration; a story-telling which involves excessive use of hyperboles, metaphors, juxtaposition and a deliberate blurring of boundaries between the real and the surreal, fantasy and truth, belief and skepticism. As a result, the monologic power of myth could easily overwhelm the dialogic openness of the

skeptic who would rather doubt his own ability to comprehend its truth value than surrender his ego for the sake of the absolute. This brings us to the question of ideological function of narratives and the faith quotient of subjects in modern societies.

Myths and Ideology

Christopher Flood tries to understand the relation between myth and ideology; specifically with ideology as implied in contemporary political discourse. In the chapter titled "Myth and Ideology" he suggests that myths associated with such ideologies are "political myths" and the word myth "makes frequent appearances in news reports on political events" (Flood 174). He regrets the fact that "theoretical debate on the topic is sparse" though many scholarly publications on history and politics refer to the term in "their titles or in the body of the text" (174). He insists that the theory of what he prefers to call "the sacred myth" and the theory of ideology are, in fact, "intimately related to the theory of political myth" (174). However, they belong to different schools; show no interest in each other, and together have "largely overlooked" (174) the theory of political myth. He states that he wishes to argue for a model that places political myth at "the intersection of the theory of sacred myth and the theory of ideology" (175).

In a brief discussion on the notion of sacred myth he points out two very important nuances of the term; one that circulates as a popular notion in everyday language carrying a pejorative sense and another, "more neutral," that attempts to give technical definitions of myth "found in the work of many contemporary anthropologists and historians of religion" (175). The first considers myth "to be an account of events, or simply a collective belief" which has or had "the status of truth" accorded by the social group, but "is believed to be untrue or illusory by the person who calls it a myth" (175). The second approach "adopted by many anthropologists and historians of religion" go with the assumption that "myth should be defined by its discursive form, types of content, cultural status and social functions, not by the question of objective truth or untruth" (175). As a discursive form then, myth is nothing but a narrative that recounts events in chronological sequence that could be linked to each other in "causal or other relationships" (175).

Flood argues that the specific narrative form of myth distinguishes it from theologies of major world religions that have developed their own argumentation to substantiate their theory of the cosmos. However, one can always argue that all religions, at least in their early stages of evolution have generally thrived on myths. He suggests that sacred myths, whether ancient or modern, are always concerned with origins; origins of gods, humans, societies and the world. All origins defy historical time to survive in collective historical memory as narratives, hence such sacred myths might take one back to prehistoric times and some that include "eschatological prophecies of the end of the world" (Flood 176) might take one into the future. In either case, they help one to constantly dwell on an irretrievable past or dream about a future that is yet to be. Nevertheless, a crucial point Flood emphasizes is that myths carry "the cultural status of sacred truth" (176) which help differentiate them from other types of narratives that are considered profane or more vulnerable to truth tests. The fast pace of change in contemporary societies renders a highly unstable present. In such a scenario, individuals may seek comfort in myth as an escape from reality or find solace in ideology as a means to reconcile with the present.

Ideology has always been a problematic term but has received most attention in Marxist and neo Marxist theories that use it to explain class and power relations in society. Marxists believe that ideology helps dominant social groups establish and maintain hegemony by "dissimulating, naturalizing, dehistoricizing and justifying the unequal and inequitable social order particular to a given phase of economic development" (176). Further, it's not just concerned with political ideas but generally with "entire cultural formations" (176) are expressed through ideology eventually turning all symbolic and social interactions into "sites of ideological conflict between dominant and dominated groups" (176). Flood admits that non-Marxist approaches "particularly prominent in western political science" (176) have "focused more narrowly on the notion of ideologies as political belief systems" (176). They tend to look at ideology more in terms of representation of "types of thought it manifests" (177) thereby reducing ideology to individual subjective beliefs. Based on standard sociological assumptions about human nature, social norms, ethics, expectations, goals, this approach adopts a psycholinguistic method to assess the highly disparate ideological moorings of individuals in modern, late capitalist societies.

Flood rightly concedes that non-Marxist theorizations "do not usually address the issue of discursive form in a systematic way" (177). By adopting a linguistic approach to study a complex process of reification of political ideas in the collective consciousness of societies, non- Marxist theories of ideology become highly subjective in their approach and carry the trappings of structural linguistics. An orthodox Marxist approach would seek to resist such subjective approaches that try to dissociate ideology from material social reality. It's important to keep in mind the tenuous relationship between ideology and power; the former cannot be seen as an autonomous self-reflexive expression of individual beliefs, on the contrary, it must always be located in the context of unequal power relations it creates between dominant and dominated social groups. In that sense, Flood's model of argument needs modification: It's Ideology that mediates sacred myth and political myth and not the other way round. By placing political myth at the intersection of the theory of ideology and sacred myth, Flood unconsciously privileges the former. In the process of building such an argument, he gives legitimacy to the subversion of democratic process that has now become a common global phenomenon. Through a cunning twist to the idea of majoritarian politics, oligarchies are now masquerading as democracies all over the world. This happens when political myth begins to mediate between ideology and sacred myth. Marx made a very important distinction between ideology as implied by a system of thought in politics and religious ideology. The latter was understood as "false consciousness" as opposed to the consciousness of being in the material world. A better understanding of the nuances of political myth will help strengthen the present argument.

Sacred and Political Myths

Flood tries to explain the idea of political myth by placing it in relation to sacred myths and political ideology. He argues that in "form and content" and as "narratives of past, present and predicted political events" (Flood 178), political myths resemble the stories commonly found in myths of traditional societies. However, the crucial difference is that "political myths do not have sacred status in secular societies," although they are accepted as "fundamentally valid" by groups that carry a certain political ideology (178). Nevertheless, political myths like sacred myths have to be "transmitted and received as what Eliade calls

exemplar history," further, they should carry "sufficient authority…among people who believe them" (179). Exemplar history can be generally understood as the history of the cosmos. In Judeo-Christian tradition, the cosmos is a creation of God and is believed to have been organized by supernatural forces or mythological heroes. In this understanding then, history becomes sacred since all cosmic events are determined by supernatural forces. In that sense, mythic history becomes a sacred narrative, not open to skepticism and reason; it is something to be believed in. The second crucial point he makes is about the role of authority in establishing the validity of political myths. It's similar to the question of authorial voice that was so important in interpreting narratives till Barthes declared the author dead.

In the context of politics, anyone who can convince his followers about his own belief in a popular myth can claim authority over it. Hence, one can suggest that political myths, when placed alongside sacred myths, can produce an alternative idea of history which can act contrapuntal to linear or teleological notions of history. It could also lead one to zeitgeist or belief in a primordial anarchic state. Further, when clubbed with the idea of authority, political myth, with its newly invested power of subjectivity can transform history into another myth using its own method of validation. Flood, however insists that the allusion to an event as political myth is possible only when they occur more or less constantly in "a number of instances of narrative discourse" (Flood 179). In other words, when a particular story circulates among a social group with a common sequence of events and a common subject it can be identified as a political myth. More importantly, "political myths like sacred myths, can be represented in iconic forms, such as paintings, posters, and sculpted monuments and they can be associated with collective ceremonies, rites, hallowed dates, and venerated sites" (179).

Huge, larger than life cutouts of political leaders, iconic statues like the statue of liberty or the more recently erected statue of Sardar Patel on the banks of Narmada, sports stadiums named after political figures, huge graveyards like the Rajghat where political leaders gather to venerate mahatma Gandhi on his death anniversary, tombs of Mughal kings, days declared as State holidays to commemorate historic events, war memorials; all contribute to the making of

political myth. Flood states that if political myths are to be seen as ideological discourse, they should be identified as "vehicles of ideological beliefs" (179). He goes on to add that political myths are in competition with one another, in so far as "they represent competing ideologies" (179). There is no doubt that modern politics is a competition between ideologies, however, ideologies tend to maintain a kind of stability whereas politics, with its close association with power, might seek a dynamism which ideologies desist. In contemporary times, ideology is the shifting fulcrum that mediates between religion and politics. If the more stable semiotic power of myth manages to overpower the manipulative dynamics of politics, history might become a silent spectator of unfolding events and wait for a time when it can wake up to narrate its own course.

Political myths have an ideological content and their truth value depends on the social groups who either believe or disbelieve them. Flood goes on to define a mythopoeic political discourse as "an ideologically marked narrative which purports to give a true account of past, present, or predicted political events" (Flood, 181). In his longer definition of political myths, Flood puts a caveat on their "truth value" by bringing in the factor of "acceptability" by a social group that validates them. In the postmodern times we live in, mythopoeic political narratives seem to overtake modern historiography by dubbing it the foster child of the enlightenment project. Ideology has now moved back into the mystical shell of Hegel's dialectic and the specters of Marx are nowhere to be seen.

The Birth of the Modern State and Identity Politics

"Enlightenment thought" indeed contributed a great deal to constructing the idea of the modern state. Even a thinker like Marx, who wrote so fervently against the working of the capitalist system didn't undermine the structure of the state per se. He was rather concerned about the bourgeoisie's iron grip over state power. Hence, to understand the functioning of the modern state, one needs to analyze the politics that determines it. David Grant, in the Introduction to his book entitled *The Mythological State and its Empire* argues that the modern state is, in fact, not modern at all. On the other hand, it is a "mythological entity created and sustained to satisfy our deepest instincts, fear and the desire for sympathetic conditions of existence". He goes on to suggest that it is not "a product of reason but reason in the service of myth". He challenges fundamental

political assumptions about the state and rubbishes political ideologies like republicanism and liberalism by calling them "mythological strategies" whose function is to "repair and sustain the myth of the state" (3).

Making a three -point proposition, he suggests that liberal principles helped sustain "the idea of the mythological state". The foundation of this mythological state rests on the belief that citizens forgo their responsibility to themselves by transferring it to the state which, they trust, will ensure their safety and meet their desires by "creating freedom and autonomy" for others. Second; the state meets the need for recognition of the "fear and desire" of people by manufacturing "docility and productivity" through strategic variation of the "application of liberal practices". Finally, the "seductive power of the mythological state" lures individuals to willingly "forego their self-responsibility" (Grant 3) and surrender themselves to such practices. Grant clarifies his position by arguing that contributors to the modern political tradition like Hobbes, Hayek and Pettit were "unaware of the mythological presumptions of their respective political philosophies. He suggests that this political tradition has "perpetuated a notion of modernity" characterized by "pre-Enlightenment presumptions" (4). Trying to arrive at a new understanding of the modern state, Grant argues that its foundation is "no longer faith but neither is it reason" (4). Grant clarifies that he uses the term "enlightenment" as an aspirational reference point in his argument. He justifies his qualified rejection of political theories of Locke and Kant while maintaining a critical distance from liberal, conservative and radical critics of enlightenment thought. He argues that such strategic positioning helps one to have a fresh relook at their theories and also to understand enlightenment's aspiration as a "liberating force" (5). Much like Derrida who tries to reinstate logical connections of language and thought by reverting the arguments of the structuralists against them, Grant attempts to rescue reason from the mythological presumptions that superseded enlightenment political theories.

Grant discusses two different critiques of enlightenment: one from the conservatives and another from the romantics. He suggests that the conservatives saw every ideal of enlightenment such as, free will, social contract, progress, and reason as the new logic designed to dismantle the traditional hierarchies of power. Ironically, the reasons for their disenchantment with the effects of

enlightenment are no different from those commonly referred to by Marxists. For the conservatives, "the tyranny of popular sovereignty" (6), was one of the many reasons for their disappointment, along with alienation, poverty and "conversion of landed property into capital" (6). Grant does not endorse their views; on the contrary, he argues that it is improper to imagine a return to an oppressive medievalism or myth and pleads for a new "radicalization of the originating sentiments of enlightenment" (7) expressed by Kant.

Grant begins his exposition on the critique of enlightenment by the romantics by rejecting Isaiah Berlin's portrayal of Kant as "the father of romanticism" (7). He states that Berlin does so in order to co-opt Kant for his criticism of the enlightenment. Every thinker on modernity would agree that Kant hated romantic idealism which he saw as a stumbling block to the idea of human freedom. Kant happens to be one of the early enlightenment thinkers of the 18th Century whose ontological sense couldn't have taken him beyond a certain type of idealism, given the historical context to which he belonged. To understand the difference between Kantian idealism and romantic idealism, one needs to distinguish between what Grant refers to as "Kantian will" and "romantic will" (8). Grant defends Kant against the criticism of Berlin that the latter was a "Restrained Romantic" (8). He argues that the Kantian will is not and cannot be the same as the romantic will of Schiller which Berlin refers to in his critique. He uses Blumenberg's point to suggest that Kant's obsession with free will and rational judgment led him to the idea that the negation of the spiritual is the realization of knowledge.

This debate on the critique of enlightenment is useful to understand how the modern state that emerged as a byproduct of enlightenment thinking, delicately balanced itself between the romantic notions of sovereignty of people and conservative ideals of the power elite. The transition from monarchical governments to the modern democratic state did not happen without its share of difficulties and hindrances. Enlightenment reason, with its emphasis on individual freedom played a crucial role in establishing the idea of a collective will of the people that could be ultimately represented as law in a democratic state. However, for individuals to form a collective based on reason alone, it was necessary for them to exercise freedom of thought in order to liberate themselves

from guardians who had "so benevolently taken over the supervision of men" (Kant 1). Kant defines enlightenment as man's emergence from "his self-Imposed immaturity" (1). In an essay that first appeared in the Berlinische Monatsschrift, in December, 1784, entitled "What is Enlightenment?" Kant argues that individual man cannot be enlightened unless he decides to free himself from "the shackles of permanent immaturity" (1). For Kant therefore, freedom becomes the precondition for an enlightened public to emerge. He asserts that enlightenment is inevitable if the public is allowed freedom.

The modern state did emerge with the bourgeoisie that rose to prominence to form the public sphere in 18th century Europe. By the middle of the 19th century, European nation states were more or less stabilizing themselves along lines of ethnicity after the Napoleonic wars. In a way, the idea of the nation state had emerged as the founding premise of modern European democracy, centuries after the treaty of Westphalia. While the state came to be established on general notions of universal liberal humanism, democratic politics continued to have a tenuous relationship with capitalism. This continued all through the cold-war period and ended only with the collapse of the socialist block led by the Soviet Union in 1989. Thirty years later, it is not capitalism but democracy that has come under critical scrutiny, as nations across the world adopted neo-liberal trade practices to integrate themselves with capital-rich economies of the global north. The tilt towards right-wing conservatism as seen in the election of Donald Trump, Narendra Modi, Recep Erdogan or Boris Johnson is surely an indication of possible global shifts in democratic politics already underway. Political theorists identify this development as a populist upsurge against the "post-war political consensus of liberal rule" (Issacharoff, 486). In his article titled "Democracy's Deficits," Issacharoff argues that the distrust of "the centrality of institutional order," and the commitment to the idea of "repeat play;" two key features of democratic governance, define today's moment of crisis. The idea of "repeat play," taken from game theory, suggests that today's losers can always reverse the situation when the next elections come. To avoid such a possibility, the incumbents adopt a "permanent campaign," mode to cancel or negate all alternatives to power. He quotes Professor Jan Werner Muller to suggest that political leaders do it with the aim to convince the people that the next electoral battle will be nothing less than an "apocalyptic confrontation" (486).

Isacharoff rightly suggests that such populism often reduces all pluralisms into binaries of us versus them, foreigners versus locals; thus undermining the core claim of democracy that it is "the superior form of political organization of civilized people" (486). Only a few decades back, democratic governments across the globe adopted liberal trade policies in the hope of pulling their economies out of debt and with the promise of higher growth. Liberal theorist Francis Fukuyama eagerly announced the end of history to suggest that there is no alternative to democracy. Isacharoff is indeed speaking about democracy from within the contextual space of current American politics; nevertheless, at least two institutional challenges that he mentions are crucial for our understanding of the current crisis. One is "the accelerated decline of political parties and other institutional forms of popular engagement;" and the second, which is more relevant to Indian context is, "the loss of a sense of social cohesion" (488). The decline of party politics in the United States comes as no surprise because it has always functioned as a two-party system. In the Indian context however, one witnesses a crisis not due to any absence of party politics, but due to a proliferation of identity politics.

The term "identity politics" has been widely used in social sciences and humanities to refer to diverse phenomena ranging from multiculturalism in Canada to "violent ethnic and nationalist conflict in postcolonial Africa and Asia" (Bernstein 47). It appeared in scholarly journals only after the 60's; Anspach first used the term in 1979 to refer to "activism by people with disabilities to transform both self- and societal conceptions of people with disabilities" (47). Bernstein points out that by 1990's, the term became a referential for "violent ethnic conflict and nationalism" (48). This is an interesting observation because the 90's in Indian political history marks a period of rising religious nationalism. The term however, is not entirely unproblematic as it attempts to relate 'identity," which is a fairly stable category with a highly dynamic practice called "politics." Hence, Bernstein tries to argue that beneath all "normative political claims about identity politics lie competing theoretical ways to understand the relationship between experience, culture, identity, politics, and power" (47). She tries to balance her arguments between two different approaches which she elaborates in her review; one, neo-Marxist approach and second, a cultural studies approach.

Bernstein argues that Marxist and neo-Marxist approaches, with their over emphasis on "class inequality," refuse to see identity politics as a political practice that challenges important relations of power" (49). On the contrary, it is understood in "symbolic, cultural, or psychological terms" (49). She argues that these analyses theoretically separate culture from institutions, politics and the economy instead of viewing it as "constitutive, structuring, and constraining of institutions" (49). She seems to hint at a possible modification to such approaches so that "class" is itself seen as an identity that has a "dynamic cultural or psychological aspect" (49). The social movements of the 1960's like the civil rights and women's movements changed the way people perceived culture and identity. She quotes Kauffmann extensively to suggest that "all areas of life not previously defined as political 'including sexuality, interpersonal relationships, lifestyle and culture,'" now seemed to become highly political. This indeed marks a significant shift in politics from one based on institutional structures, to a new politics of smaller groups of common subject identities.

While identity politics attempts to foreground the need for recognition of marginal or fragmented group identities, left critics look at such assertion of cultural differences that derive from their "distinct group identities" as their new cultural politics. The view of Marxist scholars stand justified because such identities and their associated cultures are understood even by those involved in mobilizing movements, "in essentialist rather than socially constructed terms" (50). What began as rights movements in the late 60's, gradually transformed itself into a politics of assertion based on identities by 1990's, and finally ended merging its politics with culture. If identity politics had managed to set agendas that democratic states would eventually recognize as important social agendas for framing long term affirmative policies, it would have managed to influence state policy. However, by dabbling in culture at times and making calculated moves in politics at other opportune times, identity politics very soon lost its credibility as a consistent and viable political alternative to the politics of liberalism. Bernstein agrees with Brown that groups advocating the rights of marginal cultural identities often run the risk of "increased social regulation" by "dominant groups that control the state" (Bernstein 50). Moreover, identity politics, with its excessive focus on subjectivity can be dangerously manipulated to further a rightist agenda. Dominant political groups closer to the power elite

might use the same tool of identity to claim a similar victimhood, thereby reducing, or sometimes erasing class difference. The formal theoretical erasure of class difference opens up a vast space for a liberal - reactionary, postmodern politics.

Groups that try to assert themselves with their identities of race, gender, ethnicity, and so on, fail to recognize that "cultural differences among groups are socially constructed, resulting from shared histories of oppression" (50). Of the many problems that analysts associate with identity politics, the single most important problem is its essentialism that "precludes the articulation of a universal vision for social change" (51). These identity groups with their "particularistic claims for group-based benefits" (51), played a major role in weakening left politics in the west, particularly in America. One might even ask if identity politics, with its exclusionary maneuverings and strategies carry any aspect of egalitarianism in its agenda.

In the Indian context however, identity politics has played out a little differently from the time of independence to the present. Srimayee Dam admits that it has a played a major role in shaping the Indian political landscape with the rise of low caste, religious, linguistic and other ethnic groups. However, as a modern phenomenon that emerged with the birth of the democratic nation state, identity politics is not without problems even here. Dam argues that various forces, factors and events in the modern world have rendered the "production and recognition of identities problematic" (913). Unlike identity based groups in the west that fought for equality of rights and privileges, caste, linguistic and ethnic groups sought privileges and greater political representation. Dam makes a crucial point about the adherents of identity politics in India by pointing out that they use "the power of myths, cultural symbols and kinship relations to mould the feeling of shared community and subsequently politicize these aspects to claim recognition of their particular identities" (914). It is true that such groups have led many powerful struggles for political recognition based on their affiliation to region, language, caste, community or religion. She rightly points out that the post -independent Indian state actively provided "a material basis for the enunciation of identity claims" (915). Dam agrees that the economic reforms initiated in the 1990's did influence the politics of identity by further

marginalizing the already marginalized groups. She points out that with inflow of foreign direct investment and the withdrawal of welfare measures, the disparity in incomes of coastal and rich states and other poorer states became much sharper. Hence, she insists that it is necessary to study "micro-level mechanisms, which shape political actions and processes of mobilization at the local level" (915), in order to understand the complex reality of the Indian political economy.

Let us consider three most crucial identity markers that have largely influenced Indian politics in the last few decades; caste, religion and language. Caste discrimination and oppression, as most of us understand has a long history that goes back to the times of the Vedas. However, in post-independent India, caste became the new weapon of the oppressed not only to gain political freedom and recognition but also to raise "consciousness about its potential as a political capital" (Dam 916). Dam refers to Dipankar Gupta to point out an interesting contradiction of sorts with caste when Ambedkar's views are compared with that of Mandal. While Ambedkar argued for caste based reservation as "protective discrimination to remove untouchability as an institution from Indian social life and polity" (916), Mandal considered it "as an important political resource" (916). Dam rightly argues that Mandal effectively reversed the idea of caste of dalits by "recognizing their disadvantage of caste-identity as an advantage" (916). In electoral politics, we now have lower caste dominated parties like the Samajwadi Party and the Bahujan Samaj Party contending against upper caste dominated party like the BJP for political space.

The politics of religious identity too has a long history though, it has aggravated after the destruction of the Babri Masjid on 6th December 1992. The spread of religious identity politics has not just heightened the pitch of hate campaigns during elections in India; it has also increased communal conflicts and riots resulting in the deaths of many people. Majoritarian politics revolving round the idea of a Hindu majoritarian state has increased communal tensions thus tearing the delicate social fabric pluralities. This has become a serious challenge to Indian democracy and the idea of secularism. Dam traces the origin of identity groups based on language to the pre -independence of the congress that had promised "the reorganization of states in the post - independent period on linguistic basis" (Dam 918). She elaborates on this politics that began with the

JVP committee (Jawaharlal Nehru, Vallabhbai Patel and Pattabhi Sitaramiah) that conceded the demand to carve out a separate Andhra Pradesh for the Telugu speaking people from what was then the Madras Presidency. Dam suggests that language dominated Indian politics from 1953 to 1956, and it continues to create conflicts between states not only on the question of territory but also on issues like sharing of water, electricity and other resources. Although some scholars think that the formation of "linguistic, cultural and social groups outside one's state of origin helps to consolidate the unity and sense of community" (918), critics argue that the politics of language has created a competitive regionalism which can, at times, work counter -productive to the idea of cooperative federalism. The challenge from identity politics to secular democratic state is indeed formidable. It requires a deeper understanding of a nation's civilizational, cultural and political history to redefine and reshape the contours of its present.

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PERFORMANCE OF KASARAGOD DISTRICT CO-OPERATIVE RUBBER MARKETING SOCIETY IN THE CONTEXT OF RUBBER PRICE VOLATILITY

N Karunakaran

Abstract

 World statistics revealed that, India is fourth in production and second in consumption of natural rubber. Kerala accounts 78 percent of area and 90 percent of production. Co-operative societies play a dominant role in the enhancement and marketing of rubber. The volatility in price of rubber destroyed the development of co-operative societies in Kerala. The study on Kasaragod District Co-operative Rubber Marketing Society (KDCRMS), revealed that price fluctuations affected different aspects like profit, investment, trade and fertilizer distribution severely. The trend analysis, by comparing price and gross profit, price and investment profit and price and trade of rubber, revealed that the overall performance of this co-operative society in the context of volatility in price is negative.

Keywords: Co-operative society, rubber, volatility in price, KDCRMS, Kerala

1. INTRODUCTION

Kasaragod District Rubber Marketing Co-operative Society, initially established as the Hosdurg Co-operative Farmers Society was registered on 21st March 1967 to provide better marketing facilities and agricultural implements to farmers in Hosdurg taluk. It was renamed as Hosdurg Co-operative Rubber Marketing Society in 1970 and as Kasaragod District Rubber Marketing Society (KDCRMS) since the formation of Kasaragod revenue district. The area of operation of the society is the whole of Kasaragod revenue district and is an efficient alternative marketing channel for rubber. KDCRMS performed the production, processing and marketing of rubber to serve the farmers and rural entrepreneurs.

1.1. Objectives of the society: The main objectives of the society are:

(i) To encourage self help, thrift and co-operation among members.

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(ii) To encourage the purchase of rubber and other agricultural products from members.

(iii) To undertake manufacturing operations of rubber and agricultural products purchased from members.

(iv) To arrange storage, grading and processing of rubber and other agricultural products.

(vi) To disseminate knowledge on co-operative principles and their realisation.

(vii) To arrange the sale of rubber purchased and the products manufactured.

(viii) To produce, reproduce and process necessary products and distribute among the members.

(ix) To deliver inputs to members in time.

(x) To own or hire conveyance for transport.

(xi) To rent, purchase, construct or hire go down, processing unit or sale of depot to facilitate the storage, processing and sale of rubber.

(xii) To act as the agent of government and rubber board for implementing extension programmes and development activities.

1.2. Processing activity of the society:

1.2.1. Kasaragod Latex Factory: Natural rubber is collected from members and non-members at depots and factory and then it is centrifuged and concentrated to 60 percentage dry rubbers content in society's latex factory situated at Mangod. Machinery used for centrifugation is Westphalia latex separator (model LTC-110-00-107) two such machines are used in factory. For pollution control the units has established an efficient treatment plant.

1.2.2. Kasaragod Foams: The society has established a latex factory at Mangod during 2002-2003 under ICCP scheme for a total cost of Rs.24.60 lakhs. This factory manufactured foam beds, pillows, cushions, seats in the brand name of "MANSOON FOAMS".

1.2.3. Management of the Society: General body consisting of members, representatives of government, rubber board and other representatives who are

entitled to attend general body meeting is the supreme authority of the society. All major decisions and amendments to bylaws are made at the general body meeting. General body elects board of directors for the executive management of the society. The management of society is in the board of directors which meet frequently for managing the affairs of the society. The board of directors consists of members of 12 representatives elected from 'A' class members. One seat each is reserved for women and SC/ST, five members are representatives of various Panchayaths. The rest 5 seats are general seat among 'A' class active members of the whole area of operation of the society. The board of directors also includes one delegate from 'C' class members and two officers of rubber board. A representative from Kerala Co-operative Bank may also be admitted as special invitee to the board meeting. But these representatives shall not have any right to vote in the meeting. The elected directors select one director, as president and he will act as the head of the organization. The managing directors are appointed by the government. He helps directors in the smooth running of the society. For the functioning, various committees such as executive committee, factory committee, building committee, etc are formed. Employees of the society includes managing directors, manager, chief accountant, marketing office, typist, clerks, peons, chemists, supervisors, attainders, drivers and helpers. 41 permanent employees including, 28 employees in marketing section and 13 employees in factory are working in the society.

1.2.4. Personal records, wages and sources of fund: The human resource manager keeps records and all relevant information about age, qualification, experience, training, accidents, remuneration, allowance, discipline, leave, etc of the employees. Monthly salary is given to the manager and office staff. 12 percentages of the salary is transferred to provident fund and insurance. For permanent workers salary is given according to seniority and casual workers are paid daily wages. The main source of fund in KDCRMS is share capital from members, deposits, other funds, donation, profit and loans.

2. RUBBER PRICE VOLATILITY

Rubber plantation in India began in the early nineteenth century. At present, the country ranked fourth in production and is second in consumption. It contributes a good share in the national GDP (Anuja, et al, 2012). Kerala contributes 78 percent of area and 90 percent of production in natural rubber and is the back bone of commercial agriculture. It therefore influenced the economic

and social status of people. Among the districts in Kerala, Kottayam possess the largest area under rubber plantation (Karunakaran N, 2017).

Around two lakh farmers in Kerala are rubber cultivators and 90 percent of them are small and marginal. More than one lakh traders are related with rubber trading sector. Large number of workers are dependent on rubber cultivation as tappers and manual labours. Hence, one third of the population in Kerala is directly dependent on rubber cultivation (Karunakaran N, 2017). Problems related to price, cost of production, marketing, storage and processing also emerged. In Kerala, co-operative societies rapidly emerged and played an important role in rubber production and marketing. They conducted lot of programmes like training, seminars and supplying fertilizers, tapping equipments and fungicides in subsidized rate (Karunakaran N and Jijomon PJ, 2018).

Table.1. Price volatility of natural rubber during 2007-2019

Year	Average price of natural rubber (Rs per kg)	Trend index
2007-2008	90.85	100.00
2008-2009	101.12	111.30
2009-2010	114.98	126.56
2010-2011	190.03	209.16
2011-2012	208.05	229.00
2012-2013	168.80	185.80
2013-2014	166.02	182.74
2014-2015	132.57	145.92
2015-2016	113.06	124.44
2016-2017	129.69	142.75
2017-2018	128.06	140.95
2018-2019	120.03	119.03

In the last few years, rubber farmers faced continuous volatility in price (Govt. of India, 2018) and in 2018-19 it reached Rs 120.03 per kg compared to Rs 208.05 per kg in 2011-12 (Table.1). This made unexpected loss in the

production sector, which badly affected the smooth functioning of rubber co-operative societies. KDCRMS organized varies events to promote rubber marketing in the area of operation and they have a varying degree of success since it came into existence and is functioning with the objective of promoting production, processing, and marketing of natural rubber as per Co-operative Societies Act with head quarters at Chittarikkal. It also undertakes the marketing of plantation inputs like fertilizers, fungicides, acid for coagulation of latex and tapping aids. Therefore, the main objective of the paper includes: (i) to analyse the programmes formulated by the society for the improvement of rubber cultivators, (ii) to study the profit fluctuations of the society due to price volatility and (iii) to evaluate the performance of rubber marketing society.

3. METHODOLOGY AND MATERIALS

Achuthankutty and Arunkumar (2009), Gevergees, et al (2009), Chinnakrishnan (2012) and Anuja, et al (2012) studied the natural rubber production, processing and marketing. Kopp, et al (2014), studied the threshold effect and Venkatachalapathy (2016) explained the importance of co-operative credit society and the problems related to it in the Indian farming. Karunakaran N (2017), Sanita Varma M (2018) and Karunakaran N and Jijomon P J (2018) analyzed the problems of rubber growers due to the large declining of natural rubber price.

The study used primary and secondary data on Kasaragod District Rubber Co-operative Marketing Society. Secondary data were collected from reports of rubber co-operative marketing society and publications of government and rubber board. Primary data were collected from the various depots of rubber co-operative marketing society, and a sample of 120 rubber farmers from Kasaragod district. Trend analysis technique on price and gross profit, price and investment profit, price and trade of rubber is used for analysing the performance of the society.

4. RESULTS, ANALYSIS AND DISCUSSION

Natural rubber occupies a dominant role in the economy of Kerala. Initially, there were only large estates and gradually it emerged as a small holder's crop. The establishment of rubber co-operative societies has opened a new avenue for the extension efforts of rubber board.

4.1. Rubber Marketing Co-operatives: The area of operation of KDCRMS is the whole of Kasaragod district. It entered in different sectors of production, processing and marketing of rubber in order to serve the farmers and rural entrepreneurs. The society also established a latex factory and manufactured foam beds, pillows, cushions and seats.

Fig. 1: Price volatility of natural rubber (2007-2019)
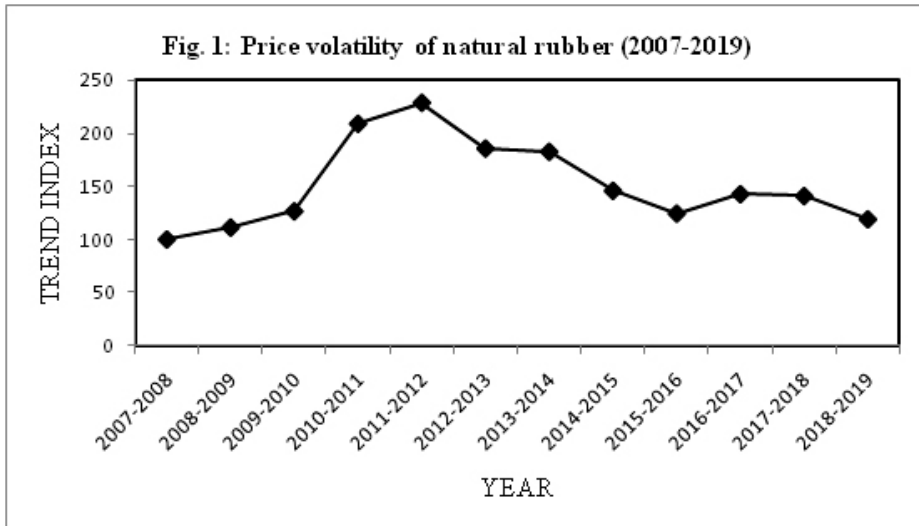
4.2. Programmes of rubber co-operative societies for the improvement of rubber cultivation: Different programmes provided by rubber co-operative societies to farmers includes: (i) consultancy services, (ii) financial assistance programmes, (iii) supply of agricultural inputs, (iv) programmes of rubber board, (v) housing and sanitary subsidy, (vi) group insurance cum-deposit, (vii) educational stipend and (viii) merit award.

4.3. Gross profit trend in 2007-2017: Figure.1 shows the average price trend of natural rubber during 2007-19 and revealed a decreasing trend during 2012-13. The society's gross profit trend is analyzed in table 2. Since 2012-13 the profit is declining rapidly and reached lowest in 2016-2017.

Table.2. Gross profit trend of KDCRMS during 2007-2017

Year	Gross profit (in lakhs)	Percentage growth	Trend index
2007-2008	3.91	-	100.00
2008-2009	4.04	103.32	103.32
2009-2010	4.93	122.02	126.08
2010-2011	7.42	150.50	189.76
2011-2012	8.41	113.34	215.08
2012-2013	6.45	76.69	164.96
2013-2014	4.40	68.21	112.53
2014-2015	3.16	71.81	80.81
2015-2016	1.72	54.43	43.98
2016-2017	1.70	98.83	43.47

Source: (i) Karunakaran N and Jijomon P J (2018), "Impact of rubber price fluctuations on co-operative societies in Kerala: a study of Kasaragod District Co-operative Rubber Marketing Society (KDCRMS)", *Agricultural Situation in India*, 75 (9): 22

Fig.2: Profit-price interrelationship
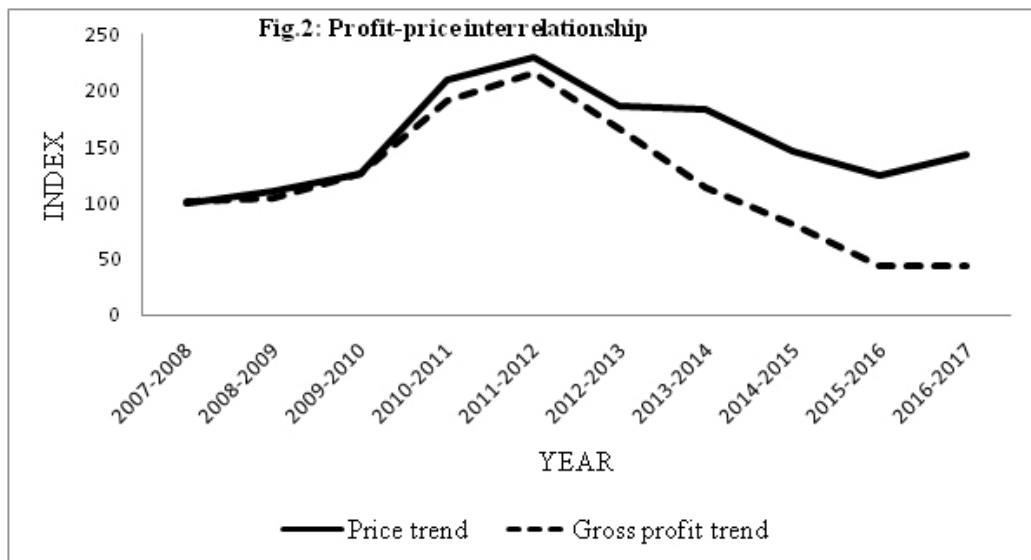
4.4. Gross profit and price of natural rubber: The gross profit of KDCRMS shows that the performance of society faced loss during the last few years and the price of rubber is also fluctuating. The volatility in price and the profit of society are interrelated with each other (Figure 2).

4.5. Trade of natural rubber: The main objective of KDCRMS is to arrange the purchase and procurement of rubber and its marketing. Trade of rubber through the society during the last ten years is shown in table 3.

Since 2012-13 the procurement and sale decreased continuously and reached a low quantity of 228.50 tone and 200.50 tons respectively. This revealed a decrease in production of natural rubber, particularly after 2013-14.

Table.3. Trade of natural rubber through KDCRMS (2007-2017)

Year	Purchase		Sale	
	Quantity (in tonne)	Rs (in lakhs)	Quantity (in tonne)	Rs (in lakhs)
2007-2008	2106.36	1913.62	2100.36	1908.17
2008-2009	2110.12	2133.75	2112.60	2133.75
2009-2010	2221.23	2470.14	2143.64	2483.01
2010-2011	2109.70	3835.28	2160.09	3969.11
2011-2012	2613.63	5437.65	2620.70	5464.15
2012-2013	2408.40	4065.37	2414.08	4074.96
2013-2014	1384.73	2137.80	1326.06	2095.32
2014-2015	1083.08	1287.12	1093.51	1468.62
2015-2016	556.61	568.16	550.65	575.83
2016-2017	228.50	325.00	200.50	345.06
TOTAL	16822.36	24174.39	16722.19	24517.98
Source: (i) Karunakaran N and Jijomon P J (2018), "Impact of rubber price fluctuations on co-operative societies in Kerala: a study of Kasaragod District Co-operative Rubber Marketing Society (KDCRMS)", *Agricultural Situation in India*, 75 (9): 24				

Price volatility and trade of rubber: Rubber price volatility influenced all sectors of trade related to rubber. Production decreased rapidly and affected rubber and related industries. Rubber traded through KDCRMS is directly linked to price and is positively related to each other (Figure 3).

Fig.3: Price trend index and rubber purchase trough KDCRMS
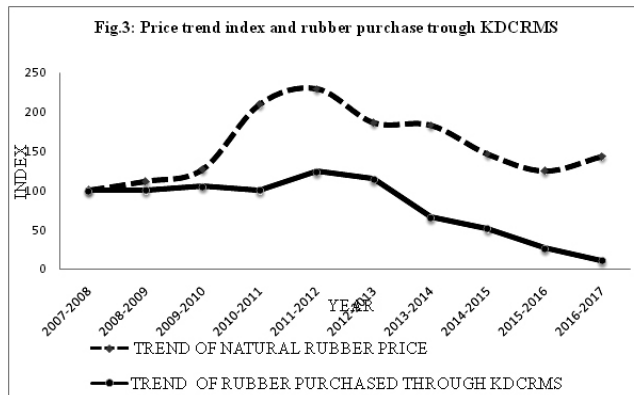
4.7. Rubber price and profit: One main source of profit of co-operative society is the investment of members and working capital. The profit trend of KDCRMS is declining continuously. The analysis shows that it increased during 2007-2011 and declining since 2012-13 (table 4 and figure 4).

Table.4. Profit of KDCRMS during 2007-2017

Year	Profit (Rs in lakh)	Trend index
2007-2008	96.59	100.00
2008-2009	11.67	12.08
2009-2010	189.85	196.55
2010-2011	185.95	192.51
2011-2012	37.66	38.98
2012-2013	-67.32	-69.69
2013-2014	-66.42	-68.76
2014-2015	-169.9	-175.89
2015-2016	-132.74	-136.66
2016-2017	-60.46	-62.59
Source: (i) Karunakaran N and Jijomon P J (2018), "Impact of rubber price fluctuations on co-operative societies in Kerala: a study of Kasaragod District Co-operative Rubber Marketing Society (KDCRMS)", Agricultural Situation in India, 75 (9): 26		

Fig.4: Profit trend of KDCRMS (2007-2017)
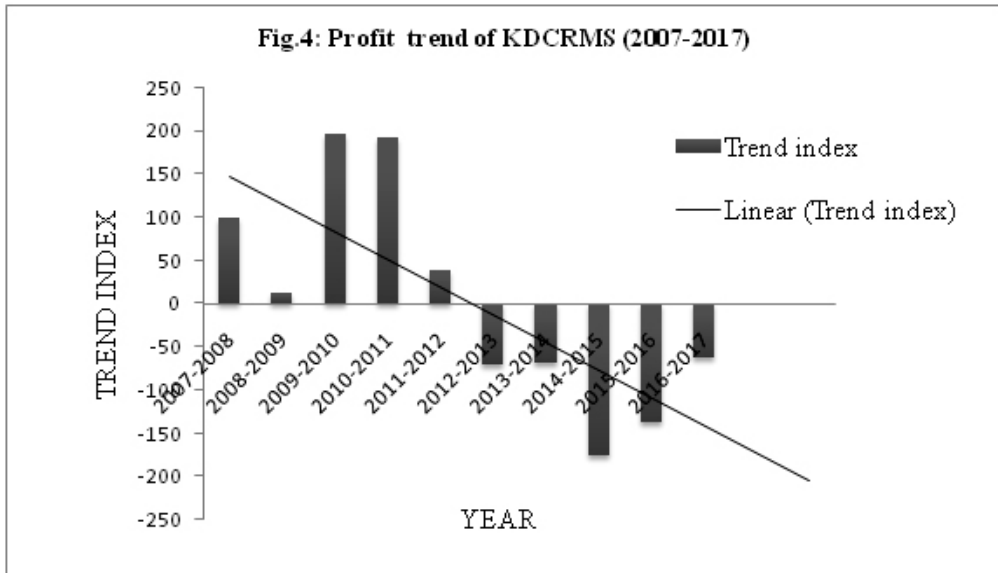
Rubber price determined the income of cultivators and society members and affected the investment pattern also. Decrease in rubber price negatively influenced the investment of members and generated loss to the society during 2012-17. The volatility trend of rubber price decreased the profitability of the society since price and profitability are directly related (figure.5).

Fig.5: Rubber price trend and profit trend of KDCRMS
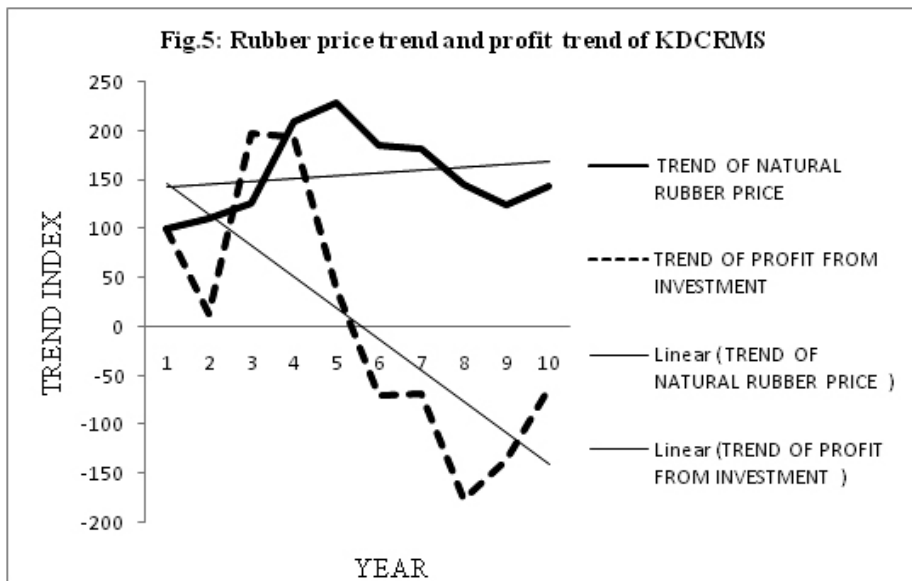
Table.5. Trade of rubber (Depot-wise) in lakhs of Rupees (2007-2017)

Year / Name of depot	2007-2008	2008-2009	2009-2010	2010-2011	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016	2016-2017
1	87.33	111.85	145.98	142.00	105.81	125.62	34.29	-	96.25	3.15
2	137.31	65.13	114.93	206.25	141.84	103.24	73.32	19.25	1.86	-
3	168.75	15.69	150.58	183.68	145.43	136.44	57.98	31.18	-	-
4	111.34	84.28	115.55	213.30	219.27	104.89	93.08	40.81	35.30	22.69
5	175.12	157.31	210.67	385.62	335.69	190.64	248.63	62.56	47.09	15.72
6	176.89	178.40	175.42	211.38	194.06	184.53	209.98	137.13	72.05	35.44
7	160.43	162.85	199.23	348.37	317.79	114.10	207.37	146.66	62.88	-
8	309.50	277.69	447.84	406.01	316.08	318.23	261.02	84.09	38.80	30.12
9	226.69	225.63	331.56	417.79	309.81	251.25	245.73	185.88	9.14	44.39
10	99.63	735.48	146.35	275.65	200.16	85.59	114.60	148.26	63.72	11.55
11	67.55	76.57	178.09	328.89	206.65	90.13	139.85	66.95	16.56	90.01
12	-	59.21	176.81	202.55	146.40	90.13	199.87	71.66	40.39	50.33
13	19.57	48.05	61.58	133.97	146.40	6.99	37.30	100.80	75.73	21.62
14	-	-	15.47	379.74	319.40	201.10	214.71	76.79	94.95	-

Note: 1- Chittarikkal, 2- Palavayal, 3- Kadumani, 4- Beemanadi, 5- Vellarikkundu, 6- Malom, 7- Konnakkadu, 8- Parappa, 9- Kalichanadukam, 10-Malakkalu, 11-Benthadukka, 12- Cheemani, 13- CPC Kannivayal, 14- Badhiyadukka,Source: (i) Karunakaran N and Jijomon P J (2018), "Impact of rubber price fluctuations on co-operative societies in Kerala: a study of Kasaragod District Co-operative Rubber Marketing Society (KDCRMS)", *Agricultural Situation in India*, 75 (9): 27

4.8. Depot-wise rubber and fertilizer trade: KDCRMS is widely involved in the purchase and marketing of rubber though 15 branches in Kasaragod district. The depots collected rubber from cultivators and sell fertilizers, tapping equipments and other materials for the cultivation of rubber. 15 branches are the real working force of society and are situated in different areas like Chittarikal, Palavayal, Kadumeeny, Beemanadi, Vellarikkundu, Malom, Konnakadu, Parappa, Kalichanadukkam, Malakallu, Banthadukka, Badhiyadukka, Cheemani, etc. The performance of depots affected the overall performance of KDCRMS. Table 5 indicates the depot-wise natural rubber trade during 2007-2017. During 2011-12, all depots performed higher scale of trade of above Rs 100 lakh. But after that, the performance of depots continuously decreased because of a huge decline in rubber price.

The society also trades fertilizer and fungicides to farmers through 13 depots at subsidized rate. The trade of fertilizers and fungicides through KDCRMS is shown in table 6. In between 2008-2011, the total sales are fluctuating up and down; but the period 2014-2017, the fertilizer sales are largely declining.

Table.6. Depot-wise sale of fertilizer in lakhs of Rupees (2007-2017)

Year \ Nameof Depot	2007-2008	2008-2009	2009-2010	2010-2011	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016	2016-2017
1	25.72	12.50	94.29	46.97	62.17	34.72	57.72	43.56	33.45	27.44
2	17.07	3.12	10.32	14.38	2.25	15.42	31.05	24.34	11.04	-
3	12.25	5.19	12.04	15.85	28.49	14.63	26.41	22.49	0.65	-
4	30.08	16.50	63.37	37.64	71.04	32.21	54.44	36.32	3.55	24.31
5	31.88	27.75	44.36	33.81	59.98	38.65	39.04	28.19	19.91	12.44
6	24.52	8.39	38.02	26.66	43.61	24.37	57.22	53.17	48.15	31.76
7	16.83	9.01	22.94	2.78	20.95	16.50	23.37	20.90	10.91	-
8	43.11	16.92	70.51	59.31	66.55	42.02	75.88	74.70	55.87	59.11
9	24.07	34.35	32.72	49.49	41.40	23.34	49.84	37.53	27.92	17.86
10	15.80	23.86	24.21	31.05	49.49	17.82	42.69	41.32	34.76	23.40
11	-	-	-	11.58	32.13	-	33.43	23.46	12.00	-
12	11.99	14.67	20.00	21.42	28.14	12.90	33.97	33.49	19.26	46.68
13	-	17.90	41.95	10.73	14.28	-	43.56	35.29	18.12	20.50
Total	253.2	190.8	474.7	361.67	520.4	272.5	568.6	474.5	295.5	263.5

Note: 1- Chittarikkal, 2- Palavayal, 3- Kadumani, 4- Beemanadi, 5- Vellarikkundu, 6- Malom, 7- Konnakkadu, 8- Parappa, 9- Kalichanadukam, 10-Malakkalu, 11- Benthadukka, 12- Cheemani, 13- CPC Kannivayal, 14- Badhiyadukka,Source: (i) Karunakaran N and Jijomon P J (2018), "Impact of rubber price fluctuations on co-operative societies in Kerala: a study of Kasaragod District Co-operative Rubber Marketing Society (KDCRMS)", *Agricultural Situation in India*, 75 (9): 27

5. CONCLUSION

Rubber co-operative society plays a dominant role in the enhancement of rubber production and marketing. Volatility in price and continuous decline of natural rubber price destroyed the development of co-operative societies in different manner. The performance of Kasaragod District Co-operative Rubber Marketing Society is analysed in different areas like gross profit, profit from

investment, trade of rubber, fertilizer distribution, etc and the impact of price fluctuations have been identified using trend analysis technique under three categories, viz. price and gross profit, price and investment profit, price and trade of rubber. The decline in rubber price negatively influenced the gross profit level of KDCRMS and the investment profits are largely declining after 2012 and negative in 2017. The fluctuation in rubber price directly affected the production of natural rubber and is reflected in the variation of rubber trade through KDCRMS. The natural rubber price volatility during the last ten years affected the co-operative societies in a negative manner. Therefore steps should be taken by the authorities to check the volatility in price of rubber and its negative influence on the entire working condition of co-operative society in the field of gross profit, investment and trade of natural rubber.

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DEHUMANIZATION IN *A CLOCKWORK ORANGE*

Gawtham Jyothsna

Abstract

Kubrick's A Clockwork Orange introduces us to the assaults of the totalitarian regime upon an absurd man who does not have faith in organizations, and moral values. The forced behavioural conditioning method can only create a systematic totalitarian society where human beings cannot even protest against the despotism of the government. The theme of the film revolves around a human's instinctual desire for ultra-violence, forcible behavioural conditioning experiments of the state, and the authority's effort to curb the freewill of its citizens. Stanley Kubrick critiques the totalitarian aspects of the state authority which does not allow its citizens to enjoy their freedom of choice. His aim is to implicate that even after the fall of the Nazi regime, fascism still continues to exist in various authorities and institutions that enjoy total power over the public. As he felt the need to reflect this idea, in A Clockwork Orange Kubrick chose to show how a right wing administration in the name of reformation and good governance attempts to rob an individual of his freewill. The chapter then attempts to depict Kubrick's take on the double standards of the modern governmental authorities as shown in the film A Clockwork Orange and how that affects the nature of human beings in modern society.

Key words: *Behavioral Conditioning, id monster vs. moral obligation, dehumanization ultra-violence*

The human mind has the power to grasp and interpret the events taking place in society. Such events and situations have always affected as well as influenced the conscious as well the unconscious part of human mind. His Holiness, the Dalai Lama says, "the notion of continuity of consciousness can come to be seen in accord with both the nature of our environment and the nature of our mental experience...[1]" Therefore one can assume that the nature of consciousness is heavily influenced by the quality of our physical atmosphere as well as the quality of our psychological understanding. Human beings have made countless attempts to depict the reality of their environs as they perceived it. All kinds of arts as well as literary creations reflect their age and the conflicts that defined that particular age.

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[1]*The Tibetan Book of the Dead*

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Stanley Kubrick is the most influential director whose films have redefined the modern world from an artistic perspective. Born in between the two World Wars, Stanley Kubrick was a spectator of the then contemporary world in which various social and political movements were taking place. The world was on the verge of transition. During the Second World War, mankind experienced an inexplicable neurosis and anxiety deriving out of the fascist regime's extreme lust for power and control. However, the paranoia continued even after the fall of the fascist regime. America's nuclear attack on Japan's Hiroshima and Nagasaki shocked sensitive minds who had a firm faith in democracy and humanity. The beginning of the Cold War era coupled with the phobia of another nuclear war between Russian and America had painted the post- Second World War in a bleak colour of despair. In the 1970s, the Vietnam War began, destroying young and sensitive minds' faith in America's ideology. The voice of resistance and rebellion rose in both in literature as well as in the world of cinema. A herald of visionary filmmakers created films with different genres to counter the looming despair created in the decadent modern society. Stanley Kubrick is one of the greatest directors, whose films offer us a coherent artistic vision of the crucial aspects of the twentieth century after the Second World War. As the film critic Jerold J. Abrahams said in the introduction on the book, *The Philosophy of Stanley Kubrick*

> Looking back on this remarkable filmography, it is clear that it has the distinctly architectonic quality of any great philosophical system: it says something about everything. All the facets of human nature are revealed in their wide- ranging diversity: high and low culture, love and sex, history, war, crime, madness, space travel, social conditioning, and technology. Yet, as internally diverse as Kubrick's filmography is, taken as a whole, it is also quite coherent. It takes all the differentiated sides of reality and unifies them into one rich, complex philosophical vision that happens to be very close to existentialism. (01)

It is clear from these lines that Kubrick's film painted a coherent artistic expression, containing widely ranging facets of the late twentieth century.

Stanley Kubrick's *A Clockwork Orange* was released in the year 1971. The theme of the film revolves around human instinctual desires for ultra-violence, forcible behavioral conditioning experiments of the state, and the authority's effort to curb the freewill of its citizens. As a director Kubrick attempted to critique the totalitarian aspects of the state which does not allow its citizens to enjoy their freedom. His aim was to implicate that even after the fall of the Nazi regime, the fascist ideology continued and existed in various forms and institutions enjoying total power over the public. Kubrick felt the need to reflect this idea, in *A Clockwork Orange* and he chooses to show how a right wing administration, in the name of reformation and good governance attempts to rob an individual of his freewill. Kubrick's *A Clockwork Orange* voices the rebellion of the 70s against dehumanization.

A Clockwork Orange is based on the novel written by Anthony Burgess in the year 1962. He intended to depict the human beings' power to choose between good and evil. The writer strongly felt that destroying this unique power of human being is yet another form of dehumanization. In the book *Stanley Kubrick: A Biography,* Vincent LoBrutto writes while commenting on Burgess's conception of the novel *A Clockwork Orange*, "Burgess conceived this idea with a theological foundation: Was the notion of tampering with the right of free choice to choose evil over good a greater evil than evil itself?" (336). The film's adaption of the book closely follows the same theme, while trying to throw light upon the process of dehumanization in contemporary society. Even though the story takes place in London in a dystopian future, it runs as an allegory to the contemporary society of the 70s, which witnessed elements resonating totalitarian will to control and brainwash an individual's mind in accordance to the will of the state. Kubrick's *A Clockwork Orange* voices the rebellion of the 70s against dehumanization.

The idea of rebellion is not new to Kubrick. In the film *Spartacus*, the protagonist's unquenchable desire for freedom acts as a driving force behind his heroic action. His rebellion against the rich and powerful dictators of Rome reflects the cry of human beings for liberty during the Second World War from the hands of brutal dictators such as Hitler and Mussolini, who had completely terminated the citizens' rights to freedom. In *2001: A Space Odyssey*, the ape named Moonwatcher, after being influenced by the presence of the black

monolith, rebels against the other group of apes by killing one of them using a bone as a weapon. Thus in the very beginning of the scene of the film, Kubrick seems to suggest that the whole idea of human evolution is based on the idea of rebellion. In the film *A Clockwork Orange*, Stanley Kubrick does not create an ultimate protagonist who does not play according to the codes and conventions of the society nor does he restrain his actions which are solely motivated by the demands of his 'id'. The protagonist of the film Alex rebels against an indifferent and uncaring society by choosing to make the best use of his free will as evilly as possible.

In the essay 'Rebel without a Cause' published in the book *The Philosophy of Stanley Kubrick*, Patrick Murray and Jeanne Schuler quote Kubrick while writing on his cinematic themes, which shatter the cultural norms. "Kubrick confessed that his most challenging goal as an artist was to represent his age on screen. 'I know I would like to make… a contemporary story that really gave a feeling of the times, psychologically, sexually, politically, personally…'" (134). From this quote it can be discerned that Kubrick has always attempted to reflect his contemporary society in his films. The writers again taking on the reflection of Albert Camus' philosophy on the films:

> For Albert Camus, the rebel defies absurdity with a spiteful "yes" echoing through an indifferent universe. With Kubrick's take on the absurd, moral heroes represent wishful thinking. Wedged between human treachery and cosmic futility, the genuinely good, when it emerges at all, is helpless, like Col. Dex (Kirk Douglas) in Paths of Glory, or doomed, like Spartacus (also Kirk Douglas). The absurd takes a roll, blurring or reversing the distinction between good and bad. For example, Alex's presumably decent parents in A Clockwork Orange are painful caricatures, more disturbing than their unfettered son. (134)

In this paper I shall apply Freudian psychoanalytic literary criticism to analyze the narrative of the film *A Clockwork Orange*. In doing so, I shall be able to decode the cinematic discourse of the film in order to interpret the underlying theme of dehumanization which foreshadows Kubrick's own notions of the European society in the latter half of the 20th century. Meanwhile the concept

of discipline and punishment as defined in the book *Discipline and Punish* by French philosopher Michel Foucault, is also applied in this research paper to throw more light upon the horrendous discipline program that Alex goes through in the film, which happens to be an integral part of 'therapy' invented by the state to 'cure' criminals.

The Twisted Idea of Joy, Discipline, and Punishment

While depicting the depth of dehumanization in modern society in *A Clockwork Orange*, Kubrick also focuses on how this is achieved through the state's concept of correcting the criminal through a twisted punishment labelled as therapy called as *"Ludovico Behavioural Technique"*. The consequences of the therapy leave an indelible impression on the human consciousness, destroying the subject's natural self forever.

The protagonist Alex's lack of humanity is an example of a harrowing modern generation devoid of any human emotions. He is an absurd minded psychopath who has no faith in order. He indulges in antisocial activities as well as in hedonistic pleasures. The entire film is narrated by Alex; therefore the audience experiences the film through the point of view of Alex. Although he is a criminal, he does not feel any remorse for his actions. In fact the disturbing crimes that he commits give him a greater joy. His extremely ultra-violent actions are totally devoid of any humanity or sanity. He beats up an old tramp in a very early scene, while the exhausted old man is begging for mercy. He later breaks into the house of an ageing writer, brutally beats him, and rapes his young wife. He does not even hesitate to commit the murder of a lonely woman who has greater interest in painting. For Alex, killing is a greater pleasure. It is his way of enjoying the essence of life. He perceives his immoral activities as the celebration of freewill. But the government conditions his mind forcibly when it attempts to reform him with the hope of creating an ideal society, where crime would not occur at all. The narrator however, offers a fresh point of view, which confirms that the modern society often has a twisted idea of morality and righteousness. It does not even hesitate to attack an individual's freewill in order to establish rigid moral values on his personality, even if it is by means of force.

The film introduces us to the assaults of the so-called righteous system upon a monstrously ultra-violent absurd man who does not have faith in organizations,

moral values, and in order. The forced behavioural conditioning not only leaves Alex docile, but a sick human being who is incapable of violence. He develops aversion towards 'Beethoven's Ninth Symphony', a musical composition of which he happened to be a great admirer. The fact that Alex is a very sensitive music lover is what makes him different and unique from his other psychopathic gang members. His aesthetic mind is affected when the state sponsored behavioural therapy uses 'Beethoven's Ninth Symphony' as the background music for the footages of Nazis during the Second World War. Since Alex is fixed into a straitjacket with his head strapped tightly to the back of the chair to foil his attempt to avert his sight from the screen; he is forced to watch the projected footages while his favorite music is played in the background. When he cannot endure this kind of torture anymore, he screams at the top of his lungs,

Alex: No. No! NO! Stop it! Stop it, please! I beg you! This is sin! This is sin! This is sin! It's a sin, it's a sin, it is a sin!

Dr. Brodsky: Sin? What's all this about sin?

Alex: That! Using Ludwig Van like that! He did no harm to anyone. Beethoven just wrote music!

Dr. Branom: Are you referring to the background score?

Alex: Yes.

Dr. Branom: You've heard Beethoven before?

Alex: Yes!

Dr. Brodsky- So, you're keen on music?

Alex- Yes!

Dr. Brodksy' can't be helped.

Here's the punishment elements perhaps. (01:17:16- 01:17:59)

Although Alex has committed terrible crimes to satisfy his primordial urge for violence and physical pleasure, still inside him there is a refined aesthetic who is a lover of art. In that sense, Alex respects the true value of art. The authority in charge on the other hand, is so inhuman and insensitive that with its desire to reform a criminal, it does not even bother to analyze the dangerous side effects of the "Ludovico Behavioural Conditioning," which distorts the naturality of a human being altogether. After the therapy, Alex cannot stand the Ninth Symphony of Beethoven because his mind is inevitably conditioned against that piece of composition as well. The implication is how an indifferent and insensitive

authoritarian institution is erasing the unique features of an individual, while eagerly trying to make him a law abiding citizen.

The modern French philosopher Michel Foucault in the first chapter of his book "Discipline and Punish" speaks about how prisoners were tortured inhumanely in 17th and 18th century France. The intention is to severely harm the body of the human being. As the torture intensifies, the condemned is forced to acknowledge that with God as his witness he has now realized the justice in the punishment. At the end of the ordeal, the words "the power of king and church" are literally written on his body. Since this practice is considered to be inhuman in modern times, the prison system has come into existence where the prisoners are constantly observed and controlled until they begin to act like disciplined bodies. Such practice of micro- power on the prisoners eventually makes them docile and obedient. Thus, the reformed prisoner is expected to behave according to the norms and conducts set by society. Foucault does not see this method of punishment as humanistic treatment. He senses that reformers have instituted a micro-physics of power that has total dominance over these "docile bodies."

Foucault's understanding of punishment and discipline resonates in the film *A Clockwork Orange*. Here, Alex is constantly watched and systematically controlled by two different footages of violence. The first footage reflects the violent crimes committed by Alex himself, and the other footage projects the disciplined military performances of the Nazi regime. The Nazi regime is infamous for brainwashing individuals and making them obedient followers of the fascism. During the 18th century although the prisoner is tortured severely, the focus of the punishment is directed towards his body alone. But when a micro-physics of power is imposed on the individuals, their each and every pattern of behaviour is carefully studied whereby the people in authority will have total control over the subjects. Even though the subject tends to be docile, as Foucault puts it, this kind of docility is devoid of any distinct individual characteristics. "Power has lost its awesome grandeur; its splendour. The power now in institutions like prisons is a micro-power. It's the power of observation, of being able to control movements, of being able to force prisoners into 'get well' programs and lie to their parole boards after having lied to therapists, after having lied to all the various people they have to like to in order to get out"(Roderick), said Prof. Rick Roderick in his

lecture "Disappearance of Human" in which he discusses Foucault's views on the modern system of power and how it imposes its will on its subjects.

The profound phase of dehumanization in the film takes place when the very music that Alex loves intensely begins to create a death- like nausea in his mind, forcing him to have suicidal thoughts. Not only does the state eradicate the special aesthetic features attributed to Alex, but it artificially makes him feel suicidal by turning him against art, which is considered as life affirming since time immemorial. During the Second World War, when the Nazi regime had become almost invincible, Hitler has made several attempts to make sure that art was subservient to the state. For that reason, he declared all avant-garde and modern paintings as degenerate art. He could not tolerate the concept of art criticizing the reality offered by the State. On the other hand, the paintings which depicted pictures of a flourishing Germany during the Hitler's rule were considered as great German art. Such paintings were even exhibited every year during Hitler's rule. These so-called great picture were the depiction of the glorious phases of Germany, such as the picture of a champion Nazi Shooter, the heroic sculptures of Germany's heroes or the illustration of majestic landscapes, ballet dancers, the image of a deer lit by moonlight, and so on. These so-called great arts of Germany were mediocre at its best. But Hitler made it a point to highlight them as art pieces, which celebrate the glory of Germany. Hitler hated the paintings of German expressionism as well as those by modernists such as Pablo Picasso, Georges Baroque, and Paul Klee. As the modern paintings celebrated the power of individuality, the fascist ideology could not tolerate this development. The similar theme of destroying an individual's love for art is resonated in *A Clockwork Orange* when Alex is conditioned against music. Kubrick seems to suggest that even though the Nazi regime ended up and the ideology which did not allow the followers to cherish and artistic aestheticism still exists. Hence, the state unknowingly encouraged its citizens to abandon their interest in art because art teaches individuals to rebel against a totalitarian society.

The behavioural experiments conducted to alter human beings' natural attitude so that they could perfectly fit into the social circle reflects how the state is playing with the individual's right to be free. America has conducted several such experiments on human beings. The nature and consequences of such experiments had proven that even democratic states such as the US donot

not hesitate to experiment on humans. "The Tuskegee Syphilis" experiment which was conducted between 1932 and 1972 proved to be an unethical medical study to observe the history of syphilis disease in African-Americans who were infected by the diseases. They were under the impression that they were receiving free healthcare from the government of the United States, but were left untreated.

The strange case of 'MK Ultra Project' was yet another secret experiment conducted by the Central Intelligent Agency over the citizens and also unwitting citizens of America. This experiment involved the injection of psychedelic and LSD drugs into the bodies of human beings. The experiments had many aims such as mind control, collection of information from the accused, psychological manipulation, and torture and behavioural control. The fear that Soviet, Chinese, and North Korean agents were using mind control techniques to brainwash and retrieve information from U.S. prisoners had given rise to such experimentation which tended to dehumanize the natural behaviour of human beings. *A Clockwork Orange* echoes all such realities where the state had systematically controlled the minds of individuals as if they were mere puppets without a will of their own. But before this study makes a detailed analysis of the criticism of the U.S. behavioural experimentation in the film *A Clockwork Orange*, it is primarily necessary to analyze how Alex's celebration of his freewill is diverted towards inhuman pleasures and the hidden hand of the government in the creation of an 'id' monster such as Alex.

The Id Monster vis-à-vis an Indifferent Government

Kubrick illustrates how language and intelligence have been manipulating the moral sensibilities of human beings who are a part of society. The moment the idea of morality is defined by society, man is taught to keep his impulses on a leash so that his whims do not contradict the norms of the morality set by the society. For that reason, most of the time people behave according to the codes and conventions of the society in which they live. The fear of being excluded from society is what keeps them from indulging in deviant actions. But the ego, the balancing element of a human being's personality struggles against the id, yet another element of human personality whose sole aim is to indulge in total pleasure, without being bothered by the virtues or moral orders set by the society. In *A Clockwork Orange* Kubrick depicts Alex as an id monster from the

beginning. He never hides the fact that Alex is evil personified and not at all concerned about the moral order. In an interview given to Philip Strick and Penelope Houston, he said: "If you look at the story not on the social and moral level, but on the psychological dream content level, you can regard Alex as a creature of id." (421)

Stanley Kubrick seems to take a standpoint that, when an individual wills to be evil, and that choice of evil over the good must not be taken away from him. He does not take the side of the antagonists (who ironically happens to be the protagonist) at any level. He is interested only in narrating the incidents from the point of view of Alex. For that reason, in the very first scene, as the camera slowly zooms out, the eyes of Alex, raging with violence and desire for destruction, are revealed. He is sitting in a dominating position, using the naked nude fiberglass figure as his footboard. The fiberglass figures are a depiction of the feminine gender. The way Alex keeps his foot over those dolls signifies his misogynistic attitude. To his left, exhausted hippies are seated and to his right, sit well-dressed men and women, who reflect the right wing government. Since Alex does not belong to neither, he is in the middle and gazing at the audience and the voiceover narrates:

> There was me, that is Alex, and my three droogs, that is Pete, Gerogie, and Dim, and we sat in the Korova Milkbar trying to make up our rassoodocks what to do with the evening. The Korova Milkbar sold milk-plus, milk-plus vellocet or synthemesc or drencrom, which is what we were drinking. This would sharpen you up and make you ready for a bit of the old ultra-violence. (00:01:40-00:02:09)

The narration reveals that the true intention of the protagonist lies in engaging in ultraviolent actions. Neither does he belong to the left, here represented by the hippies of the 70s and involved in the counter culture movement to protest against the misdoings of the government, nor is he a right wing member of the government, who is in favour of all the policies and changes introduced by the state. He loves violence and sex, the primordial instincts which happen to be the most intimate part of id. Alex's libido is closely linked to violence. He finds greater gratification in ultra-violence as much as he finds in

sexual pleasure. This is mainly because of the milk mixed with narcotics. As he narrates in the opening scene, soon after he consumes the milk, the sedative in the drink excites his nerves and encourages his mind and body to indulge in ferocious activities. Sigmund Freud calls the libido as the energy drive, which is always associated with sexual drive. He later defines libido as Eros (the Greek word for love), and the opposite for this drive according to Freud is Thanatos (the Greek word for death). If love creates, death destroys, but here Alex's notion of love, when seen through Freudian lens, is a twisted mixture of love and death. This is chiefly because Alex has developed an unnatural appetite for violence and sex owing his addiction to the drugs.

This amalgam of two contradictory elements makes Alex a dehumanized being. But the cause for the fall of an adolescent like Alex is the state authority which does not take interest in the well-being of its young individuals. The Korova Milkbar is not an underground bar, but it illegally supplies Milk induced with narcotics.It is located in the center of the city which comes to life late at night, brightly lit by neon lights and crowded with guests, mostly belonging to the elite class. By making this point very clear in the beginning, Kubrick implicates that the bar has the permission from the current government and full license to sell drug induced milk to its customs even if the customers happen to be juveniles like Alex. Since the milk bar appears to be famous and well-utilized by the members belonging to the powerful class, it is clear that the government does not dare to interfere in the affairs of the bar. This indifference and the lack of concern for the well-being of its citizens is the most crucial reason for the creation of an id monster like Alex. Kubrick points out that the moment humanitarian concerns vanish in a society, young adults begin to fall back to inhuman lifestyles, where virtues like affection, love, and caring cease to exist.

Sigmund Freud observed that id happens to be the reservoir of libido. Its chief purpose is to live according to the norms of primordial instincts. For Freud, this is nothing but fulfilment of "pleasure principle". The id force does not take any rational order or consciousness into consideration at all. The energy of id is itself tremendous and has no particular form or shape. It is an unstructured entity, which exists in order to indulge. Freud stresses that id is an "obscure inaccessible part of our personality as a chaos, a cauldron of seething excitement with no organization and no unified will, only an impulse to obtain satisfaction

for the instinctual needs, in accordance with the pleasure principle" *(A Handbook of Critical Approaches to Literature, 156.)* In other words, id does not abide the laws of logic as it does not understand any values, or concepts such as good, evil, or morality.

Soon after drinking the milk, Alex is ready to explore the darkest streets of the night and to indulge in extreme violence. This attitude is nothing, but the exploration of his darkest desires, lying deep inside the realm of the human mind. In order to convey this idea cinematically, Kubrick shows Alex walking into a dark tunnel where a drunken old tramp is lying miserably, while singing the songs of the past. The dark looming shadows of Alex and his droogs falls upon him. This signifies how Alex is under the control of id. The shadow of the gang led by Alex has an amorphous vitality eager to indulge in action, which echoes primal impulses. As the drug induced milk has reinvigorated those impulses, Alex and his gang beat up the old tramp brutally with truncheons. The scene reverberates the crucial scene from the first part of the film *2001: A Space Odyssey* which was the titled 'Dawn of Man', where the ape Moonwatcher bludgeons another ape to death with a bone. After coming into contact with the mysterious black monolith, the ape gains the knowledge that a strong piece of bone can be used as a weapon. The ape in that sense is very similar to Alex who after sipping the milk feels that the drink "would sharpen you up and make you ready for a bit of the old ultra-violence." (00:02:07- 00:02:13) Since the attitude of the ape in *2001* reflects the ultra-violent actions of Alex, it can be assumed that the man from the dystopian future is more or less similar to his prehistoric ancestor, as both of them are indulging in violence.

The Chaotic id and the Hippocratic Social Institutions

In the first half of the film, Alex is presented as an embodied form of chaos. This idea is cinematically depicted in an early scene where under the influence of the drugs, Alex is driving a stolen Durango 95 sports car at full speed. The camera frames Alex and his expressions indicating the raging power of id over him. He is driving at an extraordinary speed. It is as if he is flying high in the realm of repressed unconscious desires. The car which symbolizes Alex's monstrous unstoppable personality does not slow down nor does it give way to other vehicles. This deadly torque also reflects Alex's unquenchable desire for ultra-

violent action. His car stops at a lonely country house with a backlit sign that displays the word 'home'. Although Alex gets down and breaks the car into writer's home and gets intense joy by the violence created there, he has a psychological repressed desire for a nice home with parental love and affection. To understand this unconscious desire, one has to look at Alex's real home and the attitude of his parents towards him.

He is living in an apartment in a desolated area surrounded by garbage and left outs of the city. The elevator to his apartment is broken and the painting depicts the ancient slave market obscenely distorted with phallic signs. Although his parents appear to be taking good care of Alex, they are not bothered about his night life. They are naïve enough to believe that he is working at nights. His father does not even talk to Alex in the morning. He is busy reading the newspaper and exchanging causal words with his wife about Alex. Alex's mother simply believes every lie told by Alex and lets him have his own way. Stanley Kubrick is criticizing the way in which a modern family works. Parenting is not just about fulfilling the demands of the children and giving them freedom. It is also about showing affection and concern. Alex craves unconditional love and real human touch since he fails to find it in his parents; he finds that pure unconditional love in the music of Beethoven. As he listens to the music of Beethoven, Alex feels enthralled. In his euphoric state, he fantasizes scenes of violence while listening to the composition. The scene projected in the mind of Alex, without the background music of the 'Ninth Symphony', is a harrowing image of death and annihilation. But the brilliant composition of Beethoven takes those brutal moving pictures into the realm of art and gives them an artistic outlook. The composition of Beethoven has the capacity to transform something as brutal as the annihilation of the entire world into a modern painting; Alex is obsessed with music. In other words, Alex assumes that Beethoven's music has the power to redeem as the music transcends all the constraints of morality and takes Alex beyond the clutches of good and evil. "Oh Bliss! Bliss and heaven! It was gorgeous and gorgeosity made flesh. It was like a bird of rarest spun heaven metal. OR like silvery line flowing in spaceship… gravity all non-sense now." (00:19:27- 00:19:43)

Although the narration of Alex has the structure and melody of a poem, his twisted personality is reflected through the painting of a naked blubbery old

woman with her legs spread. This woman appears like Alex's mother which implicates Alex's own repulsion towards his mother. Unconsciously, he hates his mother for not taking enough interest in his personal life. He also hates his father as he too has not taken the responsibility to observe and analyze the psychological problems of Alex. His anger and frustration are displaced in the sophisticated and refined house in the countryside inhabited by the culturally well-bred couple.

Vincent LoBrutto writes in the book *Stanley Kubrick: A Biography*, "Sexually oriented paintings are featured in several scenes, but for the home of the writer and his wife, who are brutally assaulted by Alex and the droogs, Kubrick needed a canvas that reflected the humanity and sophistication of the couple's home" (345). To achieve this, Kubrick selects a large 60 inch-by-120-inch painting of Christine Kubrick. The painting depicts the most optimistic side of creation as it features seed boxes with sprouting plants and flowerpots with blooming white and cranberry flowers. The placement of the painting evoking positive vibes inside the house of the writer comes as a sharp contrast to the violent assault on the writer and his family. The reppressed against his parents forces him to punish them giving way to his rage. But he cannot let that happen simply because he knows they are naïve and fragile human beings. Their fragility and gullibility has contributed to Alex's growth as a sociopath. When he catches Frank Alexander, the ageing writer, Alex's secret wish to torture and punish his father begins to take a coherent form. This writer, unlike his father, is a member of the left wing party and is a stark and fearless critique of the government, with a creative mind of a writer. The fact that he is married to a woman half of his age implicates that Frank Alexander is a very famous writer with a charisma which appeals to the youngest hearts. Alex's father lacks all these traits of successful people, which make him a powerless father. Therefore by assaulting an elderly man, Alex is fulfilling the repressed desires of the unconscious to take revenge against his father, who has not taken any interest in his son's life. Not only does he assault the owner of the house while singing the famous vintage romantic song 'Singing in the rain' (another example which shows Alex's attempt to paint his ultra-violent actions with the colour of art as he is under the impression that music redeems crimes), but he along with his droogs gang rapes his wife. The scene is an attempt to depict the infinitely dehumanized state of this young adolescent mainly because of the indifference of the social institutions.

However, Kubrick does not want to brand Alex as a dehumanized monster waging war against all human values nor as a complete misogynistic. In the very next scene after he returns to Korova Milkbar, he feels ecstatic while he is listening to the chorus from "Beethoven's Ninth symphony," sung by an opera singer, sitting at a table close to that of Alex. "I felt all the malenky little hairs on my plot standing endwise" (00:14:46- 00:14:49), narrates Alex. But this ecstasy is ruined when Dim, one of his gang members makes a vulgar sound to make fun of the singer. An angry Alex hits him hard in the crotch with his truncheon so that his friend would learn some manners as he appreciates the beautiful voice of the opera singer by raising a toast to her. Humiliated Dim begins to resent Alex for insulting him publically. By placing the scene right after the brutal attack by the gang, Kubrick seems to suggest that Alex is the most special and aesthetic man among his other gang members, who lacks human empathy as well as artistic capabilities. Alex is thus a lonely human being even when he is with his droogs as he calls them, because none of them share his sensibilities or artistic senses.

The kind of isolation that Alex goes through is largely due to the failure of the system of modern social institutions. It does not encourage individuals to cultivate affection, fraternity, and love for fellow human beings because the system is not ready to be compassionate towards individuals who happen to be a part of it. This idea is echoed in another scene where Alex picks up two young girls shopping at a local record store. This conversation is overtly sexual in nature. The young girls are eating ice candies which have a shape of an erect phallic. The conversation does not suggest any indication of love or affection. But it reflects the craving for pervert sexual impulses. Alex invites the girls to his apartment and has sex with them. To emphasize on the mechanical aspect of sexual intercourse, Kubrick shoots this scene in sped-up sequence. The entire sequence in which Alex makes love with two young girls lasts for forty seconds on the screen. This is to indicate how the idea of love has lost its meaning and purpose in a futuristic dystopian society. The girls do not share any of the interests that Alex has in music nor do they appear to be as eager as Alex to have a healthy and intellectual conversation. They have a monotonous, emotionless expression on their face. Even the process of love making which is considered to be the compassionate, and intimate appears here as a cold, lifeless sexual game devoid of any human emotions. The two girls represent the younger generation

of the society to which Alex belongs. Their cold and indifferent attitude encourages Alex to treat them as objects for sexual gratification. Alex fails to establish a warmth in relationship as in his subconscious, he feels disconnected and distorted.

The anxiety created in the mind of a creative and sensitive young man reaches its height when Alex, in pursuit of his impulses of ultra-violence, breaks into the house a rich lady. The murder of "the cat lady" (in the film, she is depicted as a woman living a lonely life with many pet cats), Miss Weathers who happens to be living all by herself at her apartment surrounded by modern paintings and cats echoes yet another repressed rage in the mind of Alex towards his mother. If the writer Frank Alexander represented the powerful father figure, here the "cat-lady" reflects the creative and dominating mother figure, qualities which are never found in his actual mother who happens to be a naïve and mediocre person. The cat-lady in sharp contrast to Alex's mother is not only rich but also a great lover and admirer of modern art. She does Yoga to keep herself fit in late middle age and is leading an independent life. Like Hamlet, in this scene, Alex enjoys as he humiliates the cat-lady with his wicked actions. He rocks the giant phallic sculpture as she repeatedly tells him to move away from it. When she picks up the bust of Beethoven to defend herself, he grabs the phallic sculpture and circles her while skillfully avoiding her rushes with jabs of the phallic sculpture. His wicked joy as he annoys the cat-lady is very clearly reflected through his twisted expressions of pleasure. When his primordial impulses for violence heighten, Alex bashes her face with the phallic sculpture. His displaced hatred for his mother is avenged through his sudden act of violence resulting in the death of the cat-lady. In order to illustrate the disturbed mind of Alex, Kubrick shot this particular scene himself with a hand held camera. This entire scene takes place inside the house of the cat-lady and is seen through the point of view of Alex. As his mind is anxious and raging with the surges of id, the frame gets wobbly in between, indicating the unstable mind of Alex.

This murder sends Alex to jail. Even during the interrogation scene, Kubrick leaves enough evidence to prove the indifferent and insensitive method in which the representative of law and justice treat an emotionally unstable man like Alex. His parole officer Deltoid who appears in a very early scene at Alex's apartment, is only interested in preaching to him about the negative consequences

of Alex's antisocial behaviour rather than trying to understand the psychological reason because of which Alex is indulging in such crimes. This ignorance makes the parole officer a hypocrite because he believes threatening individuals like Alex with the fear of imprisonment. He is not interested in real reform at all. On the other hand, though Alex is a criminal and sociopath, he is not a hypocrite for he remains true to his nature and never tries to hide his true self. Kubrick, in an interview given to Philip Strick and Penelope Houston, said, "Alex makes no attempt to deceive himself or the audience as to his total corruption and wickedness. He is the very personification of evil" (*The Stanley Kubrick Archives, 421*). But he does not shy away from being evil; he chose to be evil in order to rebel against a hypocratic society. To suggest Alex's frankness, when the parole officer meets Alex in the bedroom, Alex is wearing nothing but underwear, whereas the parole officer is dressed up in a formal suit. This contrast is suggestive of Alex's openness and the double standards of Deltoid, who represents the system of justice.

The parole officer's hypocrisy is revealed when he visits Alex as the police are questioning him. Alex is already bleeding as he was assaulted by his own gang members who were waiting to take revenge against Alex, for they felt he was dominating the group. Instead of trying to console Alex as a well-wisher, and make the procedure of punishment as humane as possible, the officer joins the police and degrades Alex and washes his hand apathetically as though Alex is beyond help, even when Alex pleads for his help. The conversation between Alex, Deltoid and the interrogating officers is the best evidence to prove this point.

> Deltoid- Dear, dear! This boy does look a mess, doesn't he? Just look at the state of him. This is the end of the line for me. The end of the line, yes.
> Alex – And what of me, brother sir? Speak up for me. For I'm not so bad.
> Deltoid – You are now a murderer, little Alex. A murderer, yes.
> Alex- Not true sir. It was only slight tolchok. She were breathing. I swear it.
> Deltoid – I've just come from the hospital. Your victim has died.
> Alex- You try to frighten me. Admit it sir. This is some new form of torture.
> Deltoid – It will be your own torture. I hope to God it will torture you to madness. (00:45:34- 00:46:36)

From the above conversation it is clear that Alex never had intended to murder the cat-lady. After coming under impulsions of the unconscious, evoked

by the narcotics milk, he ended up committing the horrible act of violence. Although it is a crime, being his parole officer Deltoid had enough ground to argue about the nature of the crime and he could have convinced the police to admit Alex to a mental hospital for psychological treatment. On the other hand, he seems to enjoy the situation in which Alex is caught up. Not only does he implicate that Alex is the reason for his own fall, but he scares Alex by declaring that Alex would end up in jail. His last lines focus on the fact that he never really cared for the well-being of Alex. In that sense perhaps, he is a greater psychopath working as a parole officer representing the justice system, who finds twisted joy in torturing his client.

Original Sin, the Bible, and Freewill- The Biblical reading of the film

Alex is sentenced to fourteen years of imprisonment. In the prison, he is given a number used to identify him and a uniform. Now being an ordinary prisoner, Alex is an obedient man and tries to gain favour of higher officials. He serves the prison chaplain, and as a result gets a chance to read the Bible closely. As he reads the Bible, the slaughters in battlefields, and the torture and whipping of Jesus Christ and the hand maidens of the Hebrew's appeal to him the most. This scene profoundly implicates that the freewill of Alex, meddling with morality and virtues, is preached in the Bible as well. Alex chooses to indulge in violence that is his will. Even while reading the Bible, his mind fantasizes about heavy violence, murders, and sex in the biblical stories of Old Testament. He does not like the preaching, he sees himself as a Roman solider whipping Christ as he carries the cross. One can see the wicked expression of joy on the face of Alex in the guise of a Roman solider. He loves to associate himself with the crucifiers, rather than with Christ. Although on the surface, the scene appears like a depiction of Alex's immoral impulses which encourage him be an antichrist the real intention lies in showcasing Alex as an affected man from prehistoric times, affected by the forcefully imposed morality of Christianity.

"This is the very first image Stanley ever gave me of Alex," said Malcolm McDowell who portrayed the role of Alex while commenting on the scene where Alex fantasies about whipping Jesus Christ. "His eyes see Jesus you know, carrying the cross, and you know then the centurion whipping him, we go into his face its Alex (McDowell laughs…)" *(Malcolm McDowell, A Clockwork Orange).*

From these words of McDowell, one can realize the vision of Alex that Kubrick had in mind. For Kubrick, Alex is a man who rebels against enforced compulsions of Christianity. If the fundamental idea of Christianity is based on the concept of original sin, (the phrase is a Christian belief which reflects the idea that humanity is created because of the fall of man.) Alex represents Darwinian Theory of Evolution that describes man's evolution from apes, not any ordinary apes, but the one that rebels to evolve. There is an obvious contradiction between the biblical perception on the creation of humanity and the scientific discernment of the same. But if there is a common element in both the versions, then it should be the idea of rebellion. Out of their own freewill, Adam and Eve decided to eat the fruit of the forbidden tree even though biblical God had strongly forbidden them from doing so. It is an act of rebellion and the celebration of freewill. Adam knew that his act would be against the will of God, yet he reaches out for the tree of knowledge and consumes the apple, which eventually causes his expulsion from Paradise. Similarly, Kubrick implicates the idea of rebellion when the ape Moonwatcher, after killing its rival ape with a bone, in a fit of victorious joy throws its weapon into the air; the bone swings in the air for a few seconds, and in a jump cut shot, the time moves four million years into the future, and the white bone is transformed into a spaceship with the shape of a bone floating in the dark void. From this one montage shot, Kubrick implicates that the highest phase of progress represented by the white-bone shaped spaceship is the consequence of an act of rebellious violence. The conservative notions hold Adam responsible for the fall of man from paradise against his freewill and Alex, celebrates freewill because he feels that freewill is what keeps a man natural. Therefore, this fantasy of Alex where he whips Christ is yet another example of his rebellion against a conservative autocratic society, which tries to curb freewill using the idea of Original Sin. He is not against Christ and his preaching, but against those who tried to control the will of people using Christianity as a tool.

The Russian writer Fyodor Dostoyevsky, in his last critically acclaimed novel *The Brothers Karamazov (1880),* dedicates an entire chapter to show the double standards of the Grand Inquisitors (the powerful catholic religious authority created within the government to fight against the heretics. The Spanish Inquisition was established by Ferdinand II of Aragon in the year 1478), who practiced extreme violence, that often involved burning heretics whose beliefs were

strongly at variance with the established beliefs and customs of Christianity. Even though Christ's preaching included peace, love, non-violence, and freedom, the Inquisitors believed in executing the non-believers in order to expand the reign of the Catholic Church. In the chapter titled 'The Grand Inquisitor', through the narration of Ivan, one of the Karamazov brothers, Dostoevsky attempts to illustrate that during the Spanish Inquisition, even if Christ came back to earth and resurrected the dead through his miracles, the Inquisitors would not hesitate to burn him at the stake so that people would not dare to rebel against the codes and norms of the Catholic Church

> I know not who Thou art and care not knows whether it is Thou or only a semblance of Him. But tomorrow I shall condemn Thee and burn Thee at the stake as the worst of heretics. And the very people who have today kissed thy feet, tomorrow at the faintest sign from me will rush to heap up the embers of Thy fire. Knows Thou that?(255)

says the ninety year old Inquisitor to Christ, who appeared on earth in Seville, Spain, during the time of the Inquisition. The Inquisitor in this story represents power and control. The common people are so frightened of authority that they cannot even rebel for Christ when he appears again on earth and cures them with his miracles. The Inquisitor honestly believes that the human beings on earth for whose sake Christ had given his life do not deserve freedom as they are not meant to be free.

> They will be convinced, too, that they can never be free, for they are weak, vicious, worthless and rebellious… Or dost Thou care only for the tens of thousands of the great and strong, while the millions, numerous as the sands of the sea, who are weak but love Thee, must exist only for the sake of the great and strong? No, we take care for the weak too. (259)

According to the Inquisitor, there are only few strong individuals who can be free and live like Christ. But the rest of the population are weak and need to be taken care of. The Inquisitor firmly believes that it is the Church which looks after them, and in return, they should happily surrender their freedom to the Church.

This method of conditioning is nothing but robbing individuals of their freewill. Alex is rebelling against this aspect of religious conditioning where people were taught not to go against the system of belief because of the fear of punishment created by powerful religious authorities like the Inquisition. At least unconsciously, being repelled by the double standards of his surroundings, he has this strange fantasy of assaulting Christ. He chooses to renounce Christ because he wants to practice his natural will. Even though it endangers him of being branded an antichrist, symbolically through such freethinking he chooses to retain his true self, which is not being affected by the threats of the authority. "Man was created a rebel; and how can rebels be happy?" (269), says Ivan the storyteller in the chapter "The Grand Inquisitor", which signifies the cost man has to pay in this world if he chooses to rebel in order to practice his freewill. Since Alex is ready to be a rebel, his natural mortal power to choose is turned upside down by the authorities so that he would dare not make such choices in the future.

Behavioural Experimentation and the Destruction of Freewill

Once Alex's mind is conditioned against violence, sex, and music, he becomes a righteous robotic zombie, who acts a good citizen not by choice, but by force. The Interior Minister treats Alex as a performing robot before a group of dignitaries belonging to the government to prove that the state has reformed a dangerously insane criminal. In order to delincate that the Ludovico behavioral has worked, the authorities demonstrate two experiments on Alex. In the first experiment, Alex is beaten by an angry Irish man and is ordered to lick the sole of his shoes, Alex does that meekly, but the moment he attempts to hit back, a feeling of nausea coupled with a repulsive sensation begins to churn deep inside his stomach, insidiously increasing all over his body and mind. In the next scene, a voluptuous woman exposing her bosom appears before Alex, but the moment he desires to have sex with her, again the same nauseating sensation begins to overpower him and he miserably fails to fulfil his natural instinct.

The Interior Minister is happy that the therapy 'works'. This is the best example to show how the state imposes control over those who chose to differ. Alex is set against his own self. The fear of sickness and death is what forcing his body to behave meekly. He is now a law abiding good Christian citizen because the State has taken complete control over his body. Even his mind is not under his control. This state of existence is perhaps the accurate example of the

dangerous consequences of an autocratic government. Kubrick is implicating that mind controlling experiments which eventually transform human beings into a perfect puppet of obedience do exist in the contemporary world much more powerfully than before. The desire to normalize and reform an antisocial by making him committed to the values and welfare of the state reflects the process of dehumanization at its worst. Prof. Rick Roderick in the lecture given on Foucault's *Madness and Civilization* says

> In any case, the great reformers of madness – the ones who wanted, as it were, to cure them – created what Foucault calls a whole new disciplinary matrix around madness. What that means is that the curing of them did not liberate them. It did not give them the value that they had at one time. No, it set up a whole series of processes within which they could be observed, drugged, analyzed, re-analyzed. And of course I have joked about this process.

From the quote it can be discerned that powerful authorities in modern society have been using many analytic methods to normalize individuals. Not only criminals or the insane are the victims here, but the general public too are ending up being the victims of this subtle but constant process of psychological manipulation practiced by a powerful authority. Foucault had his own fears that the structure of the modern prison system is influencing the education and other social institutions. In his book *Discipline and Punishment: the Birth of Prison* he asks, "Is it surprising that prisons resemble factories, schools, barracks, hospitals, which all resemble prisons?" (228). He is actually talking about the construction of the concept of discipline in modern society as a result of which individuals living in the same society would become docile bodies.

Although *A Clockwork Orange* was released in the year 1971, almost twenty-four years before Foucault's book *Discipline and Punishment*, not only does it foretell similar idea, but it also focuses on the negative effects of such manipulation. The government succeeds in creating a docile body, but this desired effect is achieved at the cost of dehumanization. Stanley Kubrick through the prison chaplain makes a scathing criticism of this behavioural therapy with dual meaning.

Choice! The boy has not real choice, has he? Self-interests, the fear of physical pain drove him to that grotesque act of self-abasement. The insincerity was clear to be seen. He ceases to be a wrongdoer. He ceases to be creature of capable of moral choice. (01:26:58-01:27:20)

In other words, the prison chaplain is pointing to the ghastly reality behind the conditioning therapy where Alex's freewill is snatched away from him by the state. The Interior Minister's reply to the remarks of the chaplain reveals the state's indifference towards the physical and psychological health of its citizen. Being the representative of the State, he wards off the criticism with a twisted argument:

Padre, these are the subtleties! We are not concerned with the motives, with the higher ethics. We are concerned only with cutting down crime and with relieving the ghastly congestion in our prisons. He will be your true Christian, ready to turn the other cheek, ready to be crucified rather than crucify, sick to the heart at the thought of killing a fly. Reclamation! Joy before the angels of God! The point is that it works. (01:27:20 – 01: 27:54)

From these words, it is easily understood that how the life and preaching of Christ is distorted by the authorities. Love for the sick and the poor, and the practice of non-violence was not forcibly imposed by Christ. Of his freewill, he chose to love and sacrifice. The government is under the impression that frightening the criminals would make them stay away from crimes. This is not so. The padre's argument underlines the fact that unless those virtues are internalized in human beings they cannot be true Christians. By making a Christian Chaplain to take such a rational stance, Kubrick suggests that a true follower of Jesus Christ would not believe in the imposed goodness upon a criminal by means of threats and fear. The padre is in favour of freewill than being the supporter of such hypocrisy.

The ID Monster Resurrected

In the last half of the film, Kubrick shows the severe negative impact of the "Ludovico Therapy" on humans. Alex who is a symbol for evil as well as freewill

remains a good nonviolent citizen even when he is brutally attacked by his two former psychotic friends, who are now serving as police officers. Alex cannot even defend himself against such an attack. This is one of the side-effects of the treatment, when Alex attempts to fight back the nausea takes hold of him and makes him sick. He cannot stand up for himself. But the real horror of the treatment and the double standards of the reformers are shown in a scene where the writer Frank Alexander, who after catching hold of Alex locks himself up in a room and tortures him by repeatedly playing Beethoven's Ninth Symphony. He holds Alex responsible for the death of his wife. Although she had breathed her last after being affected by pneumonia, Alexander strongly feels that since she was a victim of the gang rape committed by Alex and his gang, and so she could not survive the flu.

Interestingly, Frank Alexander never reveals his true intentions to Alex. Being a left wing member, he uses Alex as a pawn to yet another experiment so that he can expose the discrepancies in the "Ludovico technique". He suspects that the government has a totalitarian agenda and he wants to show the public how Alex became a victim to this technique which made him incapable of listening to music. Although his intentions appear to be very humanitarian, later to make his point he too drugs Alex and locks him up in a room just as the right wing government had done earlier. Furthermore, while Alex is wailing aloud and begging to stop the music, Frank Alexander is secretly indulging in the sick pleasure of avenging the death of his wife. He makes it look as if he is just showing the dangerous effects of the "Ludovico technique", which was authorized by the government. In that sense, Frank Alexander becomes a greater psychopath than Alex because unlike Alex he veils his real intention under the guise of the liberalists' criticisms of the totalitarian government.

Alex's mind is so conditioned against the music that he tries to commit suicide since his psychological aversion to the "Ninth Symphony" becomes unbearable. Although he is physically healthy, his inability to control his mental aversion again exposes the dangers of such behavioural therapy, which destroys a man's own hold over himself. This accident reverses the effects of the treatment on Alex. He is a cured fellow now. The Minister of Interior comes to meet Alex personally and literary spoon feeds him, all the while promising Alex a fine job with a good salary and a respected position in society, provided Alex

helps the Minister to control the damage done to his government. Alex is ready to help the minister with his election campaign; he does not hold any negative thoughts. As a sign of their new friendship, the Minister brings in a stereo system which plays Beethoven's "Ninth Symphony", while the press and media crowd the place and keep taking photographs of this new union between Alex and the government. Now the all-cured Alex begins to indulge in his fantasy of an orgy with a woman, in front of the approving Victorian crowd.

The sequence at the end of the film is a symbol which depicts the real horror of the modern totalitarian age. After the government has committed the terrible crime of erasing its subject's freewill, it is now trying to save its face from this embarrassing situation by corrupting Alex with a job and social position. Alex, now freed from the clutches of the conditioning, acts naively and makes a deal with the government. He is no more the old Alex who followed his compulsive impulses and enjoyed his freewill; he is much more dangerous and is on his way of becoming yet another Frank Alexander who under the guise of goodwill commits atrocious crimes. The manner in which Alex shakes the hand of the Minister proves this point. When the media is taking the photographs, he is pretending to be smiling and shaking his head happily as if he is now part of the State, but in his mind he is enacting a scene where he is having sex with a blonde woman. Kubrick implicates that although Alex is 'cured' his earlier desires for ultra-violence will come back to him. He will now commit terrible crimes under the protection of the state. The final words of Alex as he fantasizes about the orgy is "I was cure alright" (02:13:53), suggesting that in the near future he would engage in yet another dehumanized action, which would be more brutal and gruesome than before. Through this film, Kubrick critiques the picture of a sick and a totalitarian authority, where perversions related to sex and ultra-violence end up being the definition of freewill.

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INSTANCES AND IMPLICATIONS OF BORROWING IN KANNADA: SOME SPECIFIC INSTANCES

Prakash Nayak T

Abstract

In the study of language change, the term 'borrowing' denotes a process of importing linguistic items from one language system into another. Kannada, being one of the Dravidian languages, has a long history of borrowing. The context of globalization and modern developments has impacted the way Kannada is spoken and written.

Borrowing is an inevitable process that takes place when communities of speakers of different languages come into contact over some time to signify change. This paper focuses on the language change in Kannada from the early days and refers to some specific instances of change to note the historical and cultural changes that are related to borrowing. Further it relates the borrowing to the social and historical conditions. Though the paper is about borrowing in the linguistic sense of the term, it underlines the politics of language and highlights the complexities in understanding borrowing process. To find out the changes I have analysed few significant instances of borrowing in Kannada over the years and attempts to interpret the effect of borrowing on the Kannada language and culture.

Keywords: Philology, borrowing, sociolinguistics, cultural domination

Karnataka has internalized many foreign cultures throughout its history; Kannada has been influenced by a variety of languages, mainly of Dravidian and of the Indo-European stock. The oldest stock of Kannada has shown the influence of Sanskrit and Tamil. In the medieval period kannada shows the influence of Telugu, Persian and Arabic while the modern Kannada is influenced notably by Portuguese and English besides other languages.

For hundreds of years, there has been the phenomenon of borrowing and re-borrowing among different Indian languages. In modern India, due to the proliferation of mass media such as radio and television, languages have been deeply affected by the borrowing process. Globalization has been instrumental in the introduction of foreign names and terms to Indian language users. For example, we can point to the popularity of the term "fahrvergnügen", which has gained currency among the Indian language users after the advertisement of German car *Volkswagen* brand. The instances of change have percolated down to

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the village communities too, and the native speakers of Kannada have taken to the practice of using the borrowed words from other languages. A study of the loan words used by the native speakers of Kannada shows that their word preferences are neither naïve nor natural. The changes hint at a corresponding change in their attitude to their language, that is, Kannada.

Haugen and Hockett have contributed to the study of the borrowing process and developed conceptual categories to the understanding of it. Today, the meaning of the term 'borrowing' has been widened to include different aspects of language change. It suggests not only the shapes and uses of the borrowed words in their linguistic sense but also the resultant changes in the human psyche. In the last few decades, conventional philological studies in Kannada have become popular. In contrast, the study of borrowing focuses on the imported words and analyses their impact on the human mind from the psycholinguistic perspective.

The early studies of the language borrowing considered the effects of borrowing. With Haugen's work, the new headways were pursued. Weinreich's *Languages in Contact*: *Finding and Problems* enhanced the understandings on language borrowing, and it has remained significant throughout twentieth century. Since the publication of Weinreich's book, the studies on the effect that one language has on another, especially from the social perspective have increased. Weinreich emphasized the delimitation of the two fields of borrowing: code-changing borrowing and borrowing as an exchange. He argued that impedance is one of the most important issues in the study of borrowing (15). He also emphasized the differences between the divisions: language securing and language borrowing.

This may be illustrated in the context of Kannada too. There, the dominant perceptions on the use of Sanskrit words in Karnataka believe that borrowing from the Sanskrit is compelled by the feeling of superiority or inferiority. And it may also be the result of the feeling of the predominance. The borrowing of Sanskrit has influenced the writing in Kannada because the authors in the Kannada language have accepted Sanskrit as the language of scholarship. It was and is still assumed by many as a language epistemologically prepared and socially stable and is made by god. This attitude has restricted the preferences of the writers, the readers and the speakers in Kannada from using the existing Kannada words and privileged the alternatives from Sanskrit. This is evident in

the writings of early Kannada. If a Kannada reader visited the early works-literary or otherwise, he would be intrigued by the enormity of Sanskrit words and formations. The prevalent impression that Sanskrit is a superior language is one of the reasons which subjugated Kannada, a language of Dravidian antiquity. The assertion Sanskrit as a refined language over other 'boorish' vernacular languages has also contributed largely to the borrowing process.

Historically speaking, this was an arrangement made by higher castes/classes to keep the people at the realm of laymen. Along with the borrowed words, a different knowledge system started dominating the communities which was borrowed from the "superior language." For instance, the concepts of 'Paradise and Hell' [ʂuɐrɖə maʈʈʊ naɾakə] were internalized by the Kannada speaking community. These two words created dread among the people who were not used to think of a life of pain or pleasure after death. To their anguish, the Kannada speakers were told that since these words are not accessible in Kannada, it is insufficient to deal with the "complete knowledge" and therefore, "Kannada couldn't be envisioned without Sanskrit". Thus, the borrowing of duality from the concepts of 'Swarga and Naraka' of Sanskrit created an aura about the people who could understand Sanskrit. It only helped to strengthen the hierarchies in society. We can likewise list similar borrowed words that assert specific worldviews not necessarily found in the community which borrows the word.

It may be noted that if these words are studied for their etymological roots and historical meanings, the oppressive meanings which they inherited in the Kannada context may be emphasized with greater rigor. Kannada, like any other language, has a lived cultural context. When new words are borrowed into Kannada from other languages, they may be considered as the distinct markers of a cultural shift taking place in Kannada. For instance, we can list a few familiar words in Kannada today that were borrowed at different times: [ɖʰɑɾmə] 'religion', [nᵛəya] 'justice', [amɾʊʈʰa] 'sacrosanct water', [ɾaʈnə] 'gold' and [ʂəmʂkɾʊʈɪ] 'culture' and English words such as [bʌsʊ] 'bus', [kaɾʊ] 'car', [ɹeɪlʊ] 'rail', [pennu] 'pen', [skeɪlʊ] 'scale', and [dɛsk] 'desk'. No doubt, each of these words has changed its pronunciation in Kannada as the transcription shows. However, the phonological changes do not imply the cultural implications of the knowledge systems which the borrowed words originate from. It may be noted that these words have entered the Kannada language in different historical contexts and have also redefined Kannada culture from time to time.

It is argued that borrowing is a result of *negotiation* that occurs between two languages. It is also considered a necessary aspect of social acquisition. No doubt, language is an imperative vehicle/instrument of social transmission. Based upon this perspective, it is clarified that borrowing is a procedure where two autonomous languages exchange a few words which are absent in their languages. This process is called 'language acquiring.' It is classified into regional or external. If language obtaining takes place between two distinct tongues of a similar language, it is called as 'regional borrowing.' If a word from an unrelated language is conferred into a language it is considered a case of 'external borrowing.' The speakers of a language communicate intensely with other languages by this; there is an impact of one language on the other. Two languages are believed to share the highlights since both of them have acquired from a common 'center'- a term/ word commonly used after being borrowed. A typical center implies that the languages are hereditarily related. Languages have a connection between one another because they have shared centers at various levels of change.

As its centers are acquired from the Dravidian root, Kannada is hereditarily related to Tamil, Telugu, and Malayalam. The speech communities in the borders of Karnataka region display a marked regional acquisition across languages that they communicate with. These languages show marked features of negotiation, exchange and sharing of ideas, knowledge, things, subjects, and occasions. This is obvious in many regions where Karnataka shares its borders with other neighboring states, and a sort of acquiring is only natural to all languages. For instance, modern English, which is perceived as the all-inclusive language and a donor language, shows that it has obtained words from 122 languages. David Crystal terms English as the "unquenchable borrower". "Dominatingly, reliance, condition, targets raised because of monetary deficiency, social setting, political motivation and their employment are viewed as factors to watch acquiring in a language" (Crystal 237).

One of the conditions for language borrowing is that the acquiring language ought not to have words that have the same or similar semantic suggestions. It implies that when a community comes to terms with the alien fields of experience through another language, it acquires the words and ideas from other language which donates them. These might be words for education, politics, social establishments, occasions and theoretical ideas, which are absent in the way of life of the possessee language. Kannada has acquired numerous words from

different languages: [ɟɾʊɦə] 'house', [mənẽ] 'home', [gʊɖɪsəlʊ] 'hut', [bəŋlɔ] 'bungalow', [bɒs] 'bus', [nɪɾa] 'water', [ʂnənə] 'both', and [mejʊ] 'table'; words for social organizations like [ʊpɾə] 'musical show', [bæleɪt] 'expressive dance', and [pɑstə] 'pasta', and for political ideas e.g. [perɪstrɔɪkə] 'perestroika', [glɑsnəst] 'glasnost', [gʊdgʌvərnəns] 'administration', and [əpɑrtaɪd] 'apartheid'.

The speakers of the border Karnataka have shown that phonetic contact in the context of Kannada and the neighboring languages are not only restricted to getting additional lexical items from Telugu, Tamil or Malayalam. More significantly, they are also negotiations of ideas and creativity in different fields of experience.

> Getting from different languages is another vital wellspring of new words and happens when one language adds to its dictionary a word or morpheme from another language, frequently modifying its articulation to fit the phonological principles of the obtaining language. (Fromkin 459)

For example, Kannada obtained numerous words from Pali and Prakruth. We also observe that numerous words from other languages changed their phonetic as well as the cultural environment when they entered the Kannada language. For instance, words like [bənɳɑ] 'color' and [ʊɳɳe] 'woolen' from Pali, [kʊɾt͡ʃɪ] 'chair' from Hindi, [aɟɑlɑ] 'wide', [ʊɖɖɑ] 'length', [mẽɳɑ] 'Wax', [ʂɑɳɳɑ] 'little', [ʂʊɳɳɑ] 'lime', [ʂɔnɖɪlʊ] 'trunk', and [ʂɔnnẽ] 'zero' from Indo Aryan, and [pɔːɾɑ] 'entire' from Marathi are acquired straightforwardly. However, the study of this direct acquisition is challenged by a few Sanskrit researchers who argue

> When languages obtain words from different languages they follow the principles of Sanskrit langua because of the fallacy of the divine origin of Sanskrit and the presumption that it is the mother of all Indian languages. This is strongly refuted by recent studies and it is widely accepted that each language has its own arrangement of syntax and grammar. Language borrowing is not a deliberate and planned action but happens through trespasses, neighboring spots, and contacts. In this way, language acquiring is a characteristic wonder in which each language embraces the words as indicated by its structure. (Kulli 23)

A case for consideration is the social and etymological circumstance in Andhra border of Karnataka. Considerable changes in the language are noticed from the period of transition from the royal clans to the British colonial period. From the sixth century onwards, medieval Kannada progressively got the character of the language of the present day. The changes are obvious with the landing of the Vaisnavas in these regions. In the aftermath of the Vaisnava influence, there are the progressive effects of English imperialist aggression and colonial settlements. It may be seen that a few verbs and nouns fell into neglect, and at last, started to be disposed of. Their positions were taken up by similar sounding words often obtained from Marathi or Hindustani. The postfixes were frequently ignored. The modern Kannada is by and large seen in the composed works and everyday speech. Of these, written Kannada has two branches. The first is in the form of stories, textbooks and letters (Kannada that is written in everyday life as well as used creatively), and the other is the business-language (particularly, in commercial formats and the legal system and judiciary).

The first branch varies from the second most in so far as it emphasizes the utilization of inflexional terminations and has relatively less influence of Hindustani and Marathi. The language of standard discussion (aside from that of the informed classes) might be known as an association of the two branches, that is, less specific in the selection of words, self-assertive about the utilization of postfixes, and in the meantime brimming with vulgarisms.

Borrowed elements that fill a lexical gap in the recipient language are called cultural borrowings. They represent things or ideas that are not found in the borrower language. For instance, Kannada and Telugu borrow a word from Sanskrit [samskɾʊʈɪ] to represent what might be called 'culture'. Then again, borrowed components that generally relate to components effectively existing in the beneficiary language are called core borrowings. Precedents are(ba1i-ba1i rather than za4i-jia4n) 'bye-bye' in Chinese, and [θaŋk] rather than /dənəvəd̪/ 'thank you' in Kannada, and Hindi and Urdu are [ʃʰʊkɪɾə] 'bless your heart'. Center borrowings frequently begin their lives as remote components in code-exchanging, yet are step by step felt to be parts of the indigenous language. Cultural borrowings are more typical than center borrowings.

In the border regions of Karnataka, cultural borrowing assumes an imperative role when two language networks live together. If the speakers do not know both

the languages used in the region they are unable to live with the community as a whole. The study of language change in the outskirts of Karnataka has to consider this compulsion to acquire two languages. In addition to the immediate needs to speak the languages as done by the communities in the region, for example, Kannada and Telugu in the border areas of Andhra Pradesh and Karnataka, the speakers are also trapped by the authorities (in schools and Religious establishments and legal system) who use a language which has the greater occurrences of Sanskrit and English words. These multiple levels of borrowing into the same language only augment the challenges of language learning and its use to the native speakers themselves. Therefore, over the recent years borrowing is more a matter of concern which reflects the social complexity.

No doubt, borrowing is natural and an essential part of any language. However, it is seen that the natural process is growingly influenced by political compulsions. Kannada, for example, has greater occurrences of obtaining more because of the social hierarchy of caste. It is felt that language classes are acquired based on caste criteria. Sociolinguists who refer to borrowing believe that "an obtaining should occur on contacts and not by a hierarchy". But this ideal meaning of borrowing does not exist in the context of Kannada. It may be said that the borrowing in Kannada does not depend on a single reason or the need for the word. It might get loan word for an instructive reason, political, regulatory reason, logical development, specialized reason, and scholarly adjustment. For these reasons, we may look briefly at the workings of borrowing in Kannada in its different types such as:

i) Loan word
ii) Loan shift
iii) Loan translation
iv) Loan adaptation
v) Loan blending
vi) Cultural Borrowing
vii) Dialectical Borrowing
viii) Core Borrowing
ix) Coining

i) Loan word

Languages borrow loan words from a specific language for specific contexts. It has a social need to receive new words with the end goal of scholastic or monetary or political impact. When in doubt, the semantic substance is more effectively obtained than a phonetic frame, and in a few languages, there are solid standards against getting phonetic shape.

Kannada gets words from different languages either specifically or with some change as indicated by its structure. Examples from Sanskrit are [svərɡʰɑ] 'heaven', [prʊʈʋɪ] 'earth', [ɟəɟɑʈ] 'universe', etc.

From Portuguese, Kannada has taken [iːsθɾɪ] 'iron', [pədɾɪ] 'priest', [sabʊnʊ] 'soap', [mẽɟʊ] 'table', [bəʈəʈɪ] 'pea', etc.

From Urdu, Kannada has taken many words (Urdu was born in North India and it was developed in the age of Allavuddin in the part of South India of Gulbarga District). Words borrowed from Urdu are [nɑːjʊk] 'careful', [ʃəɦɞ] 'city', [t͡ʃɑːkəɾɪ] 'service', etc.

Words from Arabic are [kɑːɟəʈa] 'paper, {kəʈəl} 'murder', [saɪʈən] 'ghost', [ɦəkɪm] 'magician', [fəʊjʊðɞ] 'soldiers', [ɟɪlaː] 'district', [ʈəlʊk] 'taluk', [mʊnɪyə] 'name of a person', [vakɪl] 'layer', [ɑːɖɑːb] 'namaskar', [ɟəɾʊr] 'urgent', etc.

From Parsi, [d͡ʒɞɟə 'holy place', [namɑːj] 'prayer in Muslim', [mʊllə] 'Muslim priest', [kʰʊnɪ] 'killer, [ɟəsʈʊ] 'round by police', etc.

From Hindustani language, Kannada imported [ɟəmiːnʊ] 'tilling field', [salaːm] 'namaskar', [katʃɛɾɪ] 'office', etc.

Words from Marathi are [saːɟʊ] 'type of dish', [pʊːɾɪ] 'type of dish', [kʰɪt͡ʃədɪ] 'type of dish', [ʃɑːmbɔːrə] 'sambar', [bəjɛ]'type of dish', etc.

Words imported from English, '[dadi] 'father', [ʌŋk(ə)] 'maternal/peternal brother', [ɑːntiː]' maternal/peternal, [bɔːl] 'ball', [kɔːt] 'court', [baŋk] 'bank', [bʌkɪt] 'bucket', [pɒt] 'pot', [bɪlʊ] 'bill', [tɪfɪn] 'tiffin', [səˈsʌɪti] 'society', [klʌb] 'club', etc.

As observed from the above examples, loan words are obtained directly or with little modifications in the phonetic arrangement of Kannada. Loan words have enhanced the vocabulary and helped the development of the present Kannada.

ii) Loan Shift

Loan shift is a change in the meaning of a word under the influence of another language. A case of this may be ˈbiːtnɪkˌ,' which consolidates the English ˈbiːt' with a Slavic minor postfix "nɪk". A 'credit move' is the place another obtained significance is forced on a shape local to the beneficiary language, as in the appropriation of the local English word [gɔː] 'go' to allude to the Japanese tabletop game conveying an orthographically comparative name in Japanese [gɔː] or [igɔː]. An 'advance interpretation,' at last, is a morpheme interpretation from the benefactor language into the borrowing language, as in the English word [supɚmæn] 'superman' got from Nietzsche's Übermensch" (Stanlaw 76). In Kannada, additionally, there is a loan shift where other language words are utilized and are translated to the words from other languages.

For instance,

Foreign Language Words	To their Native Kannada Words
Waterfall	ɟələpaːʈə
Aeroplane	ʋimaːnɑ
Radio	ɑːkɑːʃəʋaːɴɪ

iii) Loan Translation

A foreign word or a composite or complex form is translated directly element- by- element without affecting the essence of the source language to the translated language (Haspelmath&Tadmor 39). Examples:

Sanskrit	Kannada	Equivalent in English
Hɪmaːlaɤə	manɟʊbɛʈə	name of a mountain
Vɪʃəkənʈə	nənɟʊɠɔrlə, ɠɔrləɠɔrlə	name of a god
Bɑləneːʈrə	haneːɠəɴɴəm,neʈ ʈɪɠəɴɴəm	Eyes

(Sanskrit loan translation words in Kannada)

English	Kannada
Hand Bag	Kaɪt͡ʃilə
Rock oil	Kʌleɴɴə̃

(English loan translation words in Kannada)

Principles	Common use	Same Character	Meaning and Sound	Liberal Meaning
Examples	toast	cheese	Use to eat like bread alongside meat or vegetable use for every day	It's comprised ofWheat and normal sustenance

(General loan translation words in Kannada other languages)

The first standard is that the new word should be less demanding for everyone to utilize and the speakers give it the most well-known word interpretation. For instance, consider the word 'toast' in English, it is made of wheat and regular normal nourishment for individuals to eat; subsequently, by how do the Kannada speakers say it in Karnataka? Word gets advanced and interpreted as per the local sound and its importance does not influence the source language.

The second guideline is that the speakers make - up the comparative words to improve upon the imported word. As in the previous example, the word for "cheese" in Kannada embraces 'S' is utilized to speak to the /z/ sound. Why individuals utilize this character to interpret the word /t͡ʃiːz/? The reason may be that as the principal word it is advantageous for all individuals. We obey the source language standards. Another example may be the word cost, deciphered from "cast" and utilized as "a" to transliterate the word in English.

The third rule is that the borrowed word is as important as any other word in that language. For example, Chaser for "laser", as Indian individuals dependably call it so and use in the school level to instruct English for the lower class phoneme likeness with their local structure. In any case, what does the word /leɪzəɹ/ mean in English? It is a sort of quick pillar with high vitality encapsulated, typically. And after that, we can think about the implications of [m ɪ n ə g ʊ] and [v ə ɫ ɪ] in Kannada, or, in other words, "lightning" in English, and since "lightning" is a sort of blaze that shows up for a brief period and its speed is quick, henceforth these highlights are like a fast shaft with high vitality exemplified.

Concerning [vəɫɪ] its translation in English is to shoot or dispatch something, and to be sure "laser" moves straight starting with one place then onto the next this picture is fundamentally the same as a "laser" which is fast. Besides, [mint͡ʃʊ] is articulated as [leɪzə] in English sound, or, in other words to the

phonetic image of "laser"-/leɪzə/, so the interpretation of "laser" in Kannada incorporates both meaning and sound. Thus, this is the third guideline for individuals to get appropriate words to clarify certain articles not starting from the nearby locale.

The last guideline is less related to sound, yet more with significance, or, in other words, liberal interpretation. To delineate, we have [kaɪtʃilə], [hɑlɪnəpʊdɪ], and [pɛn mʌθθʊ pɛnsɪlɪdʰʊvə pɛttɪgẽ], deciphered from 'handbag', 'milk powder' and 'compass', in English. These interpretations in Kannada are not articulated in the equivalent as in English by any means, yet Kannadigas utilize them as often as possible. Since it is a liberal interpretation individuals straightforwardly decipher them with their unique clarification without thinking about the articulation of collocations between the two languages.

iv) Loan Adaptation

Sometimes words are adopted from non- native languages and used according to the structure of their own language.

To begin with, is the incorporated loan words wherein to adjust to the phonological examples of Dravidian Languages, loan words experience procedures of sound modification, expansion, oversight and moving. This is because of the inalienable sound examples in Dravidian Languages, for example, consonant bunches don't happen in syllable-starting position; there is the greatest of two progressive consonants, and vowels happen in word-beginning position. It is through contrastive investigation of Dravidian Languages and the diverse source languages of loanwords that alterations and the procedure and degrees of coordination of loanwords can be clarified (in a route like the clarification of language obstruction blunders in outside language learning), i.e., words that have entered the vocabulary of the borrowing language, have been examined regularly. Monolingual speakers who utilize these loanwords never hear their source frames, and there is in this way no motivation to propose a basic shape that contrasts from the surface shape in their sentence structure.

Sanskrit	Kannada	Equivalent Words In English
Mɑːlɑ	Mɑːlɛ	Garland
Bɑːlə	Bɑːlẽ	Girl
Rɑːjɑ	rɑːjɑ	King

(Loan adaptation words from Sanskrit to Kannada)

English	Kannada
kɑ:	kɑ:rʊ
Bʌs	Bʌssʊ

(Loan adaptation words from English to Kannada)

Most Loan adaptation words apparently change the state of outside the context with the end goal to influence them to consent to the surface phonological structure of the borrowing language. Inside yield situated phonological speculations, a similar weight is considered in charge of the changes of the fundamental structures amid the mapping onto surface structures in the local phonology.

Loan adaptations are fundamentally phonetic as opposed to their phonological structure. This theory is persuaded freely by exploratory information on the view of non-local sound structures. Examining Loan adaptation inside a psycholinguistic structure of discourse discernment consequently shows up a promising avenue.

v) Loan Blending

It is the blended form of loan word and loan shift, which forms a word loan shift and loan word. Here, a word is received as a native word rather than a foreign word. Or, it is the combination of a foreign word and a native word.

Foreign words	Kannada words	English words
atəmbɒm	ɑnʊbɒm	Atom bomb
hʌɪdrədʒənbɒm	ɟalaɟənakabɒm	Hydrogen bomb
ɔʊŋθˠə	ʊnnɑʈɪ	Higher in position
Naɪʃʈɔ:rˠə	Nɪʃʈʊ:rə	Blamed
ˈbɒtəlkap	ˈbɒtəlɪɣamʊt͡ʃala	Bottle cap
kʌlədɔ:	kʌləba:ɟɪlʊ	colour door
rʌɪskənˈteɪnə	rʌɪspa:ʈrɛ	Raise bowl

(Loan blending in Kannada)

The above examples show that [ənʊ] is a word present in Kannada, whereas 'bɑm' is borrowed from English and by their mixture, a new word is created and

the vocabulary of Kannada lexicon is enhanced. This kind of borrowing is present in all most all languages of the world.

vi) Cultural Borrowing

Two independent languages acquire from one another by contact of the languages and offer expressions of social, political, logical, instructive and other needs. Furthermore, this getting ought to occur in both languages. However, the measure of getting wouldn't settled, yet may shift as per the predominance.

Sanskrit has obtained words from Kannada and Dravidian languages as well. Furthermore, the English language has additionally obtained words from Kannada, other Dravidian languages as well as Sanskrit. For instance, [kɑ:ka] 'uncle', [kɔ:kɪla] 'cuckoo', [masala:ʈʈʊ['inside wanted to make somebody betray', [mɪ:na] 'angle', [ni:ra] 'like liquor', [mʊ:kʊla] 'bud', [aʈa:va] 'or', [pʌllɪ] 'lizard', [ɪllɪ] 'here' and so forth are the words given to Sanskrit, and the English words are [rəʊzə] 'diet', [ɖwənɪ] 'saʊnd' 'sound', [kʊnkʊma] 'sacrosanct colour put on god', [pʊ:je] 'supplication', [ɖala:ʈẽ] 'kwɒr(ə)lʲ 'quarrel', and so on. Word acquiring happens between two languages which are autonomous and the obtained word fills the lexical and contact gaps between the two languages.

vii) Dialectical Borrowing

Borrowing happens between two vernaculars, which are identified with a similar language. Chomsky says that a language peculated to the language separate would turn into a vernacular because of the topographical territory or contact of different languages. But vernaculars don't have the same esteem and partake in language politics. For instance, Mysore Kannada has a more extensive acknowledgment inside Karnataka whereas other dialects of Kannada spoken in the regions of Bellary, Mangalore and Gulbarga are not seen with great esteem.

viii) Core Borrowing

Borrowing components as of now exist in the beneficiary language and generally relate, for instance, [dʰənəva:d] or [sʊkɾɪʏə] 'thank you' which we use every day at every window, entryway, and so on in our Kannada rather than our very own Kannada words.

ix) Coining

Word coining has a major role in changing language in these days due to the scientific invention and research.

Examples: planets, stars, glass, RCC home and medicinal tablets like Anacin, Dolopar, Saridon or names of injections and diseases. These fields see rapid changes and coinages.

The borrowing process does not influence any language, if it remains within its sphere of confinement. Borrowing of words is fundamental when there are no corresponding words in that language. Borrowing assumes significance when it affects the structures. Acquired words ought to be settled based on beneficiary language. It ought not to be constrained but rather acknowledged intentionally to the setting wherever it is required. Thus, it will give huge learning to any new specialist who considers this issue important in their field of research. This process doesn't shrink Kannada; rather it helps Kannada to enhance its lexicon.

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REPRESENTATIONS OF THE 'WOMB' IN SELECT NOVELS OF PERUMAL MURUGAN

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Abstract

"Only if women give birth would you still keep them in the family. Only if sheep and cows give birth would you still keep them in the shed. Otherwise, you'd sell them for meat. That's why god has created it all this way. If women didn't stop being able to give birth after a certain age, wouldn't you men torment us?" A Lonely Harvest, Perumal Murugan (68). Womb is both celebrated as well as loathed depending on the singular feature of being fertile or infertile. A womb and the carrier of the womb is either deified or tortured for the productivity or infertility of the womb. A fertile womb becomes an extremely important criterion to decide her social status. In the present paper, the researcher has taken two novels of Perumal Murugan, Poonachi and One Part Woman. In these novels we notice two distinct narratives of two females belonging to two different species. Poonachi, the goat has a very fertile womb and is deified at the end of the novel. While Poona, the protagonist of One Part Woman is infertile and is made to go through all the unjustified suffering. Her psyche is molded in such a manner that she is ready to sleep with a stranger, when she is still in love with Kali, her husband. The paper attempts to trace the history of how womb and its significance in the life of Poona and Poonachi.

Keywords: womb, veneration, restriction of movement, subjugation, control, branding

1. INTRODUCTION

The human is dehumanized while the animal is humanized, and their respective 'wombs' make the difference. The statement could be contextualized with the analysis of two novels of the celebrated and controversial novelist Perumal Murugan. The novels in question are *One Part Woman* and *Poonachi*. The novels chart a story of two different species the former belonging to human and the latter to goat species and yet it culminates by focusing on the commonality between them i.e. the womb. While for one, the womb becomes an element of celebration and liberation, for other it becomes curse and botheration. Through the protagonist Ponna in *One Part Woman* and Poonachi in *Poonachi*, Murugan unfurls the struggles and joys of two female characters who share varied experiences.

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Historically, the position of a woman is characterized by ambiguity, curiosity and illogical subversion. The world in which they live is designed in such a way that it is made to look natural. Talking about how women accept their femininity to be natural, Betty Friedan remarks in her important book *The Feminine Mystique*, "They could desire no greater destiny than to glory in their own femininity"(15). The whole idea is to fit in within the boundaries of being woman. The primary ambition and goal of a woman would be to fit in within the definition of being feminine as Friedan says, "Women are out to fit the clothes, instead of vice versa" (17). From 1950s to the contemporary times the position, outlook and perception about women has gradually but certainly evolved. Their fight for their basic rights of decent living to claiming equality in the recent times on every possible platform has come a long way.

The whole patriarchal machinery works to convert a female body into a feminine. Marriage takes on as one of the social means to restrict and to make a woman more feminine, so much so that marriage becomes the justification of her existence. For a woman marriage is the whole project for which she exists, unlike the man for whom economic stability is of primary importance. This certainly goes on to work on the formation of the psychology of a man and a woman. The process does not stop there but it should eventually lead to begetting children, as that becomes the hallmark of a fruitful, complete and successful woman. As Beauvoir in her book, *The Second Sex* says

> A young girl's free choice was always highly restricted; and celibacy—except in rare cases where it bears a sacred connotation—ranked her as a parasite and pariah; marriage was her only means of survival and the only justification of her existence. It was doubly imposed on her: she must give children to the community.

Simone De Beauvoir makes a claim that woman is nothing but is constituted only of womb. She quotes "But first we must ask: what is a woman? 'Tota mulier in utero', says, 'woman is a womb'(13). Thus 'womb' becomes a defining possession of a woman, which separates her from a man. Historically, fertility, pregnancy, womb- the symbol of child birth- is venerated and places a woman on a sanctified altar. However this was not the case among the ancient humans who

lived as nomads, hunters and food gatherers as pregnancy restricted woman's movements and confined her to one place. Beauvoir says, "So the woman who gives birth does not take pride in her creation; she feels like the passive plaything of obscure forces, and painful childbirth a useless and even bothersome accident"(98).

Thus, two conflicting perspectives on the womb could be seen, that of total indifference, lack of interest in posterity, no fixed territory, no formulation of the idea of permanence represented by the ancients while on the other hand we have the womb being venerated, great interest is shown in maintaining lineage and posterity, fixed boundaries, stability and permanence is valued. In the light of these two conflicting perspectives we have Perumal Murugan, a prominent Tamil writer representing both views in his interesting novels, *Poonachi; The Story of a Goat* and his most celebrated and controversial novel, *One Part Woman.*

In *One Part Woman* Murugan charts out the story of Ponnayi (hereafter referred to as Ponna) a woman who after having tried everything within her limits, but she is unable to bear a child to her husband Kali, while on the other hand in Poonachi – the goat is so fertile that it gives birth to seven kids every time it delivers. On the one hand we have Ponna – a human who is barren and devoid of the pleasures of childbirth while Poonachi is too fertile and enjoys every bit of happiness and pain that involves childbirth. Murugan's involvement with the human world and the subsequent controversy associated with *One Part Woman* compelled him to employ animal characters in his subsequent novels. It's interesting to note this when he says, "I am fearful of writing about humans; even more fearful of writing about gods…"(V). Consequently, *One Part Woman,* with human characters was published in 2010, and *Poonachi*, was published in 2018 with animal characters but human attributes ascribed to them. However, it's an interesting technique employed by Murugan to present human follies, represented through a "problem-free, harmless and, above all, energetic" (V) animal.

It is not difficult to see the subjugation of the female body to emphasize the importance of a fetus. Natalie Wilson in a chapter, "Womb Fiction: Late Twentieth Century Literary Challenges to the Woman as Womb Paradigm" says, " while

fetal rights grow, women's rights shrink"(346). The female body is further fragmented and construed to be only a vehicle to carry out its duties. Simone De Beavouir says, "It is through motherhood that woman fully achieves her physiological destiny; that is her "natural" vocation, since her whole organism is directed toward the perpetuation of the species"(597). Female body is seen as a reproductive machine which has no choice to but to perform it functions. What happens to a body which fails to adhere to the social, religious and familial expectations? Ponna, the female protagonist answers the question when she says

> Only if women give birth would you still keep them in the family. Only if sheep and cows give birth would you still keep them in the shed. Otherwise, you'd sell them for meat. That's why god has created it all this way. If women didn't stop being able to give birth after a certain age, wouldn't you men torment us?

Woman per se has neither body to claim as her own nor identity to boast without its being useful for reproductive purposes. On the other hand, Poonachi, the goat which is the protagonist in *Poonachi* is part of the human family. The kid in spite of being tiny in size is thought to be extraordinary because of its lineage. The stranger who gives the kid to the old man says, "Look she is no ordinary kid. Her mother birthed seven kids in a litter"(5). The utility of a female body is measured by its reproductive functions. A female human body is consciously dehumanized, in *One Part Woman*, while the female animal body is transformed into human body by infusing human emotions and experiences in Poonachi.

The conscious effort to isolate the 'integral' and include or incorporate the 'other' is conspicuous. Pondering on the genesis of Poonachi, we see it being handed to the old man and woman by an unknown stranger named Bakasuran. Initially, looking at Poonachi, the old woman remarks, "Where did you pick up this kitten? Why do you need her?" (10) Further, Poonachi is frequently referred to as "a worm". In the beginning, it is observed the everybody was making fun of Poonachi. But, this attitude of indifference gradually disappears and there are efforts to co-opt the animal species into human realm. Focused analysis of the

language could provide ample evidence of the transformation of attitude. To begin with the 'worm' is given a name, "Poonachi". Both the old man and the woman accompany Poonachi through all its struggles. The void in the life of the old man is filled by the arrival of Poonachi. The author comments, "For the old woman, raising Poonachi was like looking after a baby in her old age. The void in her home in the wake of her daughter's departure after marriage was being filled by the kid"(49). Further on the way to the old woman's daughter's house, when Poonachi is lost the old woman goes in search of it inspite of being very hungry and when questioned, she says, "To protect this life of mine, do I have to feed it every day? If I only drink water for a day, I won't die, will I?" (84) As the story of Poonachi progresses we see the old man and woman suffering because of famine and yet they refuse to part with Poonachi. They give up everything they have and yet they do not want to give up Poonachi. However, the climax seems to turn Poonachi into a deity. In the final paragraph we see, "What lay there was not Poonachi, but a stone idol"(170). Thus, an ordinary, 'miraculous' goat is converted into a religious symbol to be worshiped. But a similar fate does not wait for Poona who is childless in her marriage. She is derided, mocked and looked down upon by everyone around.

Twelve years into their marriage Kali and Ponna do not have children. Kali's love for Ponna has not diminished in spite of this 'lack'. Ardent analysis of the trajectory of Ponna's life would shed light on the changing behavior and attitude of people towards her barrenness. She is non-existent in the society, where bearing a child is regarded as the primary duty of a woman. An integral member of a family is isolated and 'othered'. From being an extremely normal close knitted family this potential 'lack' in their otherwise satisfying marriage is obvious. Ponna and Kali enjoy each other's company and their physical relationship is extremely good, but the ever haunting thought of getting children has changed Kali's attitude even to sex, which he previously enjoyed. This is observed when the author says

> Earlier there was an urgency and passion to get to know her anew each time. That had dried up now. Now even when he took his face close to hers, his mind started worrying. 'Will it happen at least this time? That was enough to put out the fire, and only ashes

bloomed in the embers of his passion. In an attempt to douse it all with water, he started going about it mechanically. (10)

Ponna's complete preoccupation is with children. Her whole self is involved with the 'lack'. The author comments on Ponna's attitude saying, "She managed to connect anything to the subject of children. It was not a worry she could keep hidden within herself. Even if she did, people would come to know anyway"(19). Further, unlike Poonachi which was imbued with human qualities, Ponna is compared to a cow. Chellappan, who dealt in cattle, had come to Kali and keeping his gaze intact on Ponna remarks, "That is just how some cows are. No matter what you do, they never get pregnant. Just quietly change the cow. If you say yes, I can fetch you one right away"(10).

Every page of the novel screams of the humiliation that Ponna goes through. Ponna in her desperation to get rid of her humiliation is ready to do anything. She performs all possible rituals and the final and the most dangerous one was to walk around the 'barren rock'. After having accomplished the task Ponna cries, "Seeking a life, we have pawned our lives. Don't cheat us, god, she cried out loud"(56).

It is expected and to some extent also acceptable when random people question of your childlessness but when it creeps among your own family members it takes heavy toll. Ponna could bear with botheration and irritation of people, when they constantly kept her reminding of her barrenness, but it comes to her head when her family members too begin to question her. Therefore, in Ponna's case, we notice the desperate attempt to fill the 'lack' when Ponna is asked to participate on the eighteenth day of the chariot festival. The festival provided an opportunity to all the women who do not have children the license to have children from any person who came to the festival. Ponna's mother, her mother in law and her brother encourage her to go for the festival. Kali is in utter disbelief at the very idea. However, Ponna goes for the festival which eventually leads to the suicide of Kali.

At the end of *One Part Woman* Kali is seen lying down with a rope around his neck, presumably suggesting his attempted suicide. However, *Murugan in his, Trial by Silence*- one of the two sequels to *One Part Woman*, narrates how Kali

escapes his attempted suicide but closes himself from the outside world because of shame. He lives in the world of his own and in darkness. While in the second sequel titled, *A Lonely Harvest,* Murugan takes us further through the life of Ponna. Ponna delivers a baby boy and lives her life taking care of the boy in the absence of her husband, but his memories constantly haunt her.

Finally, in the remark made by Ponna, it's not unclear to see the significance of a fruitful womb. Here are two stories but there is a common and yet contrary tread running all through. Ponna tells Kali, "If you had married a goat instead of me, it would have given birth to a litter by now for all the shoots she must have eaten"(46). The remark seems to make a direct reference to Poonachi which is revered as 'miraculous' for its fruitful womb. Murugan through his sequel *A Lonely Harvest* lets us know that Poona is not barren and is given birth to a child. However, the cost she pays to get the loss of her husband, who perhaps thinks that she was not faithful to him and had cheated him by sleeping with another man. Poona, in spite of carrying out the reproductive functions, is further burdened with a tag of being a 'prostitute'. While Poonachi gives birth to seven kids every time and she too mates with different males and yet finally is turned into a deity to be worshipped. Thus we see how womb becomes an abstract organ to control, label and brand women.

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	d) Physics	Comp. Animation	Mathematics
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	f) Comp. Science	Statistics	Mathematics
Sanskrit	g) Comp. Science	Electronics	Mathematics
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	j) Chemistry	Microbiology	Zoology
Addl. English	k) Bio-Chemistry	Botany	Zoology
	l) Bio-Chemistry	Chemistry	Zoology
Malayalam	m) Bio-Chemistry	Chemistry	Botany
	n) Biotechnology	Chemistry	Botany
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