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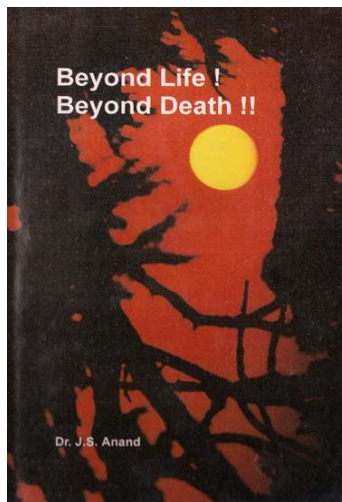
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## Metaphor and Interdiscursivity in J. S. Anand's *Beyond Life! Beyond Death!!*

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## Abstract

The present paper analyzes poetic metaphor and interdiscursivity in the poems of J. S. Anand's *Beyond Life! Beyond Death!!*. The main argument of the paper is that poetic metaphor bears the poet's ideological perspective. This analysis aims at unraveling the contextual roots of poetic metaphor, hence a cognitive linguistic approach. By drawing a link between poetic metaphor and interdiscursivity, the paper shows the poet's reliance on different discourses for the sake of creativity. It is argued there is a dialogical relation between the poet and the different interpellating discourses of his society. This dialogism sheds a new light on the stance of the poet, hence the issue of ideology.

The theoretical method of this study is a mixed one of George Lakoff and Mark Johnson's conceptual cognitive linguistics and basic notions of critical discourse analysis. This interdisciplinary lens fills in the gap of either theory when applied to poetry. In Anand's poetry, such poetic strategies as depersonification in the form of bodification and thingification are the dominant tactics which impregnate his poetic metaphors with his critical views.

**Key words:** metaphor; Anand; discourse; interdiscursivity; ideology

## Introduction

Metaphor is variously defined by different philosophers and thinkers beginning from Aristotle. Although Aristotelian definition of metaphor as the elliptical versions of similes and comparisons has been nullified, metaphor has conventionally been regarded as merely a device of poetic imagination. It has been viewed as being separated from everyday language used by common people. This delegation has given metaphor a subsidiary status with respect to daily language which is mostly considered as being serious. Although metaphor gained importance with the romantic claim that language is originally metaphorical, romantic literary critics tended to distinguish poetry and metaphor from everyday language on the ground that "both poetry and metaphor came to be seen as expressing an 'emotive', rather than a cognitive, meaning" (Leezenberg, 2001, p. 1).

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## Conceptual Metaphor

It has been with the central role given to conceptual metaphor by George Lakoff and Mark Johnson that the gap between metaphor and daily language has been mended. Their seminal work, *Metaphors We Live By* (2003), holds the argument that language is inherently metaphoric and conceptual. In their words, “Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature” (p. 3). Lakoff and Johnson opine that metaphors have experiential basis: “In actuality we feel that no metaphor can ever be comprehended or even adequately represented independently of its experiential basis” (p. 6). These theorists argue that metaphors are conceptual attempts to understand and express abstract entities in terms of concrete ones, hence the notion of grounding.

What Lakoff and Johnson (2003) accentuate in grounding is the distinction between an experience and the way it is conceptualized (p. 59). By this they do not mean that physical experience is more basic than other kinds of experience, “[r]ather, what we are claiming about grounding is that we typically conceptualize the nonphysical in terms of the physical – that is, we conceptualize the less clearly delineated in terms of the more clearly delineated” (p. 59).

## A Coherent Organization of Experience

A follower of conceptual cognitive linguists, Kovecses, aptly regards a conceptual metaphor as “any coherent organization of experience” (2010, p. 4). He thereby clarifies, “the conceptual domain from which we draw metaphorical experiences to understand another conceptual domain is called source domain, while the conceptual domain that is understood in this way is called target domain” (p. 4). Based on this, the target domain is typically a more abstract concept, while the source domain is a more concrete or physical concept. Envisaged as such, linguistic communication is basically and inevitably metaphorical in the process of which one relies on his/her physical experiences in order to conceive and construe more abstract notions.

## Mappings

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The other key term in conceptual cognitive linguistics is “mappings”. Kovecses defines mappings as “a shift of systematic correspondences between the source and the target in the sense that constituent conceptual elements of B correspond to constituents elements of A” (2010, p. 7). Kovecses is of the view that the process of mappings happens unconsciously and is convention-bound. (p. 10). Besides the convention-basis of metaphorical/conceptual mappings, the very experiential basis that Lakoff and Johnson accord to conceptual metaphor itself justifies the interference of ideological stance. This point is implied in the way Lakoff and Johnson reinscribe metaphor in the cultural setting when they argue, “all experience is cultural through and through . . . we experience our ‘world’ in such a way that our culture is already present in the very experience itself” (2003, p. 57). In this respect, Safarnejad, Abdullah, and Awal (2013) aptly contend, “Dissimilar perceptions of reality [by community of different cultures] denote that metaphors incorporate cultural particulars” (p. 194).

### **Theoretical Framework – Ideological Power of Metaphor**

The present paper utilizes the convention-orientation of mappings and the experiential basis of conceptual metaphor as the nodes which link metaphor to its cultural, socio-political context, hence ideology. Knowles and Moon (2006) put emphasis on metaphor for its functions such as “explaining, clarifying, describing, expressing, evaluating, [and] entertaining” (p. 3); this enumeration in fact denotes the ideological impact of metaphor. Ideology is here taken as “a way of interpreting the world and for contemplating strategies of action” (Mittelman, 2004, p. 3).

When Gemma C. Fiumara (1995) argues that metaphors “seem to transform the way we perceive situations” and thus relate to them, not only is the ideological power of metaphor over the audience emphasized but also the ideological stance of the speaker is hinted at (p. 33). Fiumara further refers to the power of metaphors to prompt ulterior insights and induce one “to see a fact in a different scheme” (p. 33).

From a critical linguistic perspective, the term “ideology” normally describes “the ways in which what we say and think interacts with society” (Simpson, 1993, p. 5). Here, it would be

pertinent to refer to Strawson's wonder at Wittgenstein who is particularly impressed by the case where images suddenly open up new aspects of a situation. Strawson posits to see a different aspect of a thing is "in part, to *think* of it in a certain way, to be disposed to *treat* it in a certain way, to give certain sorts of explanations or accounts of what you see, in general to *behave* in certain ways" (1974, p. 57).

Similarly, Fairclough sees ideology as "particular ways of representing the world . . . particular constructions of social identities . . . and particular constructions of social relations" (as cited in Gill, Keong, Bolte, & Ramiah, 2012, p. 770). Stating that language reproduces ideology, Simpson aptly argues language "needs to be targeted as a specific site of struggle" (p. 5). Mixing cognitive linguistic views with the ideology base that critical discourse analysis gives to language, one can claim that metaphor is the site of power struggle. In this respect, Fiumara rightly draws a line between theory and metaphor and explicates on the subsequent impact of metaphors in theorizing about the world (1995, p. 32).

### **Ideological, Communal and Individual Scale**

Accordingly, one can contend that all conceptual metaphors are ideological both on communal and individual scales. Communally, the process of mappings which occurs unconsciously in metaphorical expressions as well as the experiential basis which takes roots in culture are ideological. Individually and with respect to creative or poetic metaphors, the poet's manipulation of the process of mapping or the innovative way in which s/he experiences the world testifies to the specific way(s) s/he interprets the context. This view gives the study of metaphor a pragmatic dimension.

### **When Applied to Metaphor**

When applied to poetry, conceptual cognitive linguistic emphasis on the conceptual nature of metaphor strips poetic metaphor of its linguistic and thereby aesthetic features. Contra responsive to this delegation, Charteris-Black comments, "metaphor is a relative rather than an absolute concept. Metaphor is not an exclusively linguistic, pragmatic or cognitive phenomenon,

but is all” (2004, p. 20). For Charteris-Black, the mappings between the source and the target domains bring about “semantic tensions by reification, personification, and depersonification”.

The mostly ignored aspect of a metaphor to which Charteris-Black turns is its pragmatic basis. This criterion accords “the incongruous linguistic expression” a persuasive function. In Charteris-Black’s words, “A metaphor . . . has the underlying purpose of influencing opinions and judgments by persuasion; this purpose is often covert and reflects speaker’s intentions within particular contexts of use” (p. 21). Metaphor’s pragmatic dimension nullifies the traditional belief that used to regard metaphor and thereby poetry as being less serious than everyday language.

### **Through an Interdisciplinary Lens**

Adopting an interdisciplinary lens, one can claim a poet’s ideology maneuvers over his mappings and redefines his experiences; it equips him with a stance which not only determines his poetic linguistic conduct but also provides him with the power to redirect and influence opinions and judgments. The persuasive basis that Charteris-Black gives to metaphor accounts for the dialogic nature of poetry and poetic metaphor; the poet holds a dialogic relationship with the reader whom s/he is trying to influence by way of the poetic metaphors his/her poetry provides.

### **As Sites of Power Struggle**

This paper takes poetic metaphors as sites of power struggle through which the poet dialogizes, on the one hand with his/her context, and on the other hand, with the reader. The analysis of this power struggle paves the way for a critical discourse analysis; in his/her poetic metaphors the poet responds back to the on-goings of the context which sharpen or arouse his/her sensitive eye, hence critical. Viewing metaphor through the perspective of critical discourse analysis opens new horizons on the poet’s performance in the process of mapping.

Each experiential field has a specific discourse which cognates with itself its pragmatic connotations. In this light, metaphor is inevitably interdiscursive and the semantic tensions that its reification brings can be the result of tensions between incongruous discourses. As defined by Pennycook, discourse denotes “a practice not just of representing the world, but of signifying the world, constituting and constructing the world in meaning” (as cited in Locke, 2004, pp. 13-14).

Discourse applies to those words, phrases, or expressions which are produced and supported by certain institutions in the society and therefore cannot be ideologically neutral. Defining metaphor as an attempt to construe and/or signify the world in a specific way, all human experiences are highly institutionalized, hence discursal. Since metaphor draws correspondences between different domains or discourses, it renders poetic language interdiscursive.

### **Analysis and Discussion**

Due to the limited space of the present paper, the most dominant strategy in Anand’s poetry which bears his ideological stance is selected in *Beyond Life! Beyond Death!!* (2001). Charteris-Black’s view of the linguistic criterion of metaphor refers to three dominant strategies used by poets; these include reification, personification, and depersonification. Of these, the last one best reveals Anand’s ideological stance against his rapidly modernizing context. Charteris-Balck defines depersonification as “referring to something that is animate using a word or phrase that in other contexts refers to something that is inanimate” (2004, p. 21).

The Indian poet is at grapple with the sordid symptoms of postmodernism and the neo-liberal marketization which deprives human being of his spirituality. A dissident to the *status quo*, Anand puts under question the dehumanizing values inflicted on and internalized by his people, hence his depersonification. Detecting the way Anand depersonifies man in his poetry, this study aims at showing how his ideological stance determines for him this specific poetic device and how he targets it at the social system which supports and constructs the world as such. In depersonification, Anand holds a dialogue with the dominant dehumanizing discourses of his context and thereby he attempts to convince the reader of the de-spiritualizing hold of

marketization. Different modes of depersonification abound in Anand's volume of poetry such as thingification, animalization, and bodification.

### *Seller of Souls*

"Seller of Souls", second poem of *Beyond Life! Beyond Death!!* (2001), challenges the market and marketization discourse. Anand laments putting on sale human soul and through this metaphor he targets this dehumanizing discourse. Not only is God the soul-Creator discarded, but also creation itself is nullified when the poet describes souls as fake ones. This devaluating description implicitly integrates and challenges all the moral, philosophical, and spiritual forces. Prioritizing the hold of the market over man's soul is further supported by the capitalization of the word "Salesman"; this capitalization accords the status of the salesman the position of a prophet or even God. The fakeness of souls implies the constructedness of man's spirituality caught in the discursive fields of the society. Moreover, it accentuates the impotence and partiality of all such discourses. Man is degraded here to a "shadow" unable to move, stir, laugh, feel, etc. (p. 15). The speaker no longer refers to man as a "he", but as an "it". This thingification further emphasizes the depersonifying force of the society which is market-ridden.

### *Questionings: Less than Adam?*

In "Questionings", the speaker compares himself and his addressee to Adam and Eve; and in an Eliotesque manner views himself as degraded: "I'm less than Adam / You're less than Eve" (p. 17). Addressing Satan, the speaker depersonifies himself and his race as ". . . an entire race / of perfectly polluted, rotten / and poison'd SUB-BEINGS!" (p. 17). The speaker describes himself and his generation as "sub-beings". In this description, such adjectives as "polluted", "rotten", and "poison'd" all bring to the line the discourse of modernity and the sordid impacts of its industrial life. Elsewhere in the poem, the speaker, in a pun on "race", views his race involved in an aimless, endless race:

We have inherited  
the DESTINY of a RESTLESS RACE.

Racing from nowhere



perhaps to nowhere. (p. 17)

This pun is of significance since man's life is compared and degraded to a race, hence the discourse of sport. Besides, the discourse of race cognates with itself the idea of competition and rush for winning superiority over others; in the postmodern world, the ambitions of the discourse of sport resemble those of the market, which is similarly competitive for more surplus. This implies the invisible hold of the market over man.

### ***Nowhere – Aimlessness of Life***

The aimlessness of life accentuated in “nowhere” is Anand's metaphoric expression to belittle man's claim to will and power. Anand destabilizes the conceptual metaphor LIFE IS RACE by questioning it. All races have a beginning and an end; but here Anand creatively deprives the notion of “race” of its meaning. Hence, man is not only caught up in an imposed race but he also cannot make sense of the race. Conventionally also, race is connected with struggle and by the end has a winner and a loser. What Anand's novel metaphoric expression implies is that man's struggle has no end and this struggle has neither a winner nor a loser. The absurdity and helplessness of man as depicted here somehow remind one of Kafka's protagonist in “Metamorphosis”, who is symbolically turned into a helpless indignant insect under the rush of modernity.

### ***The Eternal Fashion Show: Putting on All Through Life***

The market and its depersonifying discourse is most clearly depicted in “The Eternal Fashion Show” which metaphorizes the universe to a fashion wear. Utilizing the connotations of clothes and covering, Anand most aptly shows the masks that men put on all through their lives. Men are no longer in possession of souls, but are turned into figures who:

. . . on move around,  
look, see, whisper  
talk, gesture and gyrate  
like models on the ramp

as if in a trance  
propelled by some invisible hand  
impelled by some unknown wish (p. 18).

The description of men as figures implies the discourse of media and its commercial ads. Although these figures bear human attributes, Anand depicts them as models decorated according to “A designer’s choice-work” (p. 18). Deprived of their spirituality, these models no more look like human beings:

I cut a moving carcass,  
Blood oozes out.  
It moves on and on.  
UNCONCERNED. (p. 18)

### *It*

Thingifying man by the pronoun “it” shows man’s deprivation of his soul. In this de-spiritualized state, Anand sees “Bodies move, Men move, / Coverings glow; / Souls languish deep below” (p. 19). The contrast that these lines draw between body and soul in the metaphor of clothes and covering denotes the superficiality and artificiality of modern man’s identity constructed through the discourse of the market. The movement that the poet attributes to man is a robot-like movement stripped of all emotions and human features. Besides, fashion show is itself a cultural code, signifying the hold of the market and consumerism. Marketization of man at the cost of his spiritual loss has given the poet’s metaphor an oppositional ideology against the devastating policies of neo-liberalism, to which India has not remained impervious. The trance in which people are caught up is a physical trance highlighting their spiritual paralysis. The partial view that the poet by way of this displacement takes up with respect to his generation dispenses with all religious notions and approaches mankind as the deprived construct of society.

### *The Hunter and the Hunted*

“The Hunter and the Hunted” philosophically divides humans in terms of animal discourse, hence depersonification. The poem makes a catalogue of man’s savagery calling one type as “The chasers / exploiters / killers / abductors / cheats / swindlers” and the other type as

The humble  
the meek  
the damned  
the gone to the wall  
the cheated  
looted  
abducted  
raped and ravish’d  
of love, faith, desire  
.....  
buried unceremoniously alive. (pp. 22-23)

### **Dependence on Animalistic Features**

The words that Anand uses to depict each type are heavily laden with animalistic features most of which are shared with the discourse of the market, like “cheats”, “exploiters”, “swindlers”. This similarity implicitly draws a comparison between the world ridden by the ethos of the market and the realm of animals reigned by the urge to survive. This categorization reminds one of Richard Connell’s short story, “The Most Dangerous Game”, which relates the gradual degeneration of an animal hunter to a human hunter. This story is the colonial narrative of a Russian general named Zarrof, who finds pleasure in hunting the cleverest and most challenging game, which is a human being. On his island, Zarrof sets up a highly civilized colony which is surrounded by the heads of the natives of the land. The postcolonial counterpart of this short story finds its expression in Anand’s lines “If you don’t follow Gandhi / you’re a dead act of the Empire” (p. 23). This polarity is therefore not only marketized but also postcolonialized.

### ***The Lost: Depersonification of Mankind***

“The Lost” depersonifies mankind by referring to him as only a “frame”: “ON this real frame / who has hung / an UNreal head?” (p. 24). Man turns into a “legged statue” with not footprints. Anand targets the society which lies behind this reduction when he blatantly cries: “Is this body / reduced to a lie? / No feet to stand on/ No head to be vaulted by?” (p. 24). The relegation of man to a lie obliquely questions the basis of his identity. Man is depicted as a shadowy being with “wiry structure”, a “headless entity” (p. 24).

The shadowy feature on which the speaker puts emphasis gives man ambivalence; he is turned into a being whose very existence proves its non-being since he is full of delusions and confusions: “a shady story / of a body / in confusions cast / in delusions lost / moving away away away / from itself” (p. 24). This sense of ambivalence is best implied in the up-down spatial metaphorization which runs all through the poem, presenting modern man as an in-between entity:

Confusions above  
                  plough  
nothing but confusions below.  
A shady head  
has written  
with shady feet  
a shady story. (p. 24)

### ***The Unfocused: A Shadow***

The description of man as a shadow runs through “The Unfocused”. As the most postmodern poem in this collection, it starts with: “The focus is gone” (p. 31) and thus intertextualizes with Achebe’s *Things Fall Apart* or Yeats’s famous sentence in “The Second Coming”: “the centre cannot hold”. Anand’s poem portrays the disappearance of the “frame” or “body” from a substantial entity into a mere shadow:

Mind is a running despair.  
Body, a lost channel.  
A dark tunnel

bereft of light  
    life  
heaving contourless sighs  
in shapeless shadows. (p. 31)

### ***Mistaken Identities***

“Mistaken Identities” is Anand’s other poem which most blatantly targets the various discourses of the society which proffer modern man supposedly true identities. Although the speaker takes the gesture of a one aware of such forces, he himself appears to be in a mess mentally. This state of confusion is best manifested in the many questions the speaker addresses to modern man. Besides, the title itself bears an allusion to Shakespeare’s “The Merchant of Venice”; this allusion brings on the stage the discourse of the market and reveals the hidden hand of the market in constructing mistaken identities for the modern man. The allusion is further enriched when the poem starts by addressing man as a merchant, “YOU are a merchant /dealing in superfluities –/ A dealer of deceptions!” (p. 39). The interdiscursivity of “Mistaken Identities” is clear in the speaker’s philosophical questions:

Where were thou  
    before thy birth?  
Where shall thou be  
    after thy death?  
Weren’t thou woven  
    out of these winds?  
    Shaped out of this earth?  
    Charged with a universal  
        consciousness?  
And set afloat the ocean of time? (p. 39).

The apparent arrangement of these lines drives at the speaker’s mental ebb and flow. These questions refer to the nature or origin of man, hence philosophy. Philosophy is interwoven with the discourses of geography (in such words as “winds”, “earth”, “afloat”, and “ocean”), and

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psychology (in “consciousness”), hence interdiscursivity. The fact that all such discourses have been ignored, rejected, or forgotten by the merchant shows not only the dominance of the market over such sciences, but also their manipulation by the market man.

### **Judge in a Trial Session**

The questions of the next stanza are all yes-no questions which put the speaker on the position of a judge in a trial session. In the court room, the term “mistaken identities” is either used for those who have been judged wrongly or those witnesses who testify in a wrong way. In either way, this term has the connotations related to law and especially the discourse of the court. In this light, the speaker’s many questions give him the authority of a legislator, a detective, or a judge, who has the duty of taking off the masks of the addressee; hence political power is exerted over the addressee. This power silences the addressee, here the merchant, who has no voice to defend himself as a victim exposed to the discourses of his society. The next stanza gives the identity of the speaker a strange twist. The lines run so:

Man’s intentions, actions count.  
Birth and death are two banks  
of a river called LIFE. (p. 39)

The first line of the stanza with such words as “intentions” and “actions” testify to the position of the speaker as a man of law; yet the words like “count” and “bank” give his gesture the basis of the market; this interdiscursivity and the sudden change from law to the market can stand for the fact that even the centers of law are not left impervious to the forces of the market. Psychoanalytically, the identity of the speaker merges with that of the merchant who is the condemned here. This merge could signify two points: the state of confusion from which the speaker is suffering, and the “mistaken identities” that he has but doesn’t know how to deal with them. In both cases, the speaker is a neurotic who is suffering from the fractures in self, hence a (post)modernized man. This poem could thus be taken as a monologue in which the speaker addresses his different selves.

### **A Blended Course of Religion, Culture and Biology**

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The following stanza accords the speaker the gesture of a lecturer who draws on such discourses as science (chemistry in words like “test of the water” and “ESSENTIALS”; geography in words like “globe”, “north”, “south”; anthropology in words like “men in millions”; economics in “rich or poor”). From the position of power, the lecturer commands the speaker: “Test life / not on superfluities / but on the basis of / ESSENTIALS” (p. 40). This position again proffers him the sense of authority over the addressee who is thereby flooded by some other questions: “What makes you different? / Thy face? / Thy clothes? / Thy religion? / Thy name?” (p. 40). Each of these questions brings on stage a specific socializing discourse like religion, culture, or even biology. The final stanza apparently deals the death blow on the addressee when the speaker authoritatively as a judge or a lecturer negates the identities of the addressee:

No. Mistake thou are  
after mistaken identity.  
The face is meant to hide  
Ideas as cloth does our body.  
So does religion our primitivity  
and name, our reality. (p. 40)

What is noticeable here is the shift from the pronoun “you” to the pronoun “our” in “our body”, “our religion”, and “our primitivity”. This shift shows the merging of the speaker’s and the addressee’s identities. This merge confirms taking the speaker as the neurotic or even a schizoid who is torn between his different selves. Through this mental disintegration, Anand depersonifies man. Besides, it brings in the hidden hands of the market when the speaker concentrates merely on his fractured self.

### ***Monsters and the Mummy***

The other poem, “Monsters and the Mummy”, starts with vivid cinematic portrayal of monsters with:

. . . big jaws

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splattered with flesh and blood,  
... eyes spouting fire,  
... nails sharp and coiled (p. 41).

Such descriptions remind one of fictional figures like Dracula or Frankenstein. Yet the speaker contrasts these “physical” monsters with

... a monster in spirit  
Wearing  
    a civilized look,  
    an everlasting smile  
    hanging on insidious lips; (p. 41)

Anand depersonifies man by monsterizing him. The speaker laments the tortures these spiritual monsters inflict on people, “Causing deaths / psychological / emotional and spiritual”; these monsters “kill others / not in body / but in spirit;/ EVIL internalized” (p. 41). The poem goes on to depict how people are mesmerized by the devastating impacts of these monsters:

People who move  
    well in body  
    stout in build  
    from home in the morn  
    to home at night  
        SMILE Not!  
        LAUGH not!  
        PLAY not!  
        ENJOY not!  
Switch on TV  
And RUSH to sleep. (p. 42)

The poem depicts modern man as spiritually deprived. Implying that people are hunted by spiritual monsters is Anand’s another strategy to depersonify modern man. It also hints at the forces of the modernity-ridden society which victimize people. The speaker exemplifies himself



as one of those entrapped by such monsters, lamenting the loss of both his mentality and emotions: “The fountain-head of these VISIONS was trapped; / Evil poisoned the sources of romance” (p. 42). Taking himself as a testimony against the destruction of the monsters, he invites the reader to “See, See- / Poisoned dreams / lacerated hopes / bruised desires/ all buried in this BODY; / this moving grave” (p. 42). A game to the monsters, the speaker finds himself reduced to a mere body, but not an alive body, just a mummified body. He summons the Egyptian mummies in order to put himself in contrast to them: “Come Egypt, Come Grecia, / Where stand thy mummies / in comparison to ME?” (p. 42). This contrast hints at the intensity of the monsters’ destructive hold; mummification is Anand’s creative strategy to depersonify man.

Moreover, the contrast brings the old (Egypt, Grecia, mummies) and the modern (ME) together to show the inferiority of the latter with respect to the former. What Anand implies by psychological and spiritual monsters are nothing other than the hailing discourses of the modern society which deprive man of his emotional and spiritual identity. At the basis of all such discourses lies the market implied in commodities like TV, and in monsters holding “a civilized look”.

### **Grapes and the Fox**

While the previous poems target man’s spirituality, “Grapes and the Fox” challenges his wisdom. Relating the story of the fox that most cleverly ignores the grapes, Anand intertextualizes his poem with the folk tale. Yet he shows man bound up to his desires at the cost of procuring sufferings for himself. This contrast degrades man’s wisdom with respect to the fox’s, hence depersonification. The fox leaves the grapes because they are beyond his reach whether they are sour or sweet; but man puts himself in trouble to get what he desires, no matter how far they are and how much he should suffer: “a man would shed tears and die / where a fox would leave after the try.” (p. 45). This intertextuality metaphorizes man’s cravings to those of the fox; yet in an attempt to target man’s ambitions, the poem gives the folk tale another interpretation:

Fox the clever, is fox the wiser too

What languishing would to man do?

Sour to the fox, sweet to man  
Suffering, suffering, O human clan! (p. 45)

Belittling man's wisdom nullifies his ambitious adventures in the world including scientific gestures. Putting under question man's rationality, Anand implicitly challenges the achievements of that rationality which have brought suffering to man more than comfort.

### *The Flower Girl*

It is in "The Flower Girl" that Anand most explicitly targets the market and its dehumanizing hold on modern man. In the form of a dialogue held between a merchant and a flower girl, the poet questions the ideology of the market. The flower girl's social class as the proletariat destabilizes the capitalist or bourgeois class of the merchant. For the merchant, "Flowers are dreams / unrealized passions / formalised hopes / being unworldly, / unearthly" (p. 59). These descriptions hint at the spiritual lacks of the market. In the following stanza, the merchant poses different questions each of which manifests the latent dreads of the speaker; such fears as death, poverty, progeny, posterity, property, and future shape the merchant's main concerns. Addressed by the flower girl as "O Merchant of Materials!", the girl deconstructs his position of power, reminding him, in a religious note, of his earthly nature:

Thou are full of earth,  
    emitting its stench  
    living with its dirt  
    below its stomach.  
I too am full of this earth,  
But I live not under the stomach  
I live with radiant beings  
emitting beauty and joy  
giving out to others  
all they possess. (p. 60)

Accusing the merchant of his inability to live the joys of life, the girl asks him rhetorically:

Can't you too feel the joy of Being?  
Isn't this beautiful sky for YOU?  
Isn't this wonderful river, set to music,  
for thy sons and daughters? (p. 61)

Such rhetorical gestures implicitly display the merchant's spiritual disability to communicate with nature; thus for the girl the merchant is a wreck, despite his claims to power: "What canker eats into thy mind? / Men were not shaped THUS. /Nor was their destiny so despicable?" (p. 61). Taking a more revolutionary posture, the girl turns topsy-turvy the merchant's claim of wealth, when she says: "Thou are POOR in the lap of a wealthy Mother! / Thou are SAD born of an all powerful SIRE!" (p. 61).

### ***The Voyager: Finale***

*Beyond Life! Beyond Death!!* comes to an end by "The Voyager" the speaker of which sees mankind doomed and miserably determined. "Every walker, a desire rules / To come to halt at last / Far or near, matters little" (p. 71). While the poem relies on the conceptual metaphor LIFE IS JOURNEY, the poet questions this metaphor by portraying the voyager as a prisoner in the hands of gods, fate, nature, or any other superhuman power. Metaphorically man is seen as entrapped "In this moving spider's web / in this apparent confusion" (71). What singles out this metaphor is its self-deconstructive connotation which depersonifies man as an insect caught in a spider's web. The ambivalence of this metaphor lies in the fact that the more the game moves, the more it is entangled in the trap; this ambivalence brings about the semantic tensions that the metaphorization of man to an insect stuck in a spider's web has. Thus the speaker laments,

I'm destined to move away  
from birth towards death  
from childhood to decay  
.....  
from knowledge to pride

from PRIDE to FALL. (p. 71)

## Conclusion

The detailed metaphor analysis of Anand's *Beyond Life! Beyond Death!!* shows that depersonification manifests itself in the form of thingification and bodification. The ideology that the sensitive eye of the postcolonial postmodern poet takes up targets the market ridden by neo-liberal monopoly which is sweeping the world under the guise of globalization, having not left India impervious to its aftermaths. Anand at times either directly voices his dissidence against this wave, as in the dialogue between the merchant and the flower girl in "The Flower Girl", or bears the symptoms of globalization, like in "Monsters and the Mummy", and thereby obliquely challenges the sordid symptoms of marketization. Sometimes, the speaker in a poem like "Mistaken Identities" is himself in a state of sheer confusion or crisis so much so that he cannot define his position, hence his fluctuations.

Stated most appropriately in N. S. Tasneem's words (2001), "the poems in BEYOND LIFE! BEYOND DEATH!! reveal the man of today standing at the crossroads of existence. In utter bewilderment, he is rooted to the spot". The present metaphor analysis of the collection has been an endeavor to show the rootedness of man of today in his context. In Romana's words, "the complex moods reflected in different poems reveal contradictory states of a consciousness caught in the materialist consumer culture of contemporary urban Punjab" (2001, p. 11).

Tasneem postulates on the postmodern themes of life and contends, "In this material world, the standards of the past seem to have dissipated themselves into a permissive society of the present" (2001). Anand's metaphoric poetry shows the poet torn between the values of the past and the demands of the present. The semantic tensions that Anand's poetic metaphors bear denote what Romana perceives of Anand's poetry; he opines, "His socio-cultural background provides little scope to the poet with his idealistic bent of mind to live happily with his cherished values" (2001, p. 11).

However, there is another way to look at the poet's struggles. When Tasneem writes, "the poet wants to restore the age-old links of the human beings with both bird and beast" (2001), one is reminded of Deleuze's view of the role of an artist. Supporting Nietzsche's view of a philosopher as a "cultural physician", Deleuze in his *Nietzsche and Philosophy* (1962) assigns the same role to the artist. In this light, Bogue argues, "both a diagnostician who correctly identifies the signs of social illness and a healer who provides a cure . . . [a]s cultural physician, the philosopher is also an artist, who creates new possibilities for life, and a legislator, who creatively revalues all values" (2010, p. 5).

Taking the artist as a cultural healer politicizes the relationship between the artist and the society. Envisaged through a Deleuzian lens, one can argue that Anand's postmodern postcolonial society is culturally sick and hence in need of treatment. Therefore, the poet's attempt to revive the age-old values in the face of the modernized society could be taken as his cure, albeit the prescription itself smacks of some globalizing impacts. The prescription here is not the point; what is of significance is the ideological perspective that this relationship accords the artist. It is this stance which lies at the heart of the poet's metaphoric creativity and can quite well justify Romana's view that Anand's "essentially moral vision makes the poems appear rather didactic at times" (2001, p. 11).

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