



The Great Patriotic War of 1941 and the Soviet Man: A Kafkaesque Expression of Soviet Ideology in Andrey Kurkov's *The Bickford Fuse*

Haritha Fernandez, Anusudha R S

Abstract: *Andrey Kurkov, in The Bickford Fuse, opens up an uncanny nightmarish world embroiled in war that ravaged it for years on end, making it nothing short of an episode taken right out of a Kafka novel. Kurkov's narrative mode does not stray much from the Kafkaesque realm when he employs techniques such as psychological explorations, surrealism, dream sequences and nihilism to tell the story of the wandering Soviet man in the days of the former Secretary of the Communist Party of the Soviet Union, Nikita Khrushchev. The Soviet man represents the distraught Soviet population who was ambushed by the Great Patriotic war of 1941 and the disillusionment and nihilism it brought with it. The minds of multiple personae in the novel reveal a struggle between the forces of Thanatos and Eros and a psychological oppression unleashed by the Great Patriotic War. This study chronicles the transformation of the Soviet mentality and the failure of the socialist ideology, through the parallel journeys of Kharitonov, the searchlight operators, Andrey and the occupant of the airship, who stands for Nikita Khrushchev. This paper also aims to establish that surrealism is employed to give voice to the unconscious mind of the Soviet man as in the works of Kafka. The objective of this study will be to probe the Kafkaesque elements in the novel which encodes in it the myriad faces of the Soviet man of Khrushchev's days.*

Keywords: Great Patriotic War, Kafkaesque, Thanatos, nihilism, Soviet man, surrealism

I. INTRODUCTION

The world of Franz Kafka is where man frets, rants and raves about the illogicality and utter absurdity of his life, which simply adds up to a sum of unanswered questions. A Kafkaesque situation is essentially one in which the individual is powerless to control what is happening, where all his control patterns are shattered. A world in which an individual's life is crushed beneath a powerful force or authority, where he will be defeated in spite of all his efforts, make up the essence of a Kafkaesque setting. Kafka's peculiar narrative style has, since his time, had many a follower and the Ukrainian writer, Andrey Kurkov is such a successful follower.

Revised Manuscript Received on October 30, 2019.

* Correspondence Author

Haritha Fernandez*, PG Student, Department of English, Amrita School of Arts and Sciences, Amrita Vishwa Vidyapeetham, Amritapuri Campus, Kollam, Kerala, India. Email :harithafernandez@gmail.com

Anusudha R S, Assistant Professor, Department of English, Amrita School of Arts and Sciences, Amrita Vishwa Vidyapeetham, Amritapuri Campus, Kollam, Kerala, India.

© The Authors. Published by Blue Eyes Intelligence Engineering and Sciences Publication (BEIESP). This is an [open access](https://creativecommons.org/licenses/by-nc-nd/4.0/) article under the CC-BY-NC-ND license <http://creativecommons.org/licenses/by-nc-nd/4.0/>

Andrey Kurkov in *The Bickford Fuse* opens up an uncanny nightmarish world embroiled in war that ravaged it for years on end, making it nothing short of an episode taken right out of a Kafka novel. Kurkov's narrative mode does not stray much from the Kafkaesque realm when he employs techniques such as psychological explorations, surrealism, dream sequences and nihilism to tell the story of the wandering Soviet man. This novel chronicles the transformation of the Soviet mentality and the failure of the socialist ideology, through the parallel journeys of Kharitonov, the searchlight operators, Andrey and the occupant of the airship.

The Bickford Fuse is set at a time when the Great Patriotic War is almost retreating into the interiors of Russia, ushering in the idea of a utopian future for which the Soviet man ardently waits. The 'Great Patriotic War' is a term used to describe the period of conflict from June 1941 to June 1945 when Russia and other republics of the Soviet Union were engaged in the Second World War against Nazi Germany and its allies. The war began with the Nazi invasion of the USSR on June 1941, the Germans had almost seized all of the Soviet Union's western territory and laid siege to Leningrad.

The siege of Leningrad claimed the lives of almost twenty six million Soviet civilians and military personnel. The war had serious impacts on the Soviet culture, economy and politics, it drained the industrial sector and the continuous need for soldiers weakened the country. Andrey Kurkov's novel is a study on the psychological impact of the war on the Soviet man and the moral issues associated with it. The disillusionment and identity crisis that accompanies the war form the background of the novel.

The concept of the Soviet man was developed by ideologists of the Soviet communist party, so that the republics of the USSR would rise above their differences and give forth a united group of people. This term is collectively used to refer to the people of Soviet Union who are expected to exude the general qualities of selflessness, being learned, and enthusiasm to spread the Socialist Revolution. The novel throws a realistic light on the condition of the Soviet man as opposed to the popular idealistic view. The Soviet man in *The Bickford Fuse* is an individual who is not powerful enough to control his life or the bewildering circumstances which he has to face, resembling a character in a Kafkaesque world. The author himself says that the Soviet man is neither good nor bad, but simply Soviet with a utopian mentality that eventually undergoes a metamorphosis.

The Great Patriotic War of 1941 and the Soviet Man: A Kafkaesque Expression of Soviet Ideology in Andrey Kurkov's *The Bickford Fuse*

Sigmund Freud argues that: “the interpretation of dreams is the via regia to a knowledge of the unconscious element in our psychic life” (Freud 566). The Freudian dream analysis explains that it is the repressed desires or wish fulfilment that expresses itself as a dream, there are two levels in a dream: the manifest content and the latent content. The manifest content is what the conscious individual remembers or believes to have experienced and the latent content is the hidden meaning in the dream, the individual's repressed wishes or thoughts. The multiple dream sequences and the struggle between Freudian death instincts and life instincts in the text explore the Soviet man's complex psychological space.

The Bickford Fuse is an exploration of the physical as well as emotional journey undertaken by some individuals from different parts of the Soviet Union. The novel essentially deals with the trappings of history and individual freedom, as is evident from the line of a poem the author quotes in the preface. The quote is “*Komu na Rusi zhit' khorosho*” which is translated as “Who Can Be Happy and Free in Russia?”, this line carries the absolute state of the Soviet man eloquently as it is later revealed in the novel. This question of individual freedom being obliterated has been the central concern of many European writers especially and popularly Kafka's.

II. OBJECTIVE AND HYPOTHESIS

This paper aims to establish the Soviet man's encounter with the Great Patriotic War as one that brought much devastation and disillusionment, as opposed to the glory attributed to war, through a Kafkaesque and Freudian study of Andrey Kurkov's *The Bickford Fuse*. The Soviet days of Khrushchev and the devastating effects of the war of 1941 on the Soviet man could be expressed through a surreal representation of Soviet life that parallels a Kafkaesque world.

III. RESEARCH METHODOLOGY

This research undertaking tries to establish that Kurkov's novel retells the trauma of the Great War and the disintegrating Soviet ideology along with the changing concept of the Soviet man in a covert manner. This study is carried out by keeping Freudian psychoanalysis and Kafkaesque techniques as a theoretical reference. The study of the effects of the Great Patriotic War and the consequent change in the idea of the 'Soviet man' is based on a historical approach to the text linking it to the days of Nikita Khrushchev.

IV. ANALYSIS AND INTERPRETATION

Ivana Edwards believes that the Kafkaesque and history is inter-related and that Kafka could absorb a historical lesson before most people could understand that it was a historical lesson. She writes, “What he also saw was something else -- that history was going to roll over everybody, that everybody was going to become a victim of history. That's Kafkaesque. You struggle against history and history destroys you”(Edwards). *The Bickford Fuse* explores this thematic concern of history over shadowing and crushing its victims to obscurity. The novel does not have a leading protagonist; rather it unravels itself through the parallel journeys of four

men and the working of their psyches. These multiple personae represent the concept of the Soviet man, “a man who is neither good nor bad, but simply Soviet” (6), a man whose utopian mentality enslaves him within a mythical past. Soviet man represents the collective consciousness of the people of Soviet Union who hopes for a tomorrow but cannot let go of their yesterday. The people hoped for this tomorrow and talked about it endlessly, “but life belonged to yesterday, and tomorrow had not yet arrived” (51).

Kharitonov begins his quest in the most bizarre fashion after he is shipwrecked while carrying out his war time duties, he ties several huge spools of Bickford fuse into a single thread and connects one end of it to the dynamite heap and takes the other end in his fist, carrying a duffel bag in his other hand like the burden of Christian in Bunyan's *The Pilgrim's Progress* and begins his quest on foot that may or may not grant him salvation unlike Christian's journey.

Parallel journeys of other characters are interlaced with Kharitonov's to present the different shades of the Soviet man, three searchlight operators begin their journey in eternal darkness; Andrey journeys away from his secluded monastic life; an unnamed man begins his journey aboard a black airship with no fuel and only the wind to run it. All of these men are hopelessly hoping against hope as in a typical Kafka novel like Gregor Samsa in *Metamorphosis*, when he hopes to continue his mundane life despite his transformation into a dung beetle, or like Joseph K in *The Trial* who hopes to win over the judicial system by fair means even when he completely knows that the system itself has no control over itself or the corruption around it, or like K in *The Castle* who hopes to gain entry into a castle against his clear understanding that the doors of the castle would never open for him. Kharitonov hopes for a new life, the searchlight operators hope for a life free of the darkness of futility, Andrey hopes for a life that has some purpose other than religion and the occupant of the black airship hopes to create some legacy that can be passed on to the future generations. This utopian mentality takes the Soviet man in each of them forward in their journey only to be shell shocked by the nightmarish world that awaits them.

Kurkov mixes fantasy with reality, a Kafkaesque technique, to seemingly suggest the ambiguous personality of the Soviet man who struggles to see a distinction between the bad and the good. Kharitonov's surrealist journey takes him for a walk for years with one end of the fuse, which fails to run out, tied to his body. The searchlight operators travel through unending darkness in a space that appears to have lost all the sense of time and seasons and their vehicle has no fuel, moving on as though it is powered on by the darkness and also the black airship, without fuel, seems to be powered forward by the wind, in its flight. The state of vehicles being without fuel or empty is plainly symbolic of the Soviet man's meaningless life and his action of carrying on with the vehicles without fuel is suggestive of his struggle to overcome his history. Surrealism being used to express grim realities of the unconscious mind is no strange technique in a work of Kafka, *Metamorphosis* is the story of Gregor Samsa who finds himself transformed into a dung beetle one morning,

which is the expression of his inner feeling that his life is as worthless as a bug's; the son, Georg Bendemann, in *The Judgement* unconditionally commits suicide at the behest of his aged father, which is nothing but Kafka's unconscious mind expressing his fear of sacrificing the artist in him if he marries his girlfriend Felice; *The Castle* offers the mysterious character of Klammer, an official of the Castle, who appears in fluctuating physical forms, "one appearance when he comes into the village and another one on leaving it; after having his beer he looks different from what he does before it" (166, Kafka), making it a character that questions logic yet makes perfect sense when the reader begins to equate Klammer with the corrupt and capricious bureaucratic systems.

The black airship with no fuel and pilot that flies according to the will of the wind could be the occupant's unconscious mind expressing its inability to lead a meaningful life led by its own will, the darkness that surrounds the searchlight operators could be the expression of their unconscious mind about the darkness of war and the murky past that overshadows them. Gorych, one of the searchlight operators, comments on their journey through the seemingly never ending darkness as: "my whole life looks an awful lot like a journey across a minefield" (16), asserting the view that this journey is simply an extension of their life. This life is essentially Kafkaesque, as in such a world the individual's control patterns fall to pieces and the person never knows what is coming at him when and where just as a journey through an unlit minefield.

Kharitonov drags along the fuse with an adamant obedience that resembles a religious fervour; it seems as if the fuse resembles a greater abstract ideal. He holds on to the fuse evading all impediments as if the very idea of his life depends on it. The fuse represents, for him, the ideology of the Soviet Union and his obstinate hold on the fuse is his last attempt to save that ideology which is crumbling all around him. His journey is the desperate action of a man looking for a final cause to hold on to when all is about to be annihilated, as in the world of Kafka. His conscious mind is unable to accept the futility of the ideology he believes in and this repression finds an expression in his absurd journey of carrying a fuse all around Russia. Later when the reality, that the ideology he believed in is a sham, dawns on Kharitonov he is disillusioned beyond reason, somewhat like Colonel Aureliano Buendia, in Marquez's *One Hundred Years of Solitude*, who shuns life, when the futility of the war and the ideology he believed in, strikes him. Kharitonov's conscious mind accepts the breakdown of his ideology, and as a symbolic gesture he loses the fuse and imagines that he has disappeared from the world due to the meaninglessness that has virtually rendered his existence a lie.

Friedrich Nietzsche, in *Will to Power*, writes: "Nihilism does not only contemplate the 'in Vain!' nor is it merely the belief that everything deserves to perish: one helps to destroy" (Nietzsche 18). Nietzsche believed that even though nihilism is one of the biggest crises faced by humanity, it will eventually help the human lot to find the right manner of life after destroying all humanly constructed meanings of life. Kharitonov finds himself journeying towards this nihilistic state of mind that makes him want to blow up the whole world so that it can pick up the broken pieces and start anew. When

a person he meets along the way asks him about the use of the fuse he says: "it's like an enormous bomb. A weapon ... if I see that the life everyone's living isn't, well, isn't the one we dreamed of, I'll blow everything up. Let them build something new ..." (255). Kharitonov also experiences certain dreams in which he is William Bickford, the inventor of the safety fuse, finding himself with an urge to set off explosives. This dream tendency is his repressed nihilistic feelings. The threads of existential nihilism are also visible in the driver of the truck who eventually gives up the hope of finding a sun lit sky, and also in Andrey Korniyagin whose journey lays bare before him the cosmic purposelessness, incoherence and absurdity that surrounds him. The novels of Kafka exude nihilism when individuals are caught in a maze like structure that is essentially wrapped up in nothingness and the individuals are eventually swallowed by the dreadful absurdity of existence. This absurdity is expressed in *The Trail*, which says that everything belongs to the court which itself is disoriented in its procedures and executions and the highest court of justice is ever elusive.

The war has emptied life, as the driver of the truck knew it, of all its meaning. It has not only made life futile but also brought with it a darkness that has alienated the people from the very taste of time itself. The driver wants to send some letters but cannot understand as to whom, where or how he would send the letter. Life has been devoid of communication with the self as well as the world outside. The driver feels that: "the darkness that descended immediately after war was declared- had cancelled not only the ordinary course of life, but life itself, plunging it into a gloom divorced from time" (85) and life continues in the darkness awaiting a dawn. This existential horror that grips the characters instils in them a condemnation for existence in a nightmarish world. Gregor Samsa of *Metamorphosis* feels such contempt, arising from the feeling of worthlessness for his life.

The Soviet man rejects life despite his desire for it. One such instance is when the driver rejects the light and prefers darkness for its element of surprise despite yearning for the light. This rejection of life is as bizarre as one finds the flow of events in a Kafkaesque setting; the man who makes a living out of starving himself, confined in a cage, in *The Hunger Artist* can't help but starve himself to death simply because he could not find any food that thrilled his taste for life. The death instinct prevails over much of the psyche of the Soviet man such that he cannot even entertain the possibility of a new life.

The Soviet man's psyche is dominated by one of the instincts than the other, yet sometimes a struggle between these forces is visible.

Gorych and the driver do not feel any of the desires that are connected to feeling alive rather it is as if they are metaphorically dead, "they felt no hunger" (116), had forgotten thirst and memories of sunlight hurt their eyes. But in brief moments they do feel the instincts of life, Gorych and the driver is surprised by rainfall along the course of their journey and the sound of rain is like a "hypnotic music of life" (175) to their ears that awakens in them a brief spell of hope.

The Great Patriotic War of 1941 and the Soviet Man: A Kafkaesque Expression of Soviet Ideology in Andrey Kurkov's *The Bickford Fuse*

This encounter with a sign of life stirs up thirst in them but they find that their mouth is dry in spite of opening it wide enough for the rain to quench their thirst. They even find a fish swimming through the water and Gorych remarks that since it has eyes: "it must remember the light, too"(177). Gorych tries to build up the hope of finding life and light against the force of Thanatos prevailing inside him and is hopeful at seeing another living being searching for the light, but the fish dies unable to cope with the darkness. The fish becomes a symbol of what is to become of the searchlight operators as they near the end of their journey. This behavioural pattern affirms the existence of a struggle between the life and death drives, in spite of being in a physical and mental state of immobility, the searchlight operators try to hope against hope vainly. Kharitonov's psyche begins to register the futility of his endeavour and the vain hope of finding new life. He too experiences the Freudian death drive or Thanatos in which the individual focuses his aggression or violence outward, his urge to set fire to the fuse and watch the explosion is a result of this. Kharitonov is an affirmation that the Soviet man is more influenced by the death instincts rather than the life instincts. Characters showing an inclination towards the death drive are more or less Kafkaesque in nature. Gregor Samsa, in *Metamorphosis*, chooses to express the death drive symbolically by preferring stale food instead of fresh food. Gregor was repulsed by the smell of fresh food but half-rotten vegetables and stale cheese excited his palate, life did not excite him anymore as he was driven more to the forces of rotten death.

The driver, at times, slips into a meditative mood trying to bring back traumatic memories from the deepest corners of the mind, he thinks about painful war memories and slips into the dark corners of his unconscious mind. This tendency to relive traumatic events of the past is an expression of the death drive according to Freudian psychoanalysis, the individual's unconscious mind favours the reliving of painful events rather than pleasant memories because of the presence of the death drive.

Gorych's death disillusiones the driver beyond reason, but he doesn't sit around and wait for his death, he continues the journey, even though he knows that he has no control over anything that is to happen or that he cannot stop himself from being defeated. There the Kafkaesque again rises in the novel, in which the individual continues his efforts till the life leaves his body even if the whole endeavour is meaningless. The officer in Kafka's *In the Penal Colony* understands that his apparatus used for punishing criminals is about to be declared inhumane and outdated, destroying the very purpose of his life, and hence gives himself to the apparatus to be punished, trying to make the world understand that his life's work is not a failure. Similar behavioural patterns resonate in Kafka's other works like K's relentless efforts to make the castle open before him and Joseph K.'s efforts to rationalize the senseless proceedings of the judicial system.

Kharitonov becomes more and wearier as his journey progresses and the longing to live also slowly disappears. Kharitonov faces a certain identity crisis in which he cannot recognize himself as a person; he feels that he is simply the continuation of the safety fuse he is carrying. When a person he meets along the way asks him his identity, he is unable to

give an answer. He asks himself: "who was he?"(237), he could remember his self before the war but he is unable to give himself an identity for the time after the war. Kafka himself believed that identity is a mere illusion or lie. Kharitonov is like K in *The Castle*, who experiences a similar identity crisis after coming to work for the castle, he is the only one for whom the bureaucratic proceedings of the castle appear to be without logic while the rest of the village has faith in it, so he feels like a rootless outsider.

The occupant of the black airship "a short balding man with a kindly face"(123), is to some degree Nikita Khrushchev, who hoped to modernize his country out of its past, but the soviet man in him negates his efforts and his fall from power subsequently brings about, in the words of Kurkov, "a return to the past"(5). The occupant's journey commenced amidst loud cheers from his comrades and hopes of a single country devoid of war, he was to be the saviour who would bear the white flag of peace after a long time for his country. Contrary to his expectations not long before his crusade began, the airship ran out of fuel and began "obeying the winds"(123) causing a sense of depressive detachment to spring up in him: "obeying the wind's every whim, he found himself at too great a remove from the people"(162).

The airship's unending journey becomes a symbol of the ideology in which the Soviet Union was built, the ideology promised that it would be for the people but, ironically, the sole objective that this ideology cannot seem to achieve is the ability to work for the people. The airship is never going to touch the ground and meet happy and free people; it has forever become a stranger to the people for whom the journey began. Thus the airship and its occupants become a symbol of the destruction of an ideology that was to change the course of history. Neither the occupant nor Mika, his successor, could escape from being victims of their past as: "there was something above them, above the airship, and above the winds. Something held sway over history and determined everyone's place in it" (292). The occupants of the airship represents the Soviet man who is powerless to let go of his past and to dive into a bright future that is devoid of the trappings of history.

V. RESULT AND DISCUSSION

A light strain of criticism on the Soviet man's dependence on the ideology of the Soviet Union is visible in the narrative. Kharitonov's fuse and the airship that never touches the ground, symbolically,

stand for the socialist ideology of the Soviet man. The war becomes the cause for the breakdown of this ideology that professed freedom and equality of man regardless of their social standing, it promised a good tomorrow for everyone. The years, in which the country was embroiled in the war, teach the hard lesson that no man can be free and there began the collapse of the mighty ideology. Kharitonov clutches on to the fuse in a effort to keep the ideology alive and thereby retain some meaning to his life. His conscious mind rejects the acceptance of the collapse of the socialist ideology and hence projects his desire, to hold on to that lofty ideal, on to the fuse.

The black airship is a symbol of the socialist ideology moving further and further away from the people for whom it was made. The future that was dreamt of evaded the Soviet society very much like the airship that continued to evade landing.

The disillusionment coupled with the hostile environment stirs up a nihilistic attitude in almost all of the characters. They are exhausted after their Sisyphean quest for freedom, truth and life, and therefore resentment towards all of humanity sets in. Kharitonov and Andrey realize the futility of life itself, the occupant of the airship gets tired of the vision he saw for his country and allows himself to perish, and the driver of the truck is unable to comprehend the continuity of the darkness.

VI. CONCLUSION

The Bickford Fuse opens up a revelatory chapter on a hitherto unexplored side of the Soviet man and the resemblance he bears to a Kafkaesque protagonist. This study has attempted to prove the depiction of the Soviet man as an archetype of the Soviet population who is caught up in the glorious song of the mythical past, unable to turn their ears to the tune of the future and how the distorted reality created by the Fatherland paves the way for an almost Kafkaesque world in which the Soviet man gropes for meaning and life. Some psychological aspects also formed part of the study, taking into consideration the functioning of the psyche of the Soviet man, there is an examination of the possibility of Thanatos dominating Eros resulting in a struggle between the two drives and the dream sequences of Kharitonov make up for an interesting glimpse into the wandering and unstable mental constitution of the Soviet man.

Andrey Kurkov paints a deconstructive picture of the Soviet man in the novel, as opposed to the accepted view of the Soviet man as a selfless, healthy, enthusiastic man who rejects the urges of the unconscious mind and devotes himself towards the propagation of the socialist ideals, the novel gives a Soviet man who is largely self-centred, frail, fatigued and guided by the instincts of the id rather than the ego. The characters appear to be in a search for a new life, truth and meaning in a vicious world that seems to be working against them in the form of a strong authority, the Fatherland. This thread strongly resembles a Kafkaesque setting where the individual grapples to come to terms with the surreal and absurd world that seems to architect his failure despite his best efforts.

The journeys of the multiple personae, through whom the Soviet man evolves, does not end in the redemption they had hoped and fought for, rather it ends in absolute absurdity. *The Castle* and *The Trial* both gave the world a K and Joseph K respectively, who relentlessly struggled for a way out of the suffocating labyrinthine structures that dominated them, the lives of these people came to be accepted as the story of Everyman who encounters a hostile world. Kurkov, too, attempts just that technique which Kafka perfected, he creates a set of vastly different people, bound together only by their quest, to represent the Soviet man who emerges as the collective soul of the people of the Soviet Union.

REFERENCES

1. Edwards, Ivana. "The Essence of 'Kafkaesque'." *The New York Times*, 29 Dec.1991, p. L112.
2. Emrich, Wilhelm, William W. Langebartel and Irene Zuk. "Franz Kafka and Literary Nihilism." *Journal of Modern Literature*, vol.6, no.3, Indiana University Press, 1977, pp. 366-379. *JSTOR*, www.jstor.org/stable/3831181.
3. Freud, Sigmund. *Beyond the Pleasure Principle*. Dover Publications, 2015.
4. ---. *Interpretation of Dreams*. Maple Press, 2013.
5. Kafka, Franz. *The Castle*. Vintage, 2005.
6. ---. *Metamorphosis*. Fingerprint Classics, 2018.
7. ---. *The Trail*. Penguin Books, 2015.
8. ---. *The Judgement and In The Penal Colony*. Penguin Books, 1996.
9. ---. *The Hunger Artist*. Wildside Press, 2016.
10. Kurkov, Andrey. *The Bickford Fuse*. Translated by Boris Dralyuk, Maclehose Press, 2016.
11. Marquez, Gabriel Garcia. *One Hundred Years of Solitude*. Penguin Books, 2007.
12. Nietzsche, Friedrich. *The Will To Power*. Translated by Walter Kaufmann and R.J. Hollingdal, Vintage, 1968.
13. "Russian History: The Great Patriotic War." *Russiapedia*, russiapedia.rt.com.
14. Taplin, Phoebe. "The Bickford Fuse by Andrey Kurkov review - a Soviet Pilgrim's Progress." *The Guardian*, 13 May 2016, www.google.com/amp/s/amp.theguardian.com.

AUTHORS' PROFILE



Haritha Fernandez: Received Integrated M.A degree in English Language and Literature from Amrita School of Arts and Sciences, Amritapuri in 2019. Qualified National Eligibility Test (NET) for teaching at Universities and Colleges in 2018. Published a research paper on "Rereading Macbeth as a Green Tragedy" in *International Journal of English Language Literature in Humanities*, Volume 7, Issue 4, April 2019.



Anusudha R S: Received B. A. in English Language and Literature from Kerala University in 2013 and M.A. in English and Comparative Literature from Pondicherry Central University in 2015. Qualified National Eligibility Test (NET) for teaching at Universities and Colleges in 2015. Currently serves as an Assistant Professor and a Research Scholar at the Department of English, Amrita School of Arts and Sciences, Amrita Vishwa Vidyapeetham.. Has presented papers in international conferences and has published papers in national and international journals such as *IJELLH*, *Literary Endeavour* and *RJELAL*.