

MAN, MYTHOLOGY OR GOD: HISTORICIZING INDIAN SECTARIANISM IN A GARDENER IN THE WASTELAND AND PHULE'S GULAMGIRI

P. Sarsar¹ and A.K. Poonia²

¹Department of English, Manipal University Jaipur, Rajasthan, India
and Jaipur National University, Jaipur, Rajasthan, India

²Department of Languages, Manipal University Jaipur, Jaipur, Rajasthan, India
¹purnima.sarsar@outlook.com, ²arunkumar.poonia@jaipur.manipal.edu

ABSTRACT

Indian society is a heterogeneous mix of several layers of social structures. One of these is the caste system. So, what is this caste system? Is it a social stratification into a hierarchy of hereditary group; a historical truth; or an evil practice? In the present article, the researchers examine the caste representations in Phule's Gulamgiri that is written from a marginal perspective and its graphic adaptation A Gardener in the Wasteland, written by Srividya Natarajan. The researchers have tried to explain how the representation of caste through this not so common genre of 'graphic novels' is making a significant contribution in understanding the social myths which are rooted in Indian society for more than a few decades now. The visual explanation of Gulamgiri's indictment of Hinduism is well illustrated by including present-day perspectives on caste discrimination. Some of the questions that we inquire and discuss in the article include: How does a graphic novel adaptation of a historical subject is different or unique from its original text in terms of its craft and genre? Exploring the reasons behind resurrecting the caste issue by the contemporary writers that have been meticulously debated and have been robust across time; How the graphic novel plot reconstructs (or depicts) the actual text? and eventually exploring graphic novel's reliability in terms of providing a holistic understanding from both the reader and writer's perspective.

Keywords: Sectarianism, Indian Mythology, Indian Caste System, Representation, Graphic Novel, Adaptation

Introduction

Caste is an extensive and complex social structure that incorporates some or all attributes of endogamy, occupational inherited transmission, social status, social identity, hierarchy, exclusion, and power. Although this or other kinds of division emerge in all human societies, it becomes a concern when one or more of these dimensions intersect and become an important criterion for structural ranking and disproportionate access to valued resources such as property, employment, power, and prestige. According to Giddens (2009), social stratification is often defined as "structured inequalities between different groupings of people". Vedic texts of the Hindu religion, assembled, repudiated, and interpreted by the upper casts, provide the rationale for monolithic classification and social behaviour rituals. There have been and still are standards on acceptable occupational activity, appropriate conduct within and between castes, as well as marriage-related laws.

In this paper, the researcher examines the 19th-century Indian thinker/social reformer Jotiba Phule's Gulamgiri and 20th-century writer Srividya Devi Natarajan's A Gardener in the

Wasteland which is a graphic adaptation of the former work. Gulamgiri is about social myths and their permanence in Indian society and the only difference between the two works is that Natarajan has added visual dimensions to the narration. Phule worked to remove caste-based discrimination and worked for the upliftment of Sudras and Atisudra girls' education by aligning their cause with the British. Both the writers are approaching the same social problem, albeit in different ways by using different modes. Phule rewrote the myths that he had rendered true, using the mythological sources, to strike from a marginal viewpoint (that of being low-caste) in the dynamics of the day; Natarajan and Ninan by focussing on the language and graphics, have attempted to uncover various realities of the indigenous sectarianism which is concealed beneath the Indian Mythology using an urban satire. This paper will explore various social myths and juxtapose the portrayal of various dimensions of realities pertaining to the Indian caste system portrayed in the above mentioned graphic novel.

Sidonie Smith (2011) in her article 'Human rights and comics', explains the reasons for the

resurgence of interest in the transformation of historical texts into graphic novels:

Rights advocates exploit the apparent simplicity and easy accessibility of the comic form to make rights discourse and politics legible to large and diverse audiences. They educate readers in rights discourse, naming conditions as violations of universal rights, identifying the subject position of "victim," "perpetrator," and "rescuer" managed by the rights regime, and proposing agendas for change. They make public an archive of marginalization and suffering by visualizing representative subjects of particular forms of victimization.

Colin Beineke (2011) who formulated a methodology or a theoretical approach in his thesis titled 'Towards a Theory of Comic Book Adaptation' affirms to the affordances of transforming social issues into a graphic narrative. He asserts, "Reading and analyzing canonical texts through the lens of the comics medium allows for (but is not limited to): the tracing of contemporary/popular views of canonical works, the linking/uncovering of previously unattainable meanings within the original text, and even a re-examination/disputation of established arguments/positions", leading to a unique approach in an understanding of the issue.

A Gardener in the Wasteland justifies Beineke's claim by collaging and concurrently visualizing varied caste discourses to unveil multiple assertions scattered in the public sphere to condemn Indian society's caste-based framework. In his paper *Castes in India: Their Mechanism, Origins and Creation*, B.R. Ambedkar (1979) analyzes various caste meanings provided by different authorities and concludes on the significance of caste in India as:

Caste in India means an artificial chopping off of the population into fixed and definite units, each one prevented from fusing into another through the custom of endogamy. Thus the conclusion is inevitable that Endogamy is the only characteristic that is peculiar to caste, and if we succeed in showing how endogamy is maintained, we shall practically have proved the genesis and also the mechanism of Caste.

In A Gardner in the Wasteland, Ninan and Natarajan are offering us the metanarrative image of caste-based discrimination which links the biographical, social, historical, and indigenous tropes and thus create a new forum for discourse between the upper and lower castes, emphasizing the latter's long history of oppression and resistance. In this paper, the researcher undertakes this age-old concept of hierarchy-based structure to take an inquiry into the world of a newly experimented genre of the graphic novel which through its visual description explained Gulamgiri's critique of Hinduism. However, it is important to understand the timeline of this medium first and in order to do so; a short timeline study has been done for a clear understanding as to when this genre came into existence in India. Classic Urdu and Hindi comics for children such as Baalak and Honhar started to be published in the pre-1950's period, with Baalak's run lasting for decades all the way from 1926 to 1986. Chandamama, another influential monthly magazine for children launched in 1947 and continues to exist in multiple avatars today. Comics such as Rip Kirby, Mandrake, The Phantom, Flash Gordon and more started to be translated for Indian audiences in the late 1940s – 1950s. They were mostly published in India's Illustrated Weekly, a magazine edited by well-known personalities such as Khushwant Sing and A.S. Raman to name a few. In the 1960s, with the emergence of Indrajal Comics edited on the comic book space by one of India's greatest pioneers, Anant Pai also known as Uncle Pai. As the eventual founder of Amar Chitra Katha and Tinkle his entry into the comics and graphic novel framework in the Indian context was an unquestionably huge breakthrough.

Anant Pai in the year 1967 introduced Amar Chitra Katha (ACK), in which mythological stories were told by keeping a mythical-heroic figure at the focus of the plot and by building linear momentum through a concerted development of the mythological tale into a picaresque. In this way, information was being conveyed about India's historical figures, fables and tales to adolescents and children as its subject matter. But the treatment of historical topics by both the forms i.e., graphic novels and comics is very different.

In an interview with N. Nayar (2005), Pai says:

We used the editor's privilege to add emphasis to or to reduce gore from events and happenings. For example, the headless body of Hemu was ordered to be displayed near the gate. To reduce the unpleasant effect on young minds the scene was made inconspicuous. When there were instances capable of promoting national integration, we did emphasize them. For example, the love and respect shown by the Muslim jailor to Lokamanya Tilak was emphasized.

On the contrary to this idea of Pai, Pramod Nayar writes, "Contemporary work on the graphic novel has established almost as a truism that the medium offers a brilliant format to speak of unspeakable pasts, traumatic histories and hidden stories". This proves to be true when we analyze Natarajan and Ninan's work, where both the artists have no inhibitions in terms of picturizing even the most violent and ugliest episodes of the caste-based discrimination. According to Phule, Gulamgiri targeted at striking Indian society's segregated system. He worked on the reversal of the 'racial theory'.

The gardening metaphor runs throughout the graphic narrative: Phule and Savitribai eradicate the toxin of sectarianism from the wasteland through education, they cultivate new seeds of liberation. Phule is represented in the panels as an extreme crusader against the caste system who argues that the upper castes by misconstruing the scriptures assert their supremacy over the lower castes. Doctrines like Manusmriti, law code, or Manava Dharmashastra authored by Manu in the second century BCE states upper castes as a divine authority to oppress lower caste people and rule above all humankind as the purest and supreme part of the Varna system. It is to be noted that a copy of this manuscript is later burnt by B.R. Ambedkar as a symbol of protest in 1927, to show his support of Dalits, and as a token of his departure from Hinduism.

Many stories of Manusmriti have been visualized in *The Gardener of Wasteland*, starting from the creation of four Varnas by Lord Brahma, who created Brahmans from his mouth, Kshatriyas from his arms, Vaishyas from his groin and lastly, Shudras from his

feet. Having been born from the mouth of Brahma, gave them a reason to legitimize their dominance over other divinities as well as humans, making them incredibly devout and unlike other sanctified social classes. Manusmriti is represented as a universal signifier of caste which Natarajan and Ninan use beautifully within the panels of the medium. Deciphering the Manusmriti myths are widely disseminated throughout the novel's entire pages, providing enough space and time for inculcation rather than making the reader finds it hard to make sense in the density of closely situated panels.

The growing interest of the contemporary scholars in the socio-cultural issues such as caste has significantly increased from the last few years. On the other hand, the metamorphosis of a historical personage into a recently introduced genre is prompting some serious questions to be examined. Why an exhausted issue has been resurrected and transformed into a graphic novel? How a newly introduced genre can produce the meaning in its discrete panels? Lastly, the researcher will explore graphic novel's feasibility in terms of providing a holistic understanding from both the reader and writer's perspective.

Discussion and Analysis

Representation of History in Graphic Novels by Contemporary Writers

Pramod K Nayar's book *The Indian Graphic Novel* explains the need of reworking the history with new mediums. The question arises here that what are the factors that makes the contemporaries to use a historical subject in a visual form. According to Nayar (2016),

More than the literary texts on traumatic events such as the Partition or complicated histories of colonial India, the graphic novel helps us see through the macro-stories and locate the individual anguish, distress, and sadness. Expressionist language such as that of the graphic medium thus visualizes for us the exact locus of a historical moment: the human face.

This could be one of the reasons why contemporary writers are choosing this genre because giving a human face to the sufferings

of marginalized brings the attention of the readers towards the story and its form. Paul J. Zak (2014) in his research says, "When you want to motivate, persuade, or be remembered, start with a story of human struggle and eventual triumph. It will capture people's hearts – by first attracting their brains." The other reason could be the genre itself, as graphic novels by using visualization, does have a more straightforward and instant way to prompt readers to respond immediately. There is a superiority of images over texts which present reality in a way words cannot. Among new mediums of experimental literature, it suffices the need of the hour. Going to the past and to find new meanings requires re-interpretation and experimentation. To support this statement, there is an argument which proposes, "that history itself is not simply the open book of the past but rather a story which requires continual interpretation and thoughtful re-examination" (Witek, 1989). Being an illustrated version of the original text provides the readers with a close association with the 'I' and its personal experiences and information. The written text objectifies the truth whereas a graphic novel brings subjectivity to the character by incorporating words and images in a balanced proportion. Talking about the visual-verbal blend of the medium, Roland Barthes in his work *The Responsibility of Forms* identified two functions that the linguistic message serves with the image: anchoring and relaying. Anchoring explains the visual message and relaying supports the visual message. A good example of this function can be taken from page ten of Eisner's *A Life Force*. The narration reads "Rifka Shtarkah prepared for the sabbath." It describes the woman and explains why she is doing something but the verbal explanation about what the woman is doing to prepare is ambiguous on its own. The pictures show a woman executing several households works, but they do not tell the audience who the woman is, or why she is performing these tasks. It is only by integrating words and images that the reader gets the entire message of who, what, and why.

To raise awareness about social issues and to familiarize children with them, graphic novels based on the historical subject by any means

are a good way to start. They offer us edutainment through its 'short and easy' and at the same time 'attractive and readable' format (McLain, 2009). Anant Pai and his creation Amar Chitra Katha series have extensively used this genre to make the children aware of all the complex and abstract episodes of Indian mythology which otherwise was a difficult task with verbal narratives alone. For example, a straightforward pictorial representation of a halo emitting rays, a symbol of religious iconography, can be done to explain Buddha's wisdom to children via the medium of comics.

In *A Gardener in the Wasteland*, Ninan has done a meticulous job by illustrating the theme of every chapter. In the first chapter 'The wasteland of caste', there is an illustration in which there is a dirty land full of waste, broken objects, and dead skeletons of animals with the flies hovering onto the top. The straightforward exposition explains the ugly face of caste with all its filth surfacing the land in our country which helps in an easy comprehension by the viewer. The second chapter 'The weed-bed of myth', portrayed as a land full of wild weed which is running parallel to casteism, and to start anew, we need to dig out this weed to plant a garden afresh. Also, if we look to the cover page, we can see Jotirao Govindrao Phule, Savitri Bai, and Srividya Natrajan, all of them having their mouth shut with a zip. But the zip is opening, and they are starting to speak, and it begins with Phule himself.

Phule's *Gulamgiri* came out in 1873 and after so many years the story has the same provocative and inspiring tone even with a change of medium and this statement could be supported by Nayar (2016), who says "Contemporary work on the graphic novel has established almost as a truism that the medium offers a brilliant format to speak of unspeakable pasts, traumatic histories and hidden stories". Thus, the genre has much to offer to young adults in their understanding of intricate and complex issues such as sectarianism in India.

Was it Man or God? The Legitimization of Hindu Mythology

In the opening scenes of *A Gardener in the Wasteland*, it was shown that an upper-caste man is recklessly beating children who belong

to lower caste just because they mistakenly have thrown the ball near his house while playing. According to Natarajan and Ninan (2011), the 21st century India needs a superhero like Phule who could "...swoop down out of the sky and kick the baddies to bit". On page thirty of *A Gardener in the Wasteland*, Natarajan and Ninan explains why they think that Phule stood apart in his revolt and why they have chosen his work on this subject. They write: "You know, Phule was one of the few people who asked the question: so, who made up these stories? Who derived legitimacy from these legends?"

To find the answers to the universal problem of caste, the contemporaries brought forth and resurrected the caste issue by the revival of Phule's *Gulamgiri*. According to Gail Omvedt (2012), who has done extensive research on the Dalit issues, Phule is remarkable because of his inversion of traditional Aryan theory and his alternative mythology '... [which] evoke(s) an image of ... anti-Vedic, anti-Aryan and anti-caste equalitarian message with its use of poetry, dialogue, and drama [that] could reach beyond the literate elite'. In other words, Omvedt found Phule's strategy very apt to uncover the deceptions and illusions laid by the so-called upper castes; their pious and most sacred place on the hierarchy of Varna system and their claim of being the supreme Aryan race. In *A Gardener in the Wasteland*, the visuals show how Vedas, which considered as the holiest scripture, just to be at the top of the hierarchical order and to be free from all the burden of labour work are being manipulated and passed on to the future generations by the upper castes. Phule while conversing with Dhondiba, explains the falsehood and misinterpretation of Vedas and the dubiousness of upper castes mythical stories.

The creators of *A Gardener in the Wasteland* not only plan to catch the attention of the audience towards the depiction of a fish and man illustrated in one panel but also serve as a joke by rendering an implicit attack on viewers who, like Dhondiba, easily believe Manusmriti's most absurd statement even. The pictorial representation of such a reality leaves the readers consciously awake which is not possible in verbal description. The third chapter 'Roots of tyranny' enlightens the

viewers with the difference between reality and fiction. The viewers are on their own to make up their minds about the ultimate truth considering 'Upper Casts Perspective' and 'Phule's Perspective'. The two perspectives are represented as a kind of mirror image but include some significant differences between them. This was a deliberate action taken from the artist's side to illustrate both the elements – the mythical stories and their practical insinuation, which are considered the same by the adherent of caste but bear significant refutation. The binaries of both the perspectives, hidden and visible illustrations of 'Bettors' are drawn meticulously, emphasize the questioning even the apparent, as the very apparent can be very disagreeable sometimes.

Reading the Past into Present and Cross-Cultural Histories

Natarajan and Ninan have worked diligently in impanelling the past and present by bringing three-time frames: Upper Casts invaded India around 1500 BCE, India of Phule's time around the 1840s and post-modern India of Natarajan and Ninan's own time that run parallel across the graphic novel. Starting from page 8 of *A Gardener in the Wasteland*, it is the present time taking place in New Delhi, 2010 where upper caste are represented as crude neighbours beating children of lower castes presenting the 21st century's prevalent rooted caste division. Srividya as an onlooker of the social unjust order of the past on page 10 of the novel asks: 'How different are we now from how we were, say, in Jotiba Phule's time?' This 'self-conscious meta-viewing format' allow us to identify that despite many reforms and social movements against the caste issues in the past, still, the evil of class sectarianism haunts post-modern India (Nayar, 2016). If we talk about social movements, there are references of movements by black people of Arkansas City who are denied the right to education. The whole panel depicting the protest is shaped like Arkansas State to bring the temporal and spatial locations (Natarajan & Ninan, 2011).

Also, as Nayar points out, the language used by the author helps the reader to acknowledge the sense in which the words are being spoken. On page eleven of the novel, a stout upper caste is

sitting on the couch relaxing, whereas, in the adjoint panel, a lower caste couple is working on the fields in the crouching heat of summers. The speech bubble of upper caste says: 'Running the farm's a breeze. The shudra-slave laborers do the grunt work'. Here the words 'grunt work' and 'breeze' are taken from the 'contemporary yuppie culture' which brings the present audience to connect with the description on their level (Natarajan & Ninan, 2011).

Partner in Protest – Savitri Bai

Savitribai Phule is known to many of us as a first female teacher, but she was much more than that. Born in a socially backward Mali community, she was married at a very young age of 9 to Jotiba Phule. Jotiba taught her wife and educated her so that she could be a helping hand in his revolutionary fight against upper casts patriarchy for the education of Dalit women. However, in Gulamgiri, Savitribai's role is not duly acknowledged but Ninan and Natarajan have worked deftly in giving shape to her emotions and the fight which she fought against the so-called 'betters'. Both the artists have brought the episodes of atrocities and humiliation which she faced while working for the cause. The two-page horizontal panel which presents Savitri Bai as a warrior coming out from the rope of unjust societal norms reminds us of her undying support towards her husband in fighting the social inequalities of castes. The pictorial representation of her going to school in a dirty saree facing the 'hysterical mobs' and afterward changing 'into a good saree for classes', brought life to Savitribai as an individual whose recognition was previously confined to just a supporter of her husband.

Art and the Artist

Ninan has worked deftly in shaping the Dalit cause, by incorporating multiple techniques that are associated with the genre like montage, creation of meaning through full page-sized panels and color scheme of black and white. Russian theorist and filmmaker V.I Pudovkin (1975), describes montage as "not merely a method of the junction of separate scenes or pieces, but is a method that controls the 'psychological guidance' of the spectator". The

presentism is at its best on page twenty-six of *A Gardener in the Wasteland*, where we can see a newspaper cutting, informing about the act of brutality against Dalit communities who were held as bonded labourers in Tamil Nadu. Most of the graphic novels, which populate each page with at least nine to ten panels, this novel contains only three to four panels with mostly double-sized panels which depict only one episode. Depiction of only one action on the double page of a graphic novel projects the episode's importance. Only one scene at a time keeps the action at its glory and informs the viewer of its significance, as Witek (1989) has rightly pointed out about one panel in one page, 'an 'open' feel to the narrative ... a layout that allows more space for incidents which will move the narrative along' where important matters can be discussed at length. All the important events starting from Gujrat riots, protest against Negro slavery, investigating Vedic myths, etc. are very well portrayed in the entire page of the novel. This technique of using an entire page for illustrating scenes of historical significance as well as contemporary importance adds to the focus and thereby contributes to the understanding of the viewers about such events.

Another important technique used in the novel is the repetition of important words and facts through the pictorial representation. Witek (1989) says, "Key incidents, especially those which lend themselves to visual presentation, do receive multipanel treatment". In the chapter 'Weed-bed of myth', and 'Roots of tyranny', episodes of Indo-European Invasions and how Vamana looted King Bali's kingdom and destroyed his flourishing reign are repeated. However, there are differences in the repetition of the episodes which can be observed from two aspects. First, is the structure of panels and the second one is the language used; the former chapter uses scattered images on a panel whereas the latter used properly structured images divided in half in an entire panel. The usage of language on the other hand is to the point in the later chapter whereas it is quite descriptive in the former one.

The last technique which we are discussing is the color technique used in the entire graphic

novel. Dondis (1973), who believes that color is one of the most essential parts of visual communication because it is “loaded with information and one of the most pervasive visual experiences we all have in common”. The illustrator Aparajita Ninan has worked well with the black and white color set in the entire graphic novel. Whilst on the subject of color techniques, one of the famous works *Maus* by Art Spiegelman, uses the monochromatic color technique and by employing such a no color technique, he wants the reader’s attention solely on the Holocaust and does not want the readers to distract from it because of the effects of colors. Much the same, Ninan in *A Gardener in the Wasteland* attempted to do so by working with only black and white colors so that it could help the readers understand the distinction between the truth about Hindu Mythology and its misinterpretation by the upper caste.

Conclusion

From the ancient stories about caste-based discrimination explained in Hindu mythology to the present-day situation, which is no better at all, *A Gardener in the Wasteland* portrays all the aspects of caste segregation. Consequently, it is important for all the scholars who are taking up Dalit studies as a field of research and for the people who are unaware of its

continued existence. Re-telling of the times when Dalits were treated as untouchables to the latest uproar about SC-ST reservation and, also the case of Rohith Vemula which shows that caste is not past and SCs are still facing extreme prejudices in India. This is one of the reasons why there is a need of recounting the story and this graphic adaptation has provided all the information answering why and how Dalit studies are still relevant in India.

Phule’s perspective in his seminal work *Gulamgiri* takes the readers in the prehistoric days of Dalit exploitation but its graphic adaptation shows us many episodes of the era which are worth acknowledging. It also offers a rationale for why it is important to revisit such a complicated topic as caste and deserves to be discussed time and again.

The solution to this problem according to Phule is education which is depicted in the last chapter of the graphic novel ‘Seeds of change’. Apparently, both the artists of the novel have taken this belief forward by deconstructing his ideas into a graphic novel form which is an important step to educate the common masses about this upper caste myth. *A Gardener in the Wasteland* is an attempt to raise voice against the atrocities faced by Dalits communities and at the same time suggests the ways out of it.

References

1. Ambedkar, B. R. (2011). *Castes in India: Their Mechanism, Genesis and Development*. Bahujan Sahitya Prasar Kendra.
2. Beineke, C. (2011). *Towards a Theory of Comic Book Adaptation* [Doctoral dissertation]. <https://digitalcommons.unl.edu/englishdiss/51/>
3. Dondis, D. A. (1973). *A Primer of Visual Literacy*. MIT Press.
4. Eisner, W. (2006). *A life force*. W. W. Norton & Company.
5. Ganth, S. (n.d.). *Manu Smriti Sanskrit Text With English Translation*. www.academia.edu. https://www.academia.edu/31478379/Manu_Smriti_Sanskrit_Text_With_English_Translation
6. Giddens, A. (2009). *Sociology* (6th ed.). Polity Press.
7. Majumdar, D. N. (1944). *Races and cultures of India*. Universal Publishers.
8. McLain, K. (2009). *India’s Immortal Comic Books: Gods, Kings and Other Heroes*. Indiana University Press.
9. Natarajan, S., & Ninan, A. (2011). *A gardener in the wasteland: Jotiba Phule's fight for liberty*.
10. Nayar, P. K. (2016). *The Indian graphic novel: Nation, history and critique*. Routledge.
11. Omvedt, G. (2012). *Hinduism as Brahman Exploitation: Jotiba Phule*. In G. Omvedt (Ed.), *Understanding Caste: From Buddha to Ambedkar and Beyond*. Orient Blackswan.

12. Pai, A. (2005, July). Interview by N. Nayar. Achuka Books. <http://www.achuka.co.uk/interviews/anantpai.php>
13. Prasad, D., & Kumar, A. (2018). 'Gulamgiri' and Caste Today: An Interpretation. *International Journal of Research and Analytical Reviews*, 5(3), 129-132.
14. Pudovkin, V. I. (1975). Film Technique. In D. Talbot (Ed.), *Film: An Anthology*. University of California Press.
15. Roderigues, V. (2005). Selected Writings of Jotirao Phule by Jotirao Phule, G.P. Deshpande. *Social Scientist*, 33(5/6), 98-101.
16. Smith, S. (2011). Human Rights and Comics. In M. A. Chaney (Ed.), *Graphic Subjects: Critical Essays on Autobiography and Graphic Novel*. University of Wisconsin Press.
17. Witek, J. (1989). *Comic Books as History: The Narrative of Jack Jackson, Art Spiegelman, and Harvey Pekar*. Jackson. University Press of Mississippi.
18. Zak, P. J. (2014, October 28). Why your brain loves good storytelling. *Harvard Business Review*. <https://hbr.org/2014/10/why-your-brain-loves-good-storytelling>
19. Mondal, S. (2016, January 27). Rohith vemula - an unfinished portrait. <https://www.hindustantimes.com/static/rohi th-vemula-an-unfinished-portrait/>.