foregrounds the theme of Albanian over Ottoman identity. It also signals as in the case of the Quprilis that Albanians in the Ottoman Empire did not look to themselves as an integral part of the vast Empire as for them what mattered most was what their own people like the Quprilis did for their cause.

> They care for little what the Quprilis have done for and continue to do for the Empire as a whole. All that matters to them is what we've done for the small part of the Empire that is Albania. (60)

Things take a decisive turn, Kurt, announces that he has invited some rhapsodists from Albania to recite the Albanian version of the epic at the forthcoming annual celebration. This news attracted him much and happened to kindle the feelings of ethnic identity that has always been there but remained dormant in Mark Alem. Explicitly related to Mark-Alem's sense of ethnic identity, to the '*lahuta* in his breast'(151) is the performance of the epic ritual by the Albanian rhapsodists. However the epic is also a matter of jealousy for the Sultan as it is not his but the Quprili family whose name is inscribed there which acting as a provocation resulted in the killing of the rhapsodists and the execution of Kurt.

By using the reflections of drams as the transit point between the personal and the political, Kadare makes a politically loaded statement of how individual private spaces are instrumentalized within the context of political power structures. Showing the irrationality and the absurdity of such an exercise, Kadare creates a satiric metaphor for the aim of totalitarian societies to control individual freedom. Continuing with his practice of showing the distinctiveness of Balkan politics using the Albanian example, Kadare introduces the theme of ethnic identity and demonstrates how ethnicity can express itself as a liberating component of identity and freedom within the structures of a totalitarian regime.

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Rethinking Haptic in Literature: Deleuze's Reading of Beckett

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Abstract: There is an increased interest in the study of human sense experience - especially vision, touch, taste, and smell - across disciplines like anthropology, sociology, film studies, art history and literary studies. In literary studies haptic or tactile experiences through vision or sound has become a major subject of enquiry and such experiences are studied primarily through metaphors and other representations of bodily experiences of the characters with in the text. The paper aims to examine whether there is an alternate way of haptic experiences in literature. For this the paper will draw from Deleuze's analysis of Beckett in his Essays Critical and Clinical.

Keywords: Proximity, intensive, the limits of language, stutter and exhausted.

Recent decades have witnessed an increased interest in the study of human sense experience - especially vision, touch, taste, and smell - across disciplines like anthropology, sociology, film studies, art history and literary studies. In anthropology a whole range of studies related to sense experiences have emerged, which can be termed as a 'sensorial turn' (Howes 2004; Classen 1993, 2005). Multisensory experiences like haptic experiences are discussed not just in film theory and new media, but literary studies also began to explore it in literature. The experience of haptic has become an object of enquiry in literature especially in European modernist literature (Garrington 2013). Haptic experiences in literary texts are studied mainly through representations of bodily experiences. This paper aims to analyse whether there is an alternate way of studying the experience of haptic other than the representation of bodily experiences in modernist literature. For this the paper will draw from Gilles Deleuze's analysis of modernist literature.

Haptic visuality is a term that is popularly associated with film and new media related studies (Marks 2000, 2002; Barker 2009; Hansen 2004). It is associated with the experience of touch while viewing. Thus it is not touch in literal sense, but an experience or knowledge of tactile experience through other senses primarily vision. It is through close or proximal vision that such experience is realised. In one of her essays namely "Touching Texts: The Haptic Sense in Modernist Literature" Garrington says that "no full account has been given of the role of the haptic in literature, either as a subject of fiction or as the basis for a mode of writing" (810). One of the recent studies on haptic in literature is AbbieGarrington's*Haptic Modernism: Touch and the Tactile in Modernist*

Writing. In the book she analyses the works of major modernist writers like Virginia Woolf, James Joyce, D.H.Lawrence and Dorothy Richardson and shows that haptic experiences have been a major concern for them. She says, "My concern here is to identify an orientation towards haptic in the literature of the modernist periods" (17). Garrington's definition of haptic experience includes:

> touch (the active or passive experience of the human skin, subcutaneous flesh, viscera and related nerve endings); kinaesthesis (the body's sense of its own movement); proprioception (the body's sense of its orientation in space); and the vestibular sense (that of balance, reliant upon inner ear).(16)

This definition mainly sums up the experience of touch that is spread throughout the whole body and it involves touching oneself as well as touched by others, direct as well as indirect through vision. In her analysis of literary texts she isolates references to bodily experiences especially the act of touching and argues that haptic experiences are possible through such representation of touch. For instance the figure of the hand becomes a synecdoche for the whole body experience throughout the book and she identifies it as embodying haptic experience. One of the characters Eleanor of Woolf's novel *Years* is described thus: "Her middle aged face was wrinkled like an old glove that has been creased into a multitude of fine lines by the gestures of the hand" (Garrington 2013:qtd125). In the book Garrington analysed haptic experiences of the characters in the modernist texts and argues it as specific feature of modernist texts. Here haptic experiences are the subject or content of the literary texts. Garrington approaches the texts through the tactile experiences of the characters. In otherwords they are a part of the narrative itself. It relied more on the description of tactile experiences of the characters. For Garrington the only way of invoking haptic experiences is through these descriptions.

The questions to be asked here is that how can the haptic experiences be addressed in a text? What does proximal vision mean in literary analysis? Can we have a proximal approach to language? How does the reading of sense experiences in a text different from other approaches to a text? In other disciplines like film and visual art the focus on haptic experiences offer a critique to the representational aspect of the object and instead it offers a possibility of going beyond the meaning of the object of enquiry whether it is a film or a painting. One of the immediate consequences of such an approach is a break in the linear narrative of the text whether it is in film or in painting. Instead of focussing on the story as a whole the focus on the sense experiences brings into light other potentialities of the text namely the texture and critiques the meaning centred approach. In literature too the focus to sense experiences is a method of critiquing the

representational quality of language. The question is how is it possible to critique representational quality in literature by emphasizing on sense experience? Is it possible to engage with haptic in literature not through direct references to bodily experiences? This paper tries to examine whether it is possible to define haptic experiences without direct references to the body in literature, but through proximal approach to language. For this the paper draws from Gilles Deleuze's analysis of modernist texts because his analysis offers a possibility of approaching to haptic experiences without any direct reference to bodily experiences of the characters. Deleuze highlights that quality of language which escapes signification. Therefore it offers a critique to the narrative and focus more on the nuances of the language which release language of its representational function.

Deleuze's engagement with literature has been well known from the corpus of works that he has done on literature especially Anglo-American literature. There is a specific way in which he addresses the language of literature. In the introduction to *Deleuze and Literature*, Ian Buchnan and John Marks points out a specific feature in Deleuze's approach to literature, that is, 'exploring the limits of language'. Deleuze differentiates between two types of limits of language- one is outside language and the other is outside of language (Buchnan and Marks 1). In the preface to *Essays Critical and Clinical* Deleuze differentiates the two and argues that writers like Proust invented a new language within language, a foreign language which forced "language outside its customary furrows, they make it delirious" (Deleuze 1998:lv). Deleuze continues, but "the problem of writing is also inseparable from a problem of seeing and hearing: in effect when another language is created within language, it is language in its entirety that tends toward an 'asyntactic', 'agrammatical' limit, or that communicates with in its own outside" (ibid). For Deleuze "This 'outside' (of language) is made up of blocks of seeing and hearing- 'visions and auditions'- which are not made up of language, but which language makes possible" (Buchnan and Marks 1). This is within the realm of language, but not concerned with signifying aspect of language. Buchnan and Marks gives the example of Deleuze's preoccupation with the 'use of animal sounds and cries of pain in Kafka'(ibid). If we analyse other texts on literature by Deleuze, we can find several instances where language pushes to its limits or reaches outside of language in writing. These acts eventually take language away from representation and instead end up in 'intensities'. Just like in Bacon where there is a critique of figuration, there is a critique of representation

Lecercle in his both the works on Deleuze, namely *Deleuze and Language* and *Badiou and Deleuze Read Literature* discusses Deleuze's critique of representation in his works on art or literature. He says that in Deleuze's

essays on literature there is a persistent critique of metaphor. Reading from one of the diary entries of Kafka, Deleuze writes, "`Metaphor is one of the things that make me despair of literature" (qtd in Deleuze 1986: 22). Instead he offers metamorphosis. "There is no longer any proper sense or figurative sense, …the thing and other things are no longer anything but intensities overrun by deterritorialized sound or words that are following their of line of escape"(ibid). Language is 'no longer representative', 'not resemblance', and there is 'no subject of enunciation'. "The animal does not speak 'like' a man but pulls from the language tonalities lacking in signification" (ibid). Language becomes 'asignifying and intensive'. Here "language stops being representative in order to now move toward its extremities or its limits" (Deleuze 1986:23). Just like the paintings of Bacon, where there is turn towards painting sensation, Deleuze tries to elaborate how language becomes asignifying, intensive and reaches its limits.

The questions to be asked here are- what is the effect of pushing the language to its limit has on the reader? What sort of engagement does the reader have on the text then? Can we call this approach in literature as haptic since this is more a proximal view of language that subverts the total syntactic order or grammatical structure of language that enables communication and acts towards a critique of the question of representation in language? There are different ways of pushing the language to its limits or reaching the outside of language in Deleuze's reading of literature especially on Beckett.

Lecercle begins his *Deleuze and Language* with the assumption that language is a "problem" for Deleuze, like Beckett (2). But he doesn't abandon language completely; but addresses the problem of language through the limits of language. The idea of stuttering of language is one of the ways through the limits of language is achieved. In "He Stuttered" in *Essays Critical and Clinical*, Deleuze refers to different possibilities employed by 'bad novelists' to bring about a change in the voice of intonation; that is, to replace "he said" with some other expressions. One is 'either to do it' (Deleuze 1998: 107). That is, for instance, use different expressions like he murmured, he stammered etc… to communicate the effect. Second possibility is "'to say it without doing it', to be content with a simple indication that the reader is allowed to fill in" (ibid). Here reader will be informed about the change in the nature of speech mainly through others in the text. Deleuze offers a third possibility here: 'when saying is doing'. "It is no longer the character who stutters in speech; it is the writer who becomes a stutterer in language. He makes the language as such stutter: an affective and intensive language, and no longer an affectation of the one who speaks" (Deleuze 1998:107). Here it is the language that stutters and not the speech. Deleuze says in *A Thousand*

Plateaus, "It is easy to stammer; but making language stammer is a different affair; it involves placing all linguistic and even non-linguistic, elements in variation, both variables of expression and variables of content. A new form of redundancy.AND…AND… AND…" (1987:98). The question that he poses is whether it is possible to make language stutter by not being speech. Usually stutter is a problem of speech where someone has difficulty in articulating sounds correctly. Therefore making language stutter is about bringing constant interruptions and variations to destabilize the structure of language and making it sound resonate or vibrate for the reader. Beckett's poem, What is a Word, is an example for this.

folly seeing all this-
this-
what is the word-
this this-
this this here-
all this this here-

Note the repetition of word 'this' and how it breaks the sentence. He continues,

> Everything depends on the way in which language is thought: if we extract it like a homogenous system in equilibrium, or near equilibrium, and we define it by means of constant terms and relations, it is obvious that the disequilibriums and variations can only affect speech… But if the system appears to be in perpetual disequilibrium, if the system vibrates-and has terms each one of which traverses a zone of continuous variation, language itself will begin to vibrate and stutter, but without being confused with speech, which never assumes more than one variable position among others, or moves in more than one direction. (Deleuze 1998:108)

Stevenson argues that "this is not stuttering in the normal sense (a kind of vibration of speech or of the voice) but in a much wider sense where, 'far from equilibrium' language itself vibrates or … stutters" (Stevenson 79). Different writers have different ways of making the language stutter. For Beckett, there are two ways of making language stutter, one is "the gait of characters: an ineffable manner of walking, while rolling and pitching" as in Watt (Deleuze 1998:111). In Beckett's works, characters repeat certain postures, gaits and positions. For instance, " 'bowed head resting on hands', hands sitting on the table and head sitting on the hands, the head level with the table" (Deleuze 1998:155). The characters exhaust the different possibilities of postures.

The second method is by making "stuttering the poetic or linguistic power par excellence…he (Beckett) places himself in the middle of the sentence and makes the sentence grow out from the middle, adding particle upon particle… so as to pilot the block of a single expiring breath

(Deleuze 1998:111). As said earlier, Beckett's poem "What is the Word" is an example of this. Deleuze's idea of reaching the language can be summarised as "When a language is so strained that it starts to stutter, or to murmur or stammer…then language in its entirety reaches the limit that marks its outside and makes it confront silence"(Deleuze 1998:113). This idea of stuttering of language is defined as 'style' by Deleuze. "Style is the economy of language. To make one's language stutter, face to face, or face to back and at the same time to push language as a whole to its limit, to its outside, to its silence- this would be like the boom and the crash" (ibid). Though Deleuze has called style as an economy of language, it is clear from the above examples that stuttering exceeds an economy of language or rather subverts it. There is no definite pattern to define it as an economy of language.

Another mode of pushing the language to its limits achieved by Beckett is by 'exhausting the possible' which is dealt in detail by Deleuze in "Exhausted". Exhaustion of language is the main concern of the essay. Lecercle says in his book,

> He(Deleuze) begins by extracting a problem from the text, the problem of exhaustion, In all the senses of the term: physical exhaustion (the characters in the plays obviously suffer from terminal fatigue); logical exhaustion of all possible combinations (the primitive scene in Molloy is with us again), but also the exhaustion of language, which is the exhaustion of the characters, who no longer speak, but also of the writer, who no longer writes, having no language at his disposal.(Lecercle 2010: 148)

In the essay "Exhausted", Deleuze argues that Beckett creates a language which is termed as language III and this takes language to its limits. In the essay Deleuze discusses the three possibilities of language which Beckett offers in various genres of his work, whether the novels, the plays for theatre or television. First category, language I or language of names exhausts the possible through different permutations and combinations. Best example are Molloy's sucking stones, Murphy's biscuits, or exhaustive series in Watt namely foot wear or furniture. Language II is the language of voices, 'there is always an other who speaks'. "Beckett exhausts these voices by working through an indefinite series: Murphy, Watt, Molloy, Malone etc… before arriving at the aporia of an I, the Unnamable" (Uhlmann 2006: 31). Language III is mainly found in Beckett's television plays. This "no longer relates language to enumerable or combinable objects, nor to transmitting voices, but to immanent limits that are ceaselessly displaced- hiatuses, holes or tears that we could never notice, or would attribute to mere tiredness…(is) no longer a language of names or voices but a language of images, resounding and colouring images"(Deleuze 1998:158-159). It is no longer a language of names or voices as in language I or II, there is only images "the process of

emergence of those images, which, reflexively, is the process of emergence of language itself…closer and closer to silence…" (Lecercle2010:149). Quad is an example of exhausting the possibilities of space without words or speech; only music which accompanies with the four characters walking in a square, trying different possibilities of walking without touching each other. Likewise different television plays like Ghost Trio and Nacht und Träume also exhaust different possibilities.Through the three possibilities of language which Deleuze traces through Beckett's works, there emerges a concept of language which Beckett tries to develop in his works.Towards the later stage of his works, that is when television plays are written, he tries to abandon language of all its purposes of communication and signification and experimented music and images. For Deleuze this is a way of reaching the limits of language which for Beckett is way of criticising the representational quality of language.

This method of reaching the limits of language is a way of critiquing the representational aspect associated with language. It gives focus to the subtle nuances of language. Such a view of language can be termed as proximal view of language which inturn critiques the linear narrative in the text. Such a method can give rise to haptic experiences for the reader. As said in the beginning haptic experiences are created by moving close to the object of experience. For instance, in the case of a film the close up view is different from a distant view. Similarly proximity to the language will free language from its semiotic dimension and give an experiential realm to the language. Different modes of language in Beckett's work are not focussed on the interpretative quality of the language but more of its experiential quality. In Beckett's works we can see that without any references through metaphors or any direct reference to bodily experiences another way of haptic experiences is created which offers a critique of signification.

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