

Abjected Masculinities and Abhuman Bodies in Select Malayalam Short Fiction

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Abstract

This paper makes an attempt at extending the valences of the concept of Abjection as posited by Georges Bataille, Julia Kristeva and Judith Butler into equating queer masculinities to abjected masculinities, in the light of two Malayalam short stories titled “Pied Piper” and “Ente laingikanweshana pareekshangal” (My Experiments with Sexuality), written by S. Hareesh and Abin Joseph respectively. The paper highlights how certain male bodies are deprioritized as ‘abjected bodies’ and how they are expelled, repelled and cast away from the society as materials causing repulsion, horror and disgust. The paper proposes to discuss the abject both as an intimate interior experience and as an exterior public expression. Instead of drawing on the social constructionist theories of gender and sexuality propounded by theorists like Michel Foucault and Judith Butler, the paper uses the analytical framework provided by New Materialist theories to substantiate how certain bodies assume agency as an entangled form of matter while

some others do not. The corporeality of the body is seen in this paper as sheer matter and hence is subjected to the contingencies of matter, which lie beyond the confines of linguistic and discursive mediation. The paper argues that queer masculinities can confront and contest social ostracism by ‘embracing the abject’ instead of retreating shamefully from it. The paper also explores concepts like the *abhuman*, *morphic plasticity*, and *permeability* to substantiate its argument.

Keywords: Abjected Masculinities, Queerness, New Materialism, Corporeality, Materiality

Introduction

This article tries to provide some insight into the relegation of queer bodies as abjected bodies, drawing upon the theoretical framework offered by psychoanalysis and New Materialism, intentionally backgrounding the role played by the linguistic, discursive and cultural elements in the formation of queer sexualities. Spotlighting the concept of Abjection as posited by Georges Bataille, Julia Kristeva, and Judith Butler, the paper discusses how abjection is materially constructed, conceived and experienced by queer masculinities as subjects and how their bodies are converted into materials subjected to social abjection, with reference to two Malayalam short stories titled “Pied Piper” and “Ente laingikanweshana pareekshangal” (My Experiments with Sexuality), written by S. Hareesh and Abin Joseph respectively. The paper tries to elucidate how the materiality of some bodies involuntarily casts them away into objects of repulsion, something which takes place internally and is experienced externally at the same time. Thus, the paper argues that the experience of abjection intimately undergone by the individual is simultaneously reflected on the public social scenario because of the intra-action and entangled relationship of the subject and the object.

The paper broadly uses New Materialism as an analytical paradigm, deliberately downplaying the social constructionist theories of gender and sexuality propounded by theorists like Michel Foucault to corroborate how the enactment of agency is possible for some

material bodies while it becomes impossible for certain others. The paper finds that all the contingencies of entangled matter functioning as phenomena are applicable to the corporeal bodies of human beings as well, whose materiality transcends linguistic and discursive mediation. As agency can be performed in an entangled relationship, the paper argues that queer masculinities can navigate social ostracism by ‘embracing the abject’, chasing queer identity as a material reality, instead of fleeing it.

The paper leverages the concepts of the abject in multiple dimensions as ideated and elaborated by Georges Bataille, Julia Kristeva, and Judith Butler in order to illuminate the psychoanalytical, material and social aspects of the term in relation to the characters discussed. The material nature of the concept of abjection had been discussed by Georges Bataille some fifty years before Julia Kristeva explored its psycho-sexual nature and the decisive role it plays in the formation of individual subjectivity.

For Georges Bataille, abjection is contingent on the material conditions which produce the oppressor and the oppressed or the noble and the miserable. He implies that the miserable or the oppressed become the abject and attract social revulsion because of their powerlessness. He argues that “general abjection,” is “wreaked by impotence under given social conditions” (10-11). Elaborating on the concepts of sovereignty and the noble class further, he states: “Oppressors must be reduced to sovereignty in its individual form: on the contrary, the oppressed are formed out of the amorphous and immense mass of the wretched population” (9). He proceeds to argue that even the construction of the sovereign class is based on the concept of aversion and the abject. “The splendor of sovereignty is merely the consequence of the movement of aversion which elevates it above the impure human mass” (9). “On the whole the imperative act of excluding abject objects is perpetrated by all men, but its power and rigour vary according to the social conditions in relation to the tension which is required” (11).

Julia Kristeva, on the other hand, exposits the psychoanalytical aspect of the abject, and defines the abject as the visceral reaction when the borders of the self-confront the threat of a potential disintegration. Abjection takes place when the borders between the subject and the object are blurred and the subject is forced to push out something to maintain its own stability and sense of coherence. She defines the abject as “what is *abject*, on the contrary, the jettisoned object, is radically excluded and draws me toward the place where meaning collapses” (Kristeva 2). She relates the origin of abjection to the psycho-sexual development of a child when it gets separated from the body of its mother, where the mother’s body functions as something to be excluded to establish the independent identity of the subject. The abject also has a material aspect in Kristeva’s formulation because the things which are considered abject or which cause abjection like blood, pus, vomit etc. constantly remind one of the materiality of life. Like the corpse they remind us of “death infecting life” (4). “These body fluids, this defilement, this shit are what life withstands, hardly and with difficulty, on the part of death. There, I am at the border of my condition as a living being. (3). Kristeva writes, it is the “logic of prohibition,” “the simple logic of *excluding filth*,” that “founds the abject,” establishing “the ‘self and clean’ [*corps propre*] of each social group if not of each subject” (64-65).

Conversely, for Judith Butler, the abject is more or less related to the social identity of the individual. Butler underscores the social ostracism that abjection is capable of when she states “The notion of *abjection* designates a degraded or cast out status within the terms of sociality” (243). For her, “Abjection (in Latin, *ab-jicere*) literally means to cast off, away, or out and, hence, presupposes and produces a domain of agency from which it is differentiated” (186). Calvin Thomas opines in this regard:

Abjection thus involves the general realm of bodily production, expulsion, leakage, and defilement. For Butler, the question of abjection is more sociopolitical than corporeal or psychosexual: ethically and analytically, she is concerned with the way the dominant

patriarchal- heteronormative social order maintains itself by “constituting zones of uninhabitability (243) and unintelligibility, by constructing arenas of abject powerlessness, lifelessness, and meaninglessness to which it consigns its marginalized others”. Abjection, for Butler, is the way the dominant order excrementalizes its dispossessed; it is, as she writes in *Gender Trouble*, the “mode by which others become shit”. (134)

The paper employs all the three senses of the term separately and interwovenly for unravelling the psychoanalytical, material and social layers of the characters’ disposition mentioned in the stories. Both the stories discussed exemplify how the protagonists are forced to confront social abjection because of their queer masculinity.

The Abject Humour as Satire

The story “Pied Piper” by S. Hareesh is a retelling or rather *remythification* of the European folk tale of the Pied Piper of Hamelin and explores the potential of folk tales to discuss socially unacceptable truths. Onachan who represents the Pied Piper in this story lures the young adults with his fluid sexuality and queerness. The magic spell he casts on the young adults with his effeminate fragile body is intriguing and it instills a mysterious fear in the mind of the parents. The story runs parallel to the European folk tale popularized by Robert Browning’s poem in multiple ways. The Pied Piper comes to the rescue of Hamelin city which is infested with rats and he lures the rats away with his music and drowns them in the river. When he was not given the promised reward by the mayor, he takes revenge by luring the children away into a mysterious mountain crack which closes forever once the last kid enters. Parallely, Onachan saves the village from a strange bird flu infecting ducks and saves them with his homoeo medicine. He is also denied of the payment he was promised. He settles down in the village as an alien settler, always ostracized by the mainstream society because of his sexual fluidity, and in a vengeful fashion charms the young adults with his queerness.

The metaphorical hide-and-seek game between the central characters Chandran and Onachan makes the warp and woof of the story. The delineation of the character Onachan capitalizes on the corporeal grotesque where the depiction of his queer ways including his satirical mocking, his playfulness verging on levity and lack of social accountability, his theatrical actions and the performance of his fluid body have elements of abject humour in them.

In the Introduction to *Abject Incorporated* Maggie Hennefeld and Nicholas Sammond have mentioned “Being abject (or performing self-abjection) often carries significant political capital” (4). They elucidate the power of subversive humour as a tool wielded by the people subjected to social abjection. They argue that the spectacle of abjection belongs to dark humour that prompts serious laughter rather than mere farcical mockery, by showing elements of resistance from further humiliating the people who are already marginalized. However, their social politics is more complex than being plain vehicles of satire by demeaning the unduly powerful, the affluent and the normatively legitimate. The abject humour becomes significant because, according to them, “(it) engages the liminality of affect and the ambiguity of social relations by confronting the grinding operations of power with a perverse mixture of joy and dread... The abject objection derives from and contributes to an extremity of affect, a dislocation of the self, in which screams and laughter become indistinguishable...” (5).

Onachan taps this potential of the abject humour realizing his own cast away position. He does not get vulnerable to an abject interiority and hence does not feel any self-disgust. Instead, he politically uses his abject exteriority to mock the inflated normativity of Chandran. He jeers at every attempt made by Chandran to impose his normative hegemonic masculinity and hypocritical morality. He always irritates Chandran with his reverberating mocking laughter which is deceptively hollow and absurd. There are many instances in the story where Onachan uses his laughter as a tool to make fun of anything that is hypocritically and

hegemonically normative. For example, he ridicules Chandran when he starts a school for Karate and distracts students with his funny gimmicks and comments. Karate as a form of martial arts can be seen as imposing hegemonic normative concepts regarding the body; the ways of disciplining and taming the body and mind normatively, in a homogeneous fashion. Chandran, the Karate master tests the patience of the candidates who seek to learn Karate by making them sit idly and observe things in the class for two days. If they do not drop out after the ordeal, he asks them why they have sought to learn Karate. He himself would provide the answer saying that Karate is not for attracting women or to outsmart others by picking unnecessary fights. It is for abstaining from selfishness and bad thoughts. It helps one to become a *complete man* (Hareesh 282).

Karate is a form of schooling which provides interpellated subjects to the hegemonic ideology; in this context, that of heteronormativity. Onachan derides the philosophy of Chandran publicly and even dissuades the committed students from Karate practice. Chandran tries to resist Onachan's mockery by saying that those people who make fun of everything are lazy loafers, not knowing to do things perfectly, in a *straight forward normal* way. He is digging at Onachan's sexuality which is not so straight forward or normative and normal as such. Chandran realizes the power of Onachan's rotten words and tongue and he is always cautious of a verbal attack. However, Onachan's crooked ways are potentially subversive as it is proved at the end when he uses Chandran's own kid as a pawn projecting him as a potential lover of his fluid *pied* sexuality.

Dissolution of Normative Masculinity

Onachan attempts at a dissolution of normative masculinity with his queer body and life. He shows off his soft feminine non-muscular body to all youngsters and even celebrates his fragility. There are many references in the story about his frail feminine non-muscular body equating his fluid sexuality. Masculinity is bound to power whether in the military, the

government or the home. Masculinity sometimes assumes hidden forms to exist indomitably. It can operate in subtle round about ways, such as not openly discussing about it and instead talking about those people against whom it is posited, such as gay men. Masculinity is not always about exerting force on a weaker person. The tacit techniques how hegemonic masculinity is sustained is more or less about understanding about the working of power and the tools of oppression (Hareesh 7-8).

Onachan's frail non-normative feminine masculinity is highlighted in the story as one set off by Chandran's normative masculinity. Calvin Thomas argues that "abject masculinity stands as the limit against which hypermasculinity defines itself, writing its own power on the bodies it abjectifies" (11). However, Onachan defends his abjection with his "abject objection" (Hennefield and Sammond 5) and does not let any form of normativity regarding sexuality or body override his subversive queerness.

Chandran's seemingly normal ways are contrasted with Onachan's abnormal ways for their semiotic relevance. They function like binary opposites, each signifying the other with their opposing nature. Chandran's attempt at taming the body implies taming of the sexual urges too and every jibe that Onachan makes against it, including his reverberating laughter is an attempt at an abject objection. When one wants to tame and curtail, the other wants to unleash and celebrate. When one prefers to have a black and white uniformity, the other advocates pluralistic, queer and heterogeneous 'piedness'.

Chandran's daily routine of waking up early in the morning, going to a couple of temples, coming back to his Karate school and engaging in rigorous work out, and making a brisk walk back home in his white Karate uniform was a kind of self-publicity he was giving to his chosen way of life (Hareesh 285). The day he uses the flying front kick against Onachan who was angling and was not ready for a fight, Chandran could not sleep because he had been violating the basic rules of Karate. Firstly, he was attacking a fragile unarmed man and

secondly, it was a kick to be used only during duals. “Rules are made to be violated secretly and the world belongs to such people”, the narrator consoles Chandran (Hareesh 286). Another instance that throws some light on Chandran’s normative self which always seeks social validation is when Chandran is locked in the house by Onachan and his illegitimate relationship with Sindhu is caught red handedly by the villagers. He tries to legitimize this relationship by marrying her, thus, earning social approval by it.

Chandran is irritated at Onachan’s non-belongingness to social norms. He criticises the name Onachan which does not carry a suffix signifying affiliation to any caste or religion. If one needs to be a human being he should have the tags like Christian, *Chekavan*, *Pulayan* etc., according to Chandran. Hence, Onachan is an outsider in every sense (Hareesh 288). How abjection is superscribed on the body of Onachan can be better understood using the Bataillean optic focusing on the material underpinnings of abjection. He has stated that abjection is inflicted on the miserable forms by a sovereign imperative. Bataille’s miserable forms equal the marginalized bodies and he implies how the process of abjection materially constitutes two classes of people, here the normative and the queer, represented by Chandran and Onachan.

The introduction of the “Pied Piper” to the village, with his variegated sexuality, disrupts all forms of normativity. Chandran is obsessed with Onachan because he sees a reflection of his own hidden abject self in the other. Whatever he is afraid of, whatever he has repressed, finds an undazed manifestation in Onachan. Onachan’s celebration of abjection is beyond the limits of Chandran’s imaginary representation. Therefore, whereas abjection becomes a material expression for Onachan, it is a visceral experience for Chandran.

Agency as Enactment

Onachan’s sexual agency is realized as an enactment of entangled material relationships. The materiality of his soft muscle-less fragile effeminate body is not independent but interlocked with the corporeal existence of the young adults who are under his spell, the

youthful policemen at the police station, the mothers of the adolescent children who are charmed, and even the narrator and Chandran who take the helm of normativity. He is enacting his sexual agency in multiple ways; sometimes as mockery, sometimes as melodrama and frequently by exhibiting his feminine body and sexual fluidity. Balachandran is bewitched by his soulful flute music. A number of young adults flock together in his courtyard to see his acrobatic performances with a non-muscular fragile feminine body (Hareesh 291). He is purposely challenging socially accepted behavior by making a display of the abject in him and implicitly edifying the public how loosely held such norms around sexuality are. The camaraderie Onachan seems to share with the young adults, despite the age gap in between them, provides another instance for the material entanglement of bodies. Together they form a resistant community challenging normative social behavior. The suggestion of variegation in the title “Pied Piper” is triply relevant in that it refers both to the queerness, the enchanting nature and the social abjection of Onachan’s non-normative sexuality.

Bodies as Entangled Materials

Abin Joseph’s story “Ente laingikanweshana pareekshnangal” (My Experiments with Sexuality) explicates how overlapping and permeable the boundaries of the material body are. It also illuminates how the body is composed of layers of metaphor along with cells, skin and flesh and how disentangling them would be impossible.

Bodies are never singular distinct entities bounded by the skin, but rather bodies always extend and connect to other bodies, human and non-human, to practices, techniques, technologies, objects, processes, histories (human and nonhuman, molar and molecular) which produce different kinds of bodies and different ways, arguably, of enacting what it means to be human. (Blackman 2)

The very title of the story is an obvious echo of M.K. Gandhi’s autobiography *My Experiments with Truth*. Parodying the tone of honesty in the autobiography of one of the

world's staunchest advocates of truth, the story informs the reader of the narrator's coming of age experiments with the dark aspects of his own sexuality. The story has a deceptively superficial and shallow narrative which deals with a fetishism that the narrator has with books, dealing with how the mere physicality of books sexually arouses him, but on a deeper level it has rich undertones of homosociality, homosocial bibliophilia, tactile bibliophilia, biblioanthropomorphism and the fluidity of the subject/object position.

Introducing the *Bodies and Things in Nineteenth Century Literature and Culture* Katharina Boehm discusses the ways in which subjects and objects fuse, exchange each other's positions and reconstruct each other in various nineteenth century cultural texts (2). She introduces ways in which human body and its parts assimilate the traits of objects and vice versa where these objects assume subjective agency. Thus, bodies and things mediate between subjects and objects in a network of processual relationships. In Abin Joseph's story his bibliomania verges on the extent of merging with the object, here books, in such a way that the books assume the subject position and control over his sexual life.

The story is also in dialogue with Bill Browns' *Thing Theory* where he deals with how things "become recognizable, representable, and exchangeable to begin with" as well as "why and how we use objects to make meaning, to make or re-make ourselves, to organize our anxieties and affections, to sublimate our fears and shape our fantasies" (4).

The narrator is said to have a strange fictitious psychological disorder called 'liberphilia' which makes him get sexually aroused by the smell of old used novels. The protagonist, who is the narrator himself, confesses to the reader that the smell of old used books turns him on and he feels guilty thinking of the sleepless nights of the author in the process of creation. The hybrid identity of his body and books rocks him out of his complacent existence as a reader and a lover of books. His body is turned into a site where the object merges with

the subject and form “shifting alliances” and thus challenging the fixed and static nature of identities (Boehm 6).

Bibliomania as a Corporeal Discourse

The relationship between the narrator and the tech-savvy friend Sainul Abid has undertones of homosexuality and it is Sainul Abid who googles the strange name of the disorder and advises the narrator to consult a psychiatrist at the earliest. Sainul Abid consciously tries to suppress his queer instincts because of his moral sense whereas the narrator expresses it in strange ways. Victoria Mills connects between the sensory experiences and homoeroticism of bibliomania in relation to Victorian masculinity. She finds bibliomania as a corporeal discourse where the tactile experience of books arouses a homo erotic feeling. She states that book collecting legitimizes and allows for the expression of sexually marginalized masculine identities (130-135). The narrator’s repressed homoerotic feelings for Sainul Abid are manifested in the form of bibliomania and his strange way of gaining sexual satiation from books. When Sainul Abid phones the narrator to inform him of another guy having the same fetish for books, his voice is described to be feminine by the narrator suggestive of repressed homosexuality (Joseph 61). Sainul Abid informs the narrator of an American University Professor who had a similar fetishistic obsession with books. This professor dies reading a book about Amerigo Vespucci in his sixty fifth year, according to the details Sainul Abid has seemingly collected from the internet. Having heard this story, the protagonist desires such a death for himself too. Falling dead upon his favorite book, suggestively after having sexual satiation from it.

When the narrator is in the bathroom his mind is filled with the images of the cover page of various novels that he has gone through. At one instance, when the narrator glances at the cover page of the book in hand, loving the picture of the dark palm trees in the background of the evening sun and the bent figure of the writer, obviously echoing the novel *The Legend*

of *Khasakh*, which is a milestone in the history of modernist fiction in Malayalam, he is gripped by an existentialist sadness like the protagonist of the novel. He opens the eighty fifth page searching for his identity (60). He is seeking his sexual identity which is entangled inseparably with the materiality of books, and which is concealed even to himself.

Victoria Mills elaborates on the fantasy of establishing physical contact with the earlier collectors, (readers here) by touching the books. “Bibliophiles touch the binding, the skin of the book, but also – by imaginative extrapolation – the skin of other men” (Mills 136). The narrator is searching for his sexual identity in books and experiences it in reading. It goes to the extreme when the arousal he has touching the Bible is mentioned in the story.

The narrator accidentally finds out that his grandfather who is a communist and a rationalist keeps an old Bible in the old iron box where the deeds and titles of their land property and other documents are kept. The Bible is printed in the old Malayalam script and the black cloth binding is frayed and the white letters of the title are faded (Joseph 61). The oldness of the book as well as the dusty smell turn him on. Opening the bag and taking out the Bible, he entered the bathroom. His hands were trembling like anything. The sentences stood in attention pose in the evenly stacked square boxes on the open pages. He felt that the generations-old script has a mysterious beauty. He sought God. The worn-out pages started to crumple. The scrambled letters fell down on his feet in odds and evens (61).

Displacement of Desire

While discussing on the corporeality of bibliomania Victoria Mills (2012) also speaks about biblioanthropomorphism. She says that the feminization of books is part of a gender bending strategy in which desire is displaced. She argues:

Women are figured as book-objects in order to exclude them from participating in the homosocial discourse of books. The fetishization of books as women is a way of drawing attention away from the real centre of eroticism: that of male same-sex desire... The

literature of bibliomania deploys the properties of touch to explore ways in which forms of male heteroerotic and homoerotic desire might interact. (146-147)

When he gets an opportunity to be alone in the village library, he checks the register and counts the number of books attributed to his account for the past one year and a half. The number equals to the total number of bones in the human body, that is two hundred and six, he says. To his surprise, he finds out that all the books he borrowed were novels, old and shabby with repeated use. He gets aroused with their old dusty smell. He realizes two more things: that he has a flair only for old books and not even a single old novel remains in the library that is unread by him. The novels which are once read by him and those which are not old, never arouse him (Joseph 63).

The Abjected as Moral Outcasts

The narrator purposely goes to Sainul Abid's room in his absence to check if he has old novels in his collection. Sainul Abid's room with the scent of gulf perfumes again points to his repressed homosexual feelings. When all the books in the nearby libraries go exhausted, finally, the narrator goes to a distant bookstall in search of books. Walking in front of each shelf, he feels that he is standing in a museum where human bodies are preserved in glass shelves (Joseph 65).

The story reaches its climactic moment when the narrator has an emotional breakdown and bursts into tears confronting his own queer abjected self that seeks social validation and is denied of it. The story ends when, once all the available books have ceased to arouse him, the narrator buys a new book, gets back home, and digs a pit in the soil at night to bury the book. He is waiting for it to become old. When he walks back to the house after this ordeal, he hallucinates a writer, seemingly Basheer, the stalwart of Malayalam literature, sitting under a mango tree near the well, with a lantern hanging from it. When he scornfully laughs at the protagonist, he bursts into tears, keeping his hands between his legs (67).

The gesture is strongly suggestive of his insecurity and guilt arising from a sense of the abject. Defining the abject, Julia Kristeva has stated: “It is thus not lack of cleanliness or health that causes abjection but what disturbs identity, system, order. What does not respect borders, positions, rules. The in-between, the ambiguous, the composite” (4). The lamentation of the protagonist arises from the existential angst he faces, when his identity is jeopardized.

In his introduction to *Sexuality, Abjection and Queer Existence in Contemporary India*, Pushpesh Kumar suggests that the concept of ‘abjection’ is the philosophical background that can aptly represent the existential struggles and experiences of the ‘moral outcasts’ “whose sexual practices and/or identities fall below the normative and standard moral conventions” (4). Thus, the experiences of the narrator as well as his identity become the abject causing social disgust and aversion as it questions the social imaginary. His identity is created by an exclusionary mechanism which is needed for the validation of the subject formation of certain other bodies. “This exclusionary matrix by which subjects are formed thus requires the simultaneous production of a domain of abject beings, those who are not yet “subjects,” but who form the constitutive outside to the domain of the subject” (Butler xiii).

Abhuman Subjects with Permeable Bodies

The body of the unnamed narrator in the story is porous and permeable as its queer materiality is decided and defined by books. Elliot Evans has initiated the notion of *permeability* to imply how one’s material body absorbs elements of language and culture using its porosity. It stands for absorption, secretion and a lively interaction between language and matter that remains fused and inseparable. Here the carnal existence of the narrator is intertwined with books and his abject queerness gets inscribed on the body. The narrator becomes the *abhuman subject* of Kelley Hurley which “is a not-quite-human subject, characterized by its morphic variability, continually in danger of becoming not-itself, becoming

other” (3). His material boundaries as a human subject are plastic, and hence susceptible to mutation and transformation anytime.

Conclusion: Embracing the Abject

Calvin Thomas writes that men are haunted by the fear of others seeing them as the owners of a vulnerable, penetrable and leaking body and suggests the solution is to “put the male body on the line”, that is to embrace the material, corporeal vulnerability, and to celebrate it making a loud display of it rather than fleeing it (112). Onachan confronts abjection by espousing his fluid self and ‘putting his fluid body on the line’ whereas the narrator in Abin Joseph’s story remains confused.

Kelly Hurley argues that when the subject encounters the abject face to face, it is split between two contradicting ontological possibilities. One is to construct a consistent and solid self-identity, the other is to be attracted to eternal chaos, conflict, turbulence and fluidity and differentiation associated with pre-Oedipality (44). Onachan has opted for the second one deliberately, enacting his entangled material agency. The nameless narrator in Abin Joseph’s story, who represents queer abjected masculinities in general, is ontologically torn apart. He is in an eternal dilemma and is abjected internally and externally. His crying signifies the existential angst of the abjected selves when they are expelled into zones of social uninhabitability.

Conflict of Interest: The corresponding author, Dr. Sheniya Jose P., on behalf of second author, Dr. Abida Farooqui, confirms that there are no conflicts of interest to disclose.

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