

Locating the Crisis in Self and Self in Opposites in Patrick White's *The Solid Mandala*

Richik Banerjee

Abstract

Based on the mandala art of Lawrence Daws, *The Solid Mandala* investigates the dubious psychology of bio-fatalistic existence through a metaphorical journey of two antithetically identical opposites and brothers: Arthur and Waldo. To explore the further scientific conscious-unconscious remaking of the cosmic whole, this paper attempts to examine the hermaphroditic experiences (fluidic narratives) of the soul as opposed to the linguistically fixed (politics of wholeness) experiences of a body. Depicting a concrete entity in itself, the mandala embodies an epistemological universe which consists of the ultimate principles of all matters regarding space and time. Chaotic discordance and spiritual aporia get located in a body due to the reconnoitring of materiality of a soul or, lack of realization about hermaphroditic vectors coupled with an assembly of misunderstood androgyny. Therefore, the paper aims to dissect the partial or fissured existence of de-personalized souls through the characters of Waldo and Arthur while questioning their unfulfilled innate subsistence born out of socio-politically gendered signs. To further explore the ethical analogy of cosmic materiality, this paper tries to examine the hermaphroditic visages of a soul in order to demystify the politicized sexed identifiers about human subjectivities and rational identities.

Keywords: Androgyny; Bio-fatalism; Hermaphroditism; Mandala; Subjectivity.

Rollo May equates the notion of innocence with that of 'authentic innocence' (innocence that is complicit with evil) as a marker of psychological break with Blake's theology. The organic unity of any idea dismembers its own linguistic originality to compose a newer, more radicalized form of 'original' version, thereby replacing the centre of its semantic construct

continuously. Derrida opines on the continual mode of the 'center' getting displaced (or replaced) by another center in the production/consumption of a never-ending 'empire of signs' (Barthes). Such a linguistic mash-up of signs and concepts (structurally speaking) in trying to determine the 'unity' of a thought seems almost impossible to contain. Coleridge, in his *Biographia Literaria*, explains the phenomenon of fancy and imagination as the twin modalities of gaining (universalist gain) any primal source to proper 'thinking', while Kant evolves the notion of 'sublime' in undertaking a psycho-pathological construct of 'wonder' and 'awe' to disturb any sense of 'unity' as a formal order. For a novelist to compile an idea on paper is primarily to kill its fluidity of authenticity by writing upon the 'thought of order' and formalizing a structure around that idea, albeit. But the ingenuity of any novelist lies upon creating a mask of authorial intent to counter upon an idea's existential capacity to vanish, thereby making the very idea fall into a somewhat 'readerly' principle of thought. Patrick White, as a novelist of ideas, plays on such cultural gaming of ideas (idea's ideology) across a vast canvas of anxieties and pleasures. *The Solid Mandala* suggests an antithetical reading to its title of effect: cognition and stasis. White, at the very outset, declares a poststructuralist reading of cosmology within a scientific ethical attitude that primarily governs human relationships in its design.

The implication of the term 'solid' before 'mandala' seems problematic to the readers for its stylistic cognitive dissonance with the idea itself. Since the notion of 'belief' is a metaphysical cry of the ages and the action of 'believing in' seems pedantic to its proper cause, White issues a strong genealogical gap within the macroscopic providential market as a satire of ceremonial purposes. The fact that theological beliefs are subject to market interests and empirical proofs point to the basic case of any belief (objectified) being essentially anti-theological and therein lies the fallacy of the organicity of a belief. White further laughs at the idea of fate being militarized by the spectacular commodification of global capital which engineers the capacity of solidifying the abstractness of cosmos to a large extent and thereby hegemonizing the cartography of any belief to a unidirectional trust. Moreover, the novelist in this novel cunningly tampers with the structural orientation of beliefs and its hidden uncanny motives in a composite frame; 'mandala' is a circular figure which represents the universe in Hindu and Buddhist symbolisms. Such is the metaphysical pain of the novelist in attempting to undermine his text's possibility of ethical cosmological fatalism. White also weaves an allowance of theological reformation and cultural recuperation of the idea of 'unity' and calls for an immediate redoing of the 'belief order' in his narrative.

The Solid Mandala reads like an obscure poem in prose, where lyric is often mistaken for agenda. The novelistic impression carries a distinct taste of mystery and thrill, effect and affect, movement and stasis. The overall tonality of the text is somber: a disturbing melancholy coupled with a prickly conscience permeates throughout the actions in the novel. White essays the story of twin brothers, Arthur and Waldo, caught up in a symbiotic Jungian othering of selves: their 'abnormal' physiological attachments and existentialist faculties form the basis of all their actions and intentions, even their inactions and sly pauses in their domestic spaces. Any textual deviation from a supposedly 'normal' cause, Derrida suggests, provokes an othered subject to enter into unknowable terrains of matter and space while shifting away from the referential logos of Truth and Being. In other words, Bakhtin in *Rabelais and His World* proclaims that carnivalization of senses pop out of a body in an incessant cry to defamiliarize the normalization of 'beingness' as a fixed determinant and executes the body primarily in the domain of 'searching' for agencies. White echoes a dissenting voice throughout the novel in the form of character personalities and traits, gender and identity, oddity and canniness, fluidity and slippages.

The brothers in the novel are sons of a bank employee. Though Arthur and Waldo are products of the macro conjugal politics of familial languages (in an Engelsian sense), the brothers uniquely share a commonality of origin, that of the maternal canny as a source of liminal spectral sensitivity. To issue a rupture in the discourse of bio-signification, White quickly paints a Foucauldian power trope: Arthur and Waldo grow up with some 'secretive' physical determinants which even their parents, perhaps, never knew. Now, the structural prognosis of a familial agency gets reversed due to the emergence and sustainability of a 'secret'. Freud studies the text of 'secrecy' to that of repressed desire, having a libidinal urge. But a Freudian analysis of mentoring 'secrecy' feels gendered and typically masculine, which White focuses upon through the delineation of 'sexed signifiers'. We see that in the first part of the novel the novelist plays on the centrality of visibility and senses in trying to locate some ethical validity of his character's anxiety when the character of Mrs. Poulter gives the readers a hint: 'There's more in the Brothers Brown than meets the eye' (White 9). Here White uses the metaphor of 'blindness' as his narrative emplotment as a kind of structural gaze to feed onto the spectral engineering of lived materiality.

White presents a character of opposites while composing his two protagonists' involvement in the narrative as juxtaposition of senses. Arthur is physically a strong, centered man but has feminine temperament, a talent

for numbers and is an introvert. White talks about the fantasy of mathematization of a body as separate cartographic units with each unit having its own plateau of secrets. Waldo, on the other hand, is physically delicate, masculine in nature, has a flair for language and is an extrovert. Here the novelist wastes little time in introducing his readers to the relatable gendered binaries affecting the social outlook of the brothers: male and 'non-male' temperaments, or, for a better construct, martial and non-martial exegesis. We find the novelist dealing with politics of gendered manners in his calling for anti-essentialism with respect to 'sexed' designs and sensibilities. There is a definite departure from the line of tacit social construct (theology of gender economics and sex game) when both the male texts (bodies of pain) enjoy an intimate compatibility with an antithetical 'desirable' Other, thereby tracing the symbolism of 'mandala' as interchangeable platonic forces in a body of labor. This motion of reading between the lines leaves the readers for Burke's understanding of 'sublime' as a terrorizing agent against any 'solid' clarity of thought that finally leads to an echoing of individual's painful freedom, or, registers of freedom. Arthur and Waldo, as symbiotic functionality of an idea, form a conceit of immateriality giving way to a post-Barthesian signification: their textual bodies carry the 'empire of signs'. Both the conjugal products typify a biologically defined moral chiasmus which is a prerequisite for active gender participation in the mirroring of social theology, and of the understanding of sex as non-parametric vector.

Arthur works in a grocery's shop and Waldo gets a job in a library. We find the two contrasting labor spaces provided to them by the author as a sign of spatial gap geared to the performance of their cognitive agencies. As children, the twins learn stories of Greek mythology from their father (a phallic construct). Here, the 'act' of receptivity and perceptivity as guiding agents to our sensory subjectivities has been effectively induced by White as part of the boys' memorial unison. Interestingly, much to their libidinal chaos, the brothers only learn the myth of Tiresias, who lived for sometime as a woman and such provocative verisimilitude created a hullabaloo in their minds from a nascent stage. Rollo May in *The Meaning of Anxiety* develops his study of 'anxiety' as a tremendous desirable strophe for a self which primarily begins due to a concealed rupture in a child's developmental event, almost like an 'uncertain' Joycean epiphany. Each brother starts identifying himself with Tiresias, and conjures about his own physical 'secret', or in other words, corporeal concealment. The beginning of such identifications with the 'otherness' of the Other perfectly leads to a de-ontologized stance of social essentialism and effectively gives birth of a counter-growth, a third-order equilibrium of self, a new-

ly found fertile space for self-cultivation. They are aware of their hidden erotica and try to overpower it by means of sanitizing their morals of 'sin'. Waldo is a rationalist who plainly thinks over the problem. He asserts his anxious vocation by writing a tragic novel called 'Tiresias a Youngish Man' which weaves into some erotic mysticism of the fallen sign. The oxymoronic 'parole' of the words 'youngish man' generates an antithetical genesis of language which, White writes, becomes a parody of its own behavioral grammar. Further, he secretly puts on his mother's old dress and wants to shape shift his subscribed sexual programming as a socially defined *phallus-as-logos* into a liquid metaphor of sexless spatiality and moves beyond the cybernetics of industrial sex game. Now, Waldo's 'act' of putting on his mother's dress as a tool for remembrance becomes both subjective and objective in its efficacy of neurology. The topic of aporia in the case of Waldo's psychic geography becomes not a disruptive mechanism for forgetting but rather intensifies as a connective methodology in its engineering of memorizing. For Waldo, his functionality of memory becomes a vantage point in his inert capacity to ontologize the dress as a sensory print of spectral materiality through which the 'act' becomes a timeless negation of corporeal decay (of his mother's death). The old memory comes back as a corporeal experience of the *body-as-memory* and gets hold of its members as a sign of the continuum of familial clan.

It is quite disturbingly erotic to note the epic metamorphosis of the immateriality of remembrance into the materiality of subliminal stimuli as a spectral shift. Also, it will be interesting to read into the aspect of Waldo's sense of 'touch' when he puts on his mother's attire, acting as a form of spiral memory which effectively transforms the item of dress into a presentness of *memory-as-living*. If read from another angle, we find a definite authorial intent: White necessitates the concept of androgyny as a slippery narrative which transcends the materiality of time and reshapes the contours of mind, space and body as investigating into the Cartesian logic. In the case of Waldo's vocation, we can interpret his actions as reference to the calling of the past through the medium of memory slippages as if to form a cosmic interference with his present activated consciousness. Memory becomes a fluidic body, acting almost as a spectral agency of power which is capable of inducing time as speculative politics of remembrance and forgetting. For Waldo to become successful in his voyage of remembrance, White insists on the functionality of remembering as a need to reconnect the present with the past to an immediacy of corrected present. The materialization of maternal construct (dress) slides into corporeality of memory as a tool of 'connect' beyond the prescribed fatherly fertility. The son's materiality of touch registers as an ontological detour of

paternal construct and subsequently de-ontologizes the familial axioms of private/public defiance. Here the mother's (old) dress performs as a secretive addressee to the son's maternal desire for a post-planetary Oedipal complex. His mother's *attire-as-memory* formally becomes the materiality of the mnemonic archive and presents a case of the liminality of memory. Also, her dress performs a polysemiotic function and spatializes memory as multidirectional agencies within a labored body to categorize itself as 'safe' trauma.

The writer introduces her readers to very specific sets of 'things' that do not remain static as descriptive objects but participates in translating the inanimate 'thingness' in objects into mutable sensory experiences for the readers. The mother's dress becomes an actant (Latour), a participant in the sensation of the reading faculty which pits against a generalized idea of objects as *non-beings* in the setting of a story. The objects mutate into speaking subjects that help in animate translations of time and space. The cultural theorist, Bill Brown, writes in his essay 'Thing Theory' that:

"We begin to confront the thingness of objects when they stop working for us: when the drill breaks, when the car stalls, when the window gets filthy, when their flow within the circuits of production and distribution, consumption and exhibition, has been arrested, however momentarily. The story of objects asserting themselves as things, then, is the story of a changed relationship to the human subject and thus the story of how the thing really names less an object than a particular subject-object relation. As they circulate through our lives, we look through objects (to see what they disclose about history, society, nature, or culture - above all, what they disclose about us), but we only catch a glimpse of things." (Brown 4)

White emphasizes on the emergence of cultural transvestitism as a powerful cognitive guide to dissent against the crystallization of bodies into specific gender departments with a pre-given production of labor value. Also, Waldo's action of putting on her mother's attire might relate to the fact of an intimate journey within: a return to the primordial maternal affect. The transvestite actor is then the 'return' of an unconscious desire which the heterosexual matrix suppresses. The bio-political intent of cross-dressing is limited not only to serve the purpose of intra-dialogue but also performs an erotic spectacle on the stage: it serves to provide scopophilic pleasure to the audience whilst keeping their dominant heterosexual subjectivities intact.

From the Renaissance to the Romantic age, the concept of androgyne was considered as the paradigmatic model of an asexual transcendent occurrence in a Being. But the founding Ovidian myth of Hermaphroditus is a story of the loss of masculine power (metaphorical penis). This fear of effeminacy resurfaced in the Victorian period. The medico-legal studies of the age aimed at classifying and controlling perceivable deviant bodies and sexualities. Swinburne tried to resist such horrific gendered attempts at relocating indeterminate beings in his own inimitable brazenness. He praised and textualized barren sexual ambiguity as a source of mystical aesthetic principle which is situated outside human interferences and knowledge. His two poems Hermaphroditus and Fragoletta dealt deeply with 'fleshly' hermaphrodites in *Poems and Ballads, First Series* (1866). Swinburne effectively de-politicized bodily moorings of the conscious subject by replacing the Ovidian metamorphosis ('turn into') with a hymn to sexual deviance ('turn') that can be read both as a perversion of the normative bio-human codes of the Victorian age and as a subversion to the previous mythical renderings of hermaphrodites, from Shelley to Gautier. Judith Butler too has essayed upon the idea that all identities, accompanied by gender constructs are representations of biologized imitation (gender performance) for which there is no original. In the novel, Arthur performs all the duties of a housewife and remains very warm about his contribution to family. Perhaps, the authorial intent points us to the vocation of a 'feminization' of the working man as Gaskell portrays in her portrayal of John in *Mary Barton*. At every action of his characters we come across some un-gendered ethics to be precise. In contrast, Waldo hates these domestic chores and finds zero energy for that. In the meantime their parents die leaving their sons to face the fate of their lives. White only suggestively hints at their bisexual existence. The quotation which Arthur pins at the back of his mind is quite eloquent:

"As the shadow continually follows the body of one who walks in the sun so our hermaphroditic Adam, though he appears in the form of a male nevertheless always carries about with him Eve, or his wife, hidden in his body" (White 271-272).

Michael Foucault, in *The History of Sexuality*, advances his theorem that the performing tool of homosexuality produces a bifocal power of repulsion and desire, where the actor's body is raised to the platform of both torture and spectacle (the art of sight as masturbatory effect). Men and women have engaged in same-sex relations but he claimed until relatively and recently that their acts did not confer to any specific identification. Foucault speaks about the term's historicity in its affect and effect:

“For a long time, the story goes, we supported a Victorian regime, and we continue to be dominated by it even today. Thus the image of the imperial prude is emblazoned on our restrained, mute, and hypocritical sexuality” (Foucault 3).

The sexual identity which came to dominate Western cultures at the end of the nineteenth century was grounded in a gendered discourse which privileged heterosexual objectives citing procreation as the domineering reason. Hence, it became essential for the apparatus to obtain a medical terminology for same-sex attraction, a binding definition in order to simplify the ‘difference’ between heterosexual and homosexual needs and desires to further benefit heterosexual politics. Lord Shiva is sometimes represented as half-man, half-woman. His figure is split half way down the body, one half showing his body and the second half that of Parvati’s. But there’s a symbolic rupture. Psychologically seen, the traditional male agency makes peace with this metaphorical or literal authority and carries a symptomatic pause (defenses of mind) against his extremely jingoistic or emasculated self by recognizing the ‘othered’ self as an acquiescent index in the cosmos. The fear of falling frail and being crippled in the cosmic whole bears an anxiety of being a mere non-renewable waste that works within the male agency which is, in turn, consciously or subconsciously countered by the male text in the form of ‘performance anxiety’. The readers get to see a similar crisis in the two sons as they try and grapple with their biological contours.

With the advent of Industrial Revolution, a capital-driven strategy of sexuality was employed which focused on the body as a ‘machine’ of obedience and purpose, almost tending towards a cyberpunk motive of Calvinist rationality. Any deviation from heterosexuality which had been previously categorised ‘a sin of the flesh’ now implied a pathological and moral problem which required instant intervention of the text either through torture or kill. Both Waldo and Arthur were suffering from a similar fix, which might be simply put as libidinal crack. Arthur was anxious of his confidentially penned poem being unmasked to Waldo whereas Waldo was terrified about the prospect of his secret getting spilled out to Arthur. The poem as a writerly text (Barthes) getting transcribed into a dress (garmentization of memory) on a crushed sheet (textual placenta) symbolizes that the ‘dress’ and the ‘poem’ serve the same meta-cognitive tension for Waldo and Arthur, respectively. In fact, to self-exorcise his secretive Other, Waldo sets his novel on fire as an act of cleansing motif. Keeping the interchangeability of both the situation in mind, the myth of Tiresias can be traced. ‘Abnormality’ of dual sex has been spoken by the

poem of Arthur:

“My heart is bleeding for the viviseckshunist...all Marys in the end bleed...They cannot have it any other way” (White 202).

White inserts a very disturbing episode of murder which perhaps was necessary to the ethos of his narration. In the novel, we get to read that Arthur’s demise has always been contemplated by Waldo as some sort of Hamletian revenge. The novelist reads in a specific pace regarding the episode of killing: lying on the bed Waldo holds Arthur’s hand to strike him down but somehow, unwittingly, Arthur kills him on the very bed which he had shared with his brother for many years. Instantly there is a break with the internal. Here lies a fundamental issue. Ashis Nandy in an essay titled ‘Woman Versus Womanliness in India’ from his book *At the Edge of Psychology* discusses about public and private defiance of a rational body that belongs to a system of shared cultures. Life which is suggestive of painful consciousness and prolonged suffering has always been a kinetic lapse for the average lumpen, much like Hardy’s understanding of Fate proves. The average lumpen has always safeguarded his darkest beliefs with the obedient, ‘feminine’ cunning of the fragile self. Therefore, being a satyagrahi out of perfect weakness at his heroic best, the male text becomes a typical survivor, in his non-heroic commonness. He rejects to be psychotically transfixed, pierced and stunned, in spite of the far ranging adjustments he makes.

Though his response projects an accepted defeat, more disturbing is the feeling of soullessness as it compels one to fight the victor according to the victor’s merit, within his area of dispute, as we get to read the differential gaps within the brothers. The feeling of ‘loss’ of soul in melancholy is common, as Jung addresses it to be a noticeable dislocation of consciousness. In case of Arthur’s fortune, the apparent maladjustment can also be viewed as a submissive adjustment of an archetypal survivor. Hence, his survival policy can be viewed as the policy of a waggish dissenter, his strategy being the blueprint of a declared underdog, rather than any Herculean rival or contender. Wandering like a psychoneurotic loner after murdering Waldo, Arthur seeks peace in Mrs. Poulter’s lap, perhaps desiring a return to maternal plasticity. Arthur’s transitional sign from an innocent pathos deriving soul to an elastic murderer symbolizes Blake’s lamb and tiger. Mrs. Poulter protects, nurtures, consoles and caresses the sinned soul like a feeble baby with her calm demeanor and composure. She symbolizes Mother Nature and ‘Maa Kali’ shielding the embryo of the womb and her disciples, respectively. Mrs. Poulter’s role ends the novel

with a genuine hope for Arthur who has been taken to a lunatic asylum.

The two brothers, Waldo and Arthur, can be considered to be the two halves of a concrete whole, where the two halves refer to the rational and the emotional. The two halves, though complement each other, keep acting separately like an allegorical 'Jarasandh', (a semantic wait for a structural 'Godot'), who will eventually help in the accomplishment of cosmic conglomeration. It represents man's emblematic thirst for final wish-fulfillment. Man's quest to understand his purpose reflects his existential derailment. However, one must remember the 'myth of Sisyphus' and 'Godot' who never comes. E.M Cioran writes in *A Short History of Decay* that:

"Creator of values, man is a delirious creature *par excellence*, victim of belief that something exists, whereas he need merely hold his breath: everything stops; suspend his emotions: nothing stirs; suppress his whims: the world turns to ashes" (Cioran 14).

Thus, one can observe the blurring of spatial and temporal metaphysics that holds the centrality of any organism. Is there a remedy to recover from our own existence, from our own advertised birth, from the 'nothingness and meaninglessness'? The perennial question lingers. While Arthur's mandalas, Upanishad and Geeta act as a signifier of faith, Waldo's library job and books signify knowledge. Both refer to the elementary potential of human brain that jumble and untangle one another's functioning in order to resolve the eternal psychological mixup. As there is a conspicuous reference to 'Tantra Shastra' and mandalas in the text, it can be considered that Waldo's locution symbolizes 'Mantra' and Arthur's solid mandalas reflect 'Yantra'. In 'Tantra Sadhna' or occult science, 'Yantra' and 'Mantra' are equally significant and necessary in acquiring the desired outcome. Paul Heussenstamm in his book *Divine Forces* relates mandalas to the archetypal manifestations of greater consciousness. Mandala is an orient art. It is chiefly characterized by a concentric organization of geometric structures, each of which contain an image or attribute of a deity and is a systematic replication of the cosmic whole. In Sanskrit, meaning 'circle', mandalas are highly used for art therapy, immunity, meditation, prayer and are believed to clinically reduce psychological obstructions. Therefore, Arthur's mandalas, predominantly associated to Asian cultures and spirituality, depict divine and sublime energy. We can acknowledge Arthur, the 'Sadhaka' of tantric Buddhism only when we focus on the nucleus of the symbolic mosaic.

Patrick White remarks that Australian suburbia, its dualism, its materialism, its narrow-mindedness, its unwillingness and hesitance to traverse the limitless cerebral space has served to be the butt of his criticism. In an article called 'The Prodigal Son' (Australian letters, 1,3, April, 1958), White shares that what bothers him the most after returning to Australia is 'the exaltation of the average'. However, White added something more. He declared that the genius rested behind the amateurism and ordinari-ness. He said, 'I wanted to discover the extraordinary behind the ordinary, the mystery and the poetry which alone could make bearable the lives of such people and incidentally, my own since my return' (Austra-lian letters, 1, 3, April, 1958). The duality of the novel shows the tragic dilem-ma of incompleteness within lived human experience. The continuous friction between the tangible and the intangible aspects of life is crucial and the compounded subject matter is as connected to the impenetrable dense material as the body to the soul. The tension between rationalism and empiricism, abstract and concrete, idea and material, materiality and prosthetics are the varied tropes that White is too conscious of and thus, it has been sustained and showcased throughout the progression of the novel through the dichotomous sides of twin brothers. The story of the Brown twins, simple-minded Arthur and brittle-headed Waldo, although not frozen in the neat antithesis, depict the divided segments of an all-en-compassing body with an essentially repulsive as well as complementary relationship that they share with each other. Their relationship dramatizes the disturbances and disputes that rest within 'One' or oneness. One the other hand, their relation also supposes a neat description of metaphysical assemblage with the concoction of love and hatred that stands as a prerequi-site for every human relationship to blossom.

Arthur's mandala dance performance is one of the important descriptions in the novel where Arthur performs amidst the black berry bushes in front of Mrs. Poulter. Arthur's dance can be related to the tribal dance which originated as a form of stress management therapy and helped the ab-original inhabitants to maintain mental and social equilibrium. His dance often acted as an emotional outlet, a purging of conflicting fallacies. It is his poetic journey to truth, 'emotions recollected in tranquility' (Word-sworth). Further, 'Nyasa', a complex, solitary and secluded practice of 'Tantra Sadhana', the meditative ritual by which a sadhaka prepares to conduct 'puja' finds resemblance in Arthur's dance. Arthur, depicted as a Christ-like figure posits a diffusive understanding of woman. Arthur of-fers himself as a child in need of love and nourishment to the widow, Mrs. Poulter, whose only child had died. Arthur's sensitive attitude towards Mrs. Musto, to whom Arthur carries groceries also reveal Arthur's com-

passionate behavior towards women. Again, his warm affection towards Dulcie shows Arthur's ability to understand and 'see' others as opposed to Waldo. Weir Mitchell writes in *Doctor and Patient* that 'The man who does not know sick women does not know women' (Mitchell 50). Arthur is certainly a visible agent of performance, while Waldo might just be a delayed conscience. Discovery of the spirit of mandala allowed Arthur to germinate his inner spiritual truth. Even the intellectual, Mr. Brown, ceased to understand the specificity of mandala appropriately. On the other hand, despite his pragmatic scholasticism, Waldo lacked the apprehension of human relationships. Jung explains in *Archetypes and the Collective Unconscious* that one of the peculiarities of the 'Great Mother' is that she frequently appears paired with her counterparts. 'Paired opposites' is illustrated in art through the Hermes in the west, Yoni- Lingam in India, Bes in Egypt and the Chinese Yang, the light, warm, arid masculine principle and the Yin, the cool, dark moist feminine principle. Jung's theory of anima and animus recognize the 'unconscious feminine' in the 'conscious masculine' and 'unconscious masculine' in the 'conscious feminine'. And it is only through the acceptance of the unconscious that one can repair the fractured self. Humankind has internalized such conflicted gender roles, becoming mere 'actors' in the hands of a 'spectacular' apparatus (logos of Being) and Waldo essays the victim of such internalizations. He not only resisted the 'feminine' in the 'masculine', but also misused the 'humane' in the 'human', which primarily caused emotional blunting and depersonalization to a greater degree. Arthur's capacity to relate to the cosmic feminine principle (female as the creator of male) forms the most crucial aspect of the relationship between 'womanliness', expressiveness and creativity across the global space in absorbing both the gender performances in a composite frame. Ashis Nandy opines in his book *At the Edge of Psychology* that:

"The isomorphism between one's own inner controls and the society's concept of authority sharpens one's sensitivity to the basic symbolic system of culture and makes one more rooted in the culture's style of self-expression. On the other hand, this defiance of one's final and most intimate authority give an edge to one's defiance of the shared concept of authority outside. Clearly, this defiance is one of the cornerstones of creative effort" (Nandy 39).

Hence, resistance is the linchpin to one's spiritual voyage to the interior. One's own guilt provoking private defiance is more thoroughly rationalized through energizing of public defiance. If the cause of male-woman osmosis (political transvestitism) is connected to an act of public defiance

of authority, either as a purely intellectual exercise in understanding gender bracketing or, as an exercise in reform, geared to its own good, rationalization of the dialogic gap becomes strengthened and more usable. Finally, White seems to suggest that a self is never complete without its anti-self when he echoes Subcomandante Marcos's (Zapatista Army of National Liberation) memory that one must learn to accept the 'otherness' of the other and not the 'sameness' of the other which disseminates the hidden selves within a body as spaces of emerging labor (*Our Word Is Our Weapon*).

Works Cited:

- Barthes, Roland. *Masculine, Feminine, Neuter and Other Writings on Literature: Essays and Interviews (SB-The French List)*, Seagull Books, 2017.
- Cioran, E.M. *A Short History of Decay*. U.K: Penguin Classics, 2010.
- Coleridge, S.T. *Biographia Literaria*, Anmol Publisher, 2009.
- Darwin, Charles. *The Origin of Species*, Fingerprint! Classics, 2018.
- Debord, Guy. *Society of the Spectacle*. Detroit: Black & Red, 1983.
- Derrida, Jacques. "The Ends of Man". In *Margins of Philosophy*, ed. Alan Bass, pp. 133-35. Chicago: U of Chicago P, 1984.
- Foucault, Michel. *The History of Sexuality, Volume One: An Introduction*, Penguin, 1990 American edition: Pantheon, 1978.
- Freud, Sigmund. *Totem and Taboo and Other Works (1913-1914)*, Vintage Classics, 2001.
- Heidegger, Martin. *On The Way To Language*, Harper One, 1982.
- Jung, C.G. *Psychology and the Occult*, Routledge, 2008.
- Kant, Immanuel. *The Moral Law: Groundwork of the Metaphysics of Morals*, Routledge, 2005.
- Kerr, David and Dhawan, R.K. *Australian and Indian Literature: Studies in Mutual Response*, Indian Society for Commonwealth Studies, 1991.
- May, Rollo. *The Meaning of Anxiety*, W.W. Norton & Company, 2015.
- Nandy, Ashis. *At the Edge of Psychology*, Oxford UP, 1980.