

## **I. *Aunt Julia and the Scriptwriter* and Bakhtinian Prose**

This research explores Bakhtinian features in Mario Vargas Llosa's *Aunt Julia and the Scriptwriter*. Basically it highlights multiplicity of voices from the different perspectives. Many characters from natives and foreign land, lower and middle class, male and female with different social backgrounds are brought together. None of them has a single authoritative position. The main plot of the novel moves with many subplots which represent multiple characters of the society-Lima. Further analysis shows how Llosa has challenged monologic discourse in poetry by representing social diversity in the novel. It also analyzes the perspectival variations and disrupted chronology of other plot which makes the decentralized and un-finalized structure of the novel. The structure of the novel corresponds to the complexity and diversity of the social reality.

The monologic discourse the poetry poses and thus fails to capture the true nature of social reality because they emphasize the dominance of the authorial point of view and its semantic authority. It does not reflect the dynamism and open-endedness of social reality. Monologic discourse is closed and unchangeable. They cannot do justice to the voice of marginalized. Poetry expresses author's single voice and epic is a closed genre. In this regard Bakhtin remarks:

The epic past is absolute and complete. It is as closed as a circle; inside is everything is finished; already over. There is no place in the epic world for open-endedness indecision and indeterminacy. There are no loopholes in it through which we glimpse the future, it suffices onto itself, neither supposing any continuation nor requiring it. (*Epic and novel* 844)

Reality is open-ended and changeable. Nothing is fixed and static. We not only hear the voices of authoritative person but also the voice of ordinary person and marginalized groups. Epic does not capture these realities because only the national heroes, gods or demi-gods can be the chief character of epic. It is complete and closed so it does not have any change in the future because there are no loopholes through which we glimpse the future and everything is fused into a single inseparable whole. Therefore, Bakhtin says that the novel is a dialogic discourse which breaks the monologic tradition of finalization, completeness, systematization and unitariness. It is open-ended, free and democratic where multiplicity, plurality and heterogeneity flourish to cultivate the diverse color of social reality. The language of the novel is “the fleeting language of a day, of an epoch, a social group, a genre, a school and so forth” (*Discourse in the Novel* 102)

Novel is the social genre which stands opposite to the epic to reveal the real picture of the society. It is a genre where ideas are presented in relative way. The authorial voice is not overpowering and subordinating other voices rather it involves in the dialogic interaction as the one of the many voices. So by drawing upon Bakhtinian notion of Dialogism, the research analyzes how Llosa presents the dialogic interaction and authority of discipline and genre and immensely displays the dialogic features in the novel. Ideas are contradictory but relative and coherent. Bakhtin claims that neither individual nor any other social entities are locked in their boundaries. They are extra-territorial and partially ‘located outside’ themselves. Thus, Bakhtin refers to the non self-sufficiency of the self.

These lines imply that the interaction in the text is not finalized. It is full of disorder and contradiction. Individuals and other social elements cross boundaries.

Not self is sufficient in itself which means for completion it has to come into contact to the monologic discourse of poetry.

In monologic discourses, everything like action, belief, ideology or meaning is centralized according to the monologic will of the author within its finalized and systematized structure. It is united by centripetal forces. The main character becomes the centre of the focus as the individual voice. We find the centrality of meaning, singular perspective and monologic sense of truth in it.

But Bakhtin is considerably concerned with the discourse of characters in the novel which may challenge and disrupt the overriding ideology as expressed in a single voice of an author. Bakhtin makes his assumption about dialogic text, while showing a contrast between the monologic novel of Leo Tolstoy and the dialogue works of Fyodoe Dostoevsky in his well-known book *Problems of Dostoevsky's Poetics*. Authorial voice is only one of the many voices.

Llosa's novel *Aunt Julia and the Scriptwriter* deals with the multiple issues of contemporary Lima society of 1950s. The main plot of the novel moves with many subplots which represent multiple characters of the society –Lima. Loaded with pathos, humor, nightmare, symbols of isolation, the novel is portrait gallery of various physical locations, anecdotes and characters. *Aunt Julia and the Scriptwriter* is a novel in which the author constantly utilizes varying degrees of this principle to present his ideas and plots which - otherwise very conventional - are able to stand out as a diverse, well-crafted contrast to another plot point. The voices in the novel are the voices of characters from real society. Diversity of characters, their conflicts pitch styles, satire, irony and the symbols are presented in this novel. Characters represent diverse ideologies, attitudes and beliefs. Whole novel is narrated by the Mario; on the one hand he narrates his relation with Julia and on the other hand he narrates the

scripts written by Pedro Camacho. The first is his aunt Julia, recently divorced and thirteen years older, with whom he begins a secret affair. The second is an overexcited radio scriptwriter named Pedro Camacho, whose racy, insulting soap operas are holding the city's listeners in bondage. Dr. Albetro de Quinteros is a gynecologist who is excited about his niece Elianita's wedding but is saddened to find Richard in more of a foul mood than when they meet earlier. Mario also narrates the story of a senator Don Adolfo Salcedo and his failed marriage relationship with his mistress Dona Carlota. Sergeant Lituma, a police officer falls in controversy in the case of arresting a black man.

Likewise, a famous Chilean bolero singer, Lucho Gatica comes to Lima for radio performance and created a history of fans crowd. In the same manner the next plot moves on the hearing on the court of Lima is the case of 'Rape of a minor with mental violence as an aggravating circumstance'. Dr. Don Pedro Barreda y Zaldivar, an examining magistrate gives the decision after a long discussion. The following plot narrates a story of Don Federico Tellez Unzategui, a successful businessman that ends in tragedy because of family fragments. Dr. Guillermo Osoreo is an endocrinologist, a widower who was supposed to be 'god match' with Julia. Lucho Abril Marroquin is a young and successful pharmaceutical salesman. On his way home, while going over a bridge he gets into a terrible accident, running over a young girl. Violent nightmares of murdering his own child made him to spend a month on a hospital. Another plot moves with ups and downs of Don Seferino Huanca Leyva, a reverend father who was born as result of rape during carnival. Joaquin Hinostroza Belmont is well known soccer referee and alcoholic. An unsuccessful academic progress and careless parents lead him to be a referee. After his parents death he ruins their business and spend his time refereeing street soccer matches. The next plot moves with the story of

the bard of Lima, Crisanto Maravillas. There are also many other characters in the novel. In terms of characters the canvas of the novel is very broad. These characters represent different classes, genders, backgrounds, virtues and vices. Different characters have different stories to tell and these stories intermingle with each other. This makes the novel polyphonic and heteroglossiac.

Mario Vargas Llosa's *Aunt Julia and the Scriptwriter* represents a fictional retelling of the life of Lima during 1950s. Llosa begins the novel with the main plot carrying the story of main character Mario, an eighteen years old law student and aspiring writer. He works as a news editor at radio Panaamerica. As the story unfolds, he falls in love with a divorcee who is 32 years old. The lovers meet secretly to avoid a scandal in their upper class family, for incest is deemed a social evil even though Julia is not Mario's blood relative; she is the sister of his uncle's wife. Two of the Mario's uncles had already written to Mario's parents about their ongoing relations. They tried to get married but rejected by the mayor due to the younger age of Mario. Eight years relation came to the end because Mario's father turned into violence. Llosa splits the story between the narrator's emerging relationship with his aunt by marriage, his friendship with the obsessed, genius serial-author Pedro Camacho, a Bolivian radio author and his massively popular radio soaps.

Along with this main plot, other subplots are the radio soaps written by Pedro Camacho. He starts them simply and grows in complexity. The first is an ordinary, everyday story of brother-sister incest and material deception. Elianita, Dr. Alberto de Quintero's niece, a Miss Peru contest gets married with Red Autunez, a graduate student from Chicago, betraying his brother Richard for the sake of material prosperity. The second is the tale of a policeman, Sergeant Lituma, who discovers starving, naked Stone Age African muttering rubbish in a deserted warehouse and

arrests him for robbery. When nobody knows what to do with the savage, Sergeant Lituma is ordered to take him to the dump and murder him. Lituma points pistol on him and the script is ended. Ending these plots with interrogative, makes the reader more active. This postmodern technique of open ending makes the text end with multiple solutions. The third is the hearing of a rape case on the court of Lima. Dr. Don Pedro is an examining magistrate. Sarita Huanca Salaverria, an 11 years girl, was raped by a Chilian tenant Gumercindo Tello. Both of them interpret the event on their own. Sarita says that Tello came to borrow kerosene to prepare meal and seduced her however Tello says that she herself obliged him to sex in her will. Tello is found guilty but he never accepts his guilt. Here also the script ends open. There is another serial about the business man Don Federico Trllez Unzategui, it deals with how his unsuccessful past and his progress to be a successful businessman. Finally his rigidness and conventional ideas to up bring children stimulates his children and wife to revolt against him.

Likewise the next subplot is about Lucho Abril Marroquin, aspirin salesman for Bayer Laboratories. He has left his beautiful wife at home for his usual work in Peru, visiting doctors and pharmacies to give samples and literature. On his way home while going over a bridge kills a child with his car, grows phobic about vehicles but is cured of his guilt by a psychiatrist who teaches him to hate children. The following plot narrates the story of Berguas family consist of Senora Margarita Bergua, Don Sebastian Bergua and their daughter Senrotia Rosa Bergua. The family moved to Lima with hopes of entering Rosa into the National Conservatory. Their plan fails when Rosa is convinced that every man in Lima is trying to steal her virtue. The family began accepting boarders to help pay for their large house. There was change in their environment when a travelling salesman named Ezequiel Delfin arrives at

berguas estate, seeking a room to rent. Another script narrates the story of a Reverend Father, Don Seferino Huanca Leyva. He was born as the result of a rape during carnival season; his father was a young socialite and his mother a carefree laundress. The laundress was already the mother of eight children, and since she had no husband, she tried unsuccessfully to abort the baby. Growing up, Seferino took up various occupations in order to survive and find food. On the way for begging for shoes and clothes in wealthy neighbors, that he later planned to sell, meets Mayte Unzategui. She offered to pay for his education and give his mother ten thousand dollars if she would allow him to study to be priest. Still more shameful is the story of an industrialist who raises his son, Joaquin Hinostraza Belmont, stupid beyond belief, who nevertheless grows up to be Peru's most famous soccer referee. The father puts the son in charge of the factory, which he swiftly bankrupts and passes his remain life refereeing street soccer matches.

The final soap opera is about the bard of Lima, Crisanto Maravillas. He was born crippled in his legs to parents Maria Portal and Valentin Maravillas. He remains dwarflike in appearance because his legs barely grow, but his parents love their only child anyway. Crisanto soon learns that his talent is in music and his muses are his poetry and the young women he falls in love with. Crisanto's mother helped bake goods for the sale at the convent, so Crisanto was allowed to hang around and wait for her. He meets a young orphan there named Fatima and lover her instantly. Crisanto teaches himself music by ear and before long begins to compose songs.

*Aunt Julia and the Scriptwriter* does not only represent social, cultural and economic conflict but it uses innovative techniques which are different from the multi-plot novel of Victorian era. The novel ranges from comedy to pathos, from compassion to horror and from innocence to experience. The technique of starting

script with small case letter and ending with multiple questions with open ending is postmodern technique of writing, make readers active. This is a highly complex, surreal pastiche, a masterpiece from a word painter, whose expert imagination sometimes generates just too much color and surprise, thus intensifying the unreal into fantasy and shifting a moving reality into irreverent fairy tale. Supporting the dialogic nature of the text, Philip Spires argues:

*Aunt Julia and the Scriptwriter* is a novel that details how an eighteen years old writer of hack news stories develops relationship with his aunt and, yes, a scriptwriter, both of whom happen to be Bolivian.

Aunt Julia is an aunt by definable and identifiable, but non-bloodline association. At least there is still some decency! She is a divorcee, not a Peruvian – what you expect, then? (para. 2)

Spires allude that *Aunt Julia and the Scriptwriter* is a masterpiece that deals with the artistic craftsmanship of Llosa, who seems to be capable of generating simultaneous ecstasy in the readers. Pedro Camacho and Aunt Julia are the immigrants in Peru who are originally from Bolivia, who are in search of better life and career in the new land. As the story unfolds Mario falls in love with his aunt Julia following with many romance incidents finally put full stop on their love story after eight years. Although, the relation was not bloodline but consider as incest relationship in aristocratic family of the contemporary society.

*Aunt Julia and the Scriptwriter* is considered one of the prominent works of Mario Vargas Llosa. It has received various criticisms from many angles. Though the issue of dialogism (that is focus of this project), is often left at the margin of the text, it is worth noticing because due to same dialogic nature, it better represents multiple

voices of the novel. William Kennedy interprets the novel from the prospective of its writing material. He shows the novel having full of comic elements. He writes:

Something entirely different from Latin America: a comic novel that is genuinely funny. This screwball fantasy - interwoven with a realistic tale of an improbable romance - is the Peruvian novelist Mario Vargas Llosa's during his adolescence: an ascetic Bolivian who all day, every day, wrote scripts for radio soap operas, and the author's Aunt Julia.

(Para. 1)

Kennedy relates the incidents of the novel in such way that they are projected through the spectacle of comic manners. In the main plot of the story, Mario's relation with 32 years old aunt, Julia, is itself a comedy. Next incident referring to the same type of situation is Elianita, Dr. Quinteros's niece is found pregnant since 4 months on the day of her marriage. In the third script of the novel, Dona Carlota, wife of a senator announces in loud voice about the confidential matter of her marriage life as; "the cause of her divorce due to use of particular piece of equipment that men are endowed with is to make peepee" (47).

Vargas Llosa's novel is a portrait of the writer as a young man. The semi-fictional, semi-autobiographical, Mario is a young student and would-be writer whose careers and aspirations are disrupted when he falls in love with his aunt-in-law, much to the horror of their many friends and relatives living in Lima. D. Cloyce Smith writes in his review:

*Aunt Julia and the Scriptwriter* is about artistic failure: Mario's writing suffers because he is too busy living life to the fullest, while Pedro's well-being deteriorates because he barely experiences life at all. While Mario's life is the stuff of literature, his various attempts at short fiction

are too concerned with artistic affectation: heavy symbolism and laborious overwriting doom his every effort. In contrast, the scriptwriter is so overwhelmed maintaining the pace of the scripts for ten different serials that he can't keep track of his own sense of reality, much less his fictional characters and elaborate plots. (para 2)

Cloyce Smith finds Mario as artistically weak. In this novel he attempts to write some stories but cannot be as strong as Pedro Camacho's soap operas. Mario tends to write a story about a Spanish actor, Doroteo Marti told by Aunt Julia. Likewise, he tries to modify the story of Christ's crucifixion with funny ending putting some comic dialogue between soldiers and Christ, as told by Aunt Julia. Here we can notice that lack of knowledge and experience and use of weighty symbolism and laborious overwriting trouble his every effort of writing, which is opposed by Pedro Camacho, who completes ten different serials associating with the reality but not just for art for art sake.

In the same manner, Damian Kelleher writes:

The love story of Aunt Julia and Mario is perhaps the weakest link of the novel. We understand that he loves her, but we do not understand *why* he loves her. Why her? Why his aunt, which would (and does) provide conflict with the rest of his large family? The novel should put forth an explanation, either by Mario's internal musings or through the exotic or expressive or enchanting presence of Julia, but none of these things occur. She is a nice, pleasant character, but it is difficult to understand the sudden and deep love the narrator feels. It is almost as though he wants to love this woman because he knows that such a

romance would provide a great deal of fodder for his artistic expression. (para 2)

Damian Kelleher shows a doubt on the relation of Mario and Julia. He interrogates why Mario loves his aunt despite the huge gap on their age as well as with aunt that may cause conflict in their family. Having many other options why they both find each other to be perfect partner? Is it for just romance? Escaping from the further explanation he proves as a weak love story in the novel. The love story in this novel seems as a sudden raise attraction between Mario and his aunt Julia and ends due to the early age of Mario and rejecting of the parents. The only one positive consequence that Mario may have seen is that the experience of this relation can enhance his artistic success.

Along with this, *Aunt Julia and the Scriptwriter* is interpreted as autobiographical writing. Don Moore writes in *The Journal of the North American Shortwave Association*:

Aunt Julia is actually a slightly fictionalized account of Vargas' life in 1950's Lima as a university student and part-time news director for Radio Panamericana (on shortwave some years ago). The title of news director didn't mean much - he just cut articles out of the local newspapers and rewrote them for the hourly news bulletins, a common practice among smaller Latin American stations. Despite the unprofessional news service, Radio Panamericana was a very cosmopolitan station, playing a mix of jazz and pop, including the latest hits from North America and Europe. Clearly, this was a station of the upper classes. (para 2)

Moore writes that the novel is to some extent fictionalization of writer's personal life. *Aunt Julia and the Scriptwriter* is as autobiographical as it gets. Llosa has not even made an attempt to disguise the characters under a different name. The narrator appears as Varguitas, and Julia is Julia, the aunt Llosa married in his early life. He has of course played with the ages a little bit, making himself younger and her older in the caricature. (In reality, he was 19, and she was 29 when they got married). Camacho's personal style is eccentric and dictatorial, which causes friction between him and the rest of the station.

Although many critics of Mario Vargas Llosa focused on the comic and the single authoritative perspective of *Aunt Julia and the Scriptwriter*, they have not examined the multiple voices that represents by the different walks of life of the people. This dissertation aims to dig out the heteroglossiac form which remains as the guiding principle to mishandle the single authoritative voice in the novel. The project tends to explore the dialogic nature of novel. Hence, this research focuses on the multiplicity of voices and proves that novel is a democratic genre showing the dialogic nature of the language.

Llosa's novels can be seen in the light of Bakhtin's notion of heteroglossia. Heteroglossia literally means "mixture of different tongues" or the mixture of different ideas. The ideas are carried by language in dialogic form. So the use of language itself is dialogic for Bakhtin. Language for Bakhtin, is different from structuralist and formalist notion. The language is not abstract phenomenon rather it represents social stratification and verbal-ideological world. The language used by the characters in a novel also represents the ideologies they carry. Hence it is a social diversity of speech types that he discovered in the novel. Indeed, in his writing from

*The Dialogic Imagination* onwards, heteroglossia, like polyphony, become pre-requisite of the representation of the widest possible range of the social classes.

In theoretical terms, Bakhtin's invocation of heteroglossia, is that the multiplication of voices alone cannot be seen as they truly worthy, multiplicity has to be accompanied by diversity and difference. In particular, the voice ruling, educated middle class must be the only voice heard. Thus he writes:

The novel can be defined as a diversity of social speech types (sometimes even a diversity of languages) and a diversity of individual voices, artistically organized [...]. With all its themes, the totality of the world of objects and ideas depicted and expressed in it, by means of the social diversity of speech types and by the differing individual voices that flourish under such conditions. It [...] unities with whose help heteroglossia can enter the novel; each of them permits a multiplicity of social voices and a wide variety of their links and interrelationships. (*The Dialogic Imagination* 99)

Therefore, heteroglossia as the social diversity of speech types brings so many things together like salad dish in the novel. Through the speeches of the characters, narrators and authorial speech, heteroglossia enters into the novel.

While interpreting Llosa's *Aunt Julia and the scriptwriter* from the theoretical background, diversity of voices, multiple consciousness, multiple ideologies, diversity of speech types is to be analyzed. This chapter basically focuses on how Llosa has dialogized the heteroglossia to correspond to social diversity and social reality in the novel. In *Aunt Julia and the Scriptwriter*, Llosa has presented numbers of characters from the different socio-culture, socio-political and socio-economic backgrounds. He has presented extremely heterogeneous society where characters from different styles

come together. Their different interests, ideologies, beliefs, desire get open stage to conflict and contest in the novel. From the viewpoint of profession there are Writers, Gynecologist, Sergeant, Examining Magistrate, Businessman Pharmaceutical Salesman, Berguas Family, Reverend Father, Soccer Referee, Bard of Lima, and aristocrats and other stratified people. From the point of age and sex, there are young, adult, middle aged, old people both men and women. Racially there are whites and blacks. Mixture of good, evil, male and female, rich and poor, adult and old, innocence and criminals, material marriages and ideal marriage, reality and appearance and the diverse ideologies, beliefs, desires of the characters make this novel dialogic. In this novel, as the story moves forward, the characters also change. Many characters and many stories are twisted in single novel. All the ideas are in a process of give and take, which is the heteroglossia quality.

In *Rabelais and His World* (1965), Mikhail Bakhtin observes that carnivalesque spirit is associated with a collectivity in which all are considered equal, and the lower stratum of life is held most important, as opposed to higher functions that are held in the signifying order:

Within the carnival there exists a heightened sense of the sensual, bodily unity and community. In other words, there is an unruly biological and social exchange that drives its expressive qualities. For Bakhtin, in Rabelais's world that grotesque is not "far removed from the primitive community's ritual laughter", which creates a suspension of all hierarchical precedence. (Bakhtin 10)

The carnivalesque spirit is expressed through a type of ugly imagery, which focuses on bodily functions such as eating, drinking and defecation. As in the carnival where the unacknowledged world of popular culture is freely expressed, the carnivalesque is

a means of expressing otherness, making familiar relations strange with emphasis on interconnectedness. As Michael Holoquist puts it: “The novel is the great book of life because it celebrates the grotesque body of the world” (Holoquist 87). This physical celebrations is aligned with a spatial journey of descent into the lower stratum of society; “The mighty thrust downward into the bowels of the earth, into the depths of the human body [...] the downward movement animates all [Rabelais’] images [...] directed toward the underworld, both earthly and bodily” (*Rabelais and His world* 370)

The concept of ‘Dialogic’ or ‘Dialogism’ refers to the concept used by the Russian critic Mikhail Bakhtin who has enumerated the concept in his work of literary theory, *The Dialogic Imagination*. The dialogic work carries on a continual dialogue with other works of literature and other authors. Dialogic literature is in communication with multiple works. Bakhtin holds that a literary work is not a text whose meaning are produced by the play of impersonal linguistic of economic or cultural forces, but a site for the dialogic interaction of multiple voices, or modes of discourse, each of which is not merely a verbal but a social phenomenon, and such is the product of manifold determinants that are specific to a class, social group, and speech community. (qtd. in Abrams 63). An individual’s speech, which is composed of languages from diverse social contexts, does not express a ready-made and autonomous individuality. Rather, his or her character emerges in the course of the dialogue and is composed of language from diverse social contexts.

The term ‘dialogic’, however does not just apply to literature. For Bakhtin, all language- indeed, all thought- appeared dialogic. This means that everything anybody ever says always exists in response to things that have been said before and in anticipation of things that will be said in response. In other words we never speak in

vacuum. As a result, all language is dynamic, relational and engages in a process of endless descriptions of the worlds. At one extreme is novelistic discourse, particularly that of a Dostoevsky in which various registers and language are allowed to interact and respond to each other. At the other extreme would be the military order which attempts to minimize all orientation of the work toward the past or the future, and which prompts no response but obedience.

This research intends to read the novel that seems to be constructed on the alternative principle of a consciousness that is not monological (unitary, centered, having the last word) but dialogical, a term in Bakhtinian sense. One of Bakhtin's commentators specifies the aspect of dialogism that is most relevant to its argument below: "Bakhtin claims...that Dostoevsky's novels are distinctly polyphonic, that is they grant the voices of the main characters as much authority as the narrator's voice, which indeed engages in active dialogue with the character's voice" (qtd. In Dentith 24)

This research reads Mario Vargas Llosa's *Aunt Julia and the Scriptwriter* by using Bakhtin's theory of dialogism presenting how the novel dramatizes the multiplicity of voices of characters coming from different strata of society. The entire thesis consists of three chapters namely, Introduction, textual analysis and conclusion. Introduction deals with the issues of Bakhtin's concept on novel and the applicability of the theory in *Aunt Julia and the Scriptwriter*. Furthermore some core concepts of theory also are included. In the textual analysis section, integration of theory and an analysis of the text has been done. The final part deals with the summary of the ideas developed in the textual analysis section.

## **II. *Aunt Julia and the Scriptwriter* as a Dialogic Novel**

To represent the real life like situation of the society, Llosa represents the characters from various walks of life. The characters in the novel are from various professions and the interest. The use of characters from medical to sports and business to government employee creates the representative dialogue and leaves space for the multiplicity instead of the singular authoritative position of the epic genre. *Aunt Julia and the Scriptwriter* is the mirror of the then Lima community. The representation of the characters and the historicity of the characters matters in the novel.

In this regard Bakhtin says:

Each language of heteroglossia has arisen from a past array of social and psychological experience. Its sense of the world has been shaped by the accretion and reaccentuation of contingent evaluation and perception of the world over time, and so the language carries with it the wisdom of its speakers' historical experience. (Morson and Emerson 309)

The preceding lines talk about the historicity of the text which is completely different from the poetical sense of the meaning that searches the textual meaning in the text.

Far from the single voice that dominates the whole plot, this text prioritizes the characters from each and every walks of human life which is the real situation of the community. This representation and equal submission of their voice makes a novel a carnival where voice from every walk of life gets equally heard.

Heteroglossia arises in the social diversity. From the Bakhtinian perspective the text should be seen in the light of the context from where they were brought. We should always look for the historicity of the voice of the characters.

Multiple interactions and the dialogues are prevalent in the text that opens floor for the multiplicity of perception and diversity into a single plot. Most of the characters are engaged in the dialogue which has significant meaning to dismantle singularity.

### **Social Stratification, Social Dialect and Heteroglossia in the Novel**

The heteroglossic and the dialogic nature of language make this novel a Bakhtinian novel. For Bakhtin, only novel can be inclusive and the novelistic language do have innate nature of social stratification. The language used in the epic promotes the sole authority of the high class so that the language of the multiple class and culture is excluded on them. The inclusion of several social strata and their particular version of language make *Aunt Julie and the Scriptwriter* a heteroglossic novel.

The novel represents the diverse social pitch style and the language for instance, the authoritative language of a police officer where he has to follow unwilling order of the senior. Sergeant Lituma, the police officer says; “You heard the instructions, Arevalo; don’t make me repeat them” (87). Furthermore, not only authoritative voice, the novel also included the glamour of vulgarity in a comic mood. Comacho says; “Women and art are mutually exclusive, my friend. In every vagina an artist is buried. What pleasure is there in reproducing? Isn’t that what dogs, spiders, cats do? We must be original my friend” (173). Though it seems like anti-feminist statement but it is used more for a comic purpose here. These two statements are the example of the social stratification and the diversification of the social feature. In this regard, Bakhtin opines that the internal stratification as well as diversification of the real socialistic feature can only be achieved in the novel. In *Discourse in the Novel* Bakhtin states:

The internal stratification of any single national language into social dialects, characteristic group behavior, professional jargons, generic languages, languages of generations and age groups, tendentious languages, languages of the authorities, of various circles and passing fashions, languages that serve the specific sociopolitical purposes of the day, even the hour (each day has its own slogan, its own vocabulary, its own emphases)- this internal stratification present in every language of its historical existence is the indispensable prerequisite for the novel as a genre. (99)

In the preceding lines Bakhtin clearly opines that the novelistic genre only has the capability to represent and speak the voice of all the social aspects as it is inclusive and respects particularity of the social dialects. The Bakhtinian novel represents the real socialistic ground regarding the multiplicity of the linguistic presence in the society.

In the context of social stratification Bakhtin further opines:

There is nevertheless always present a certain degree of social differentiation, a social stratification that in other eras can become extremely acute. Social stratification may here and there coincide with generic and professional stratification, but in essence it is a thing completely autonomous and peculiar to itself. (107)

Bakhtin through these lines clarifies that though the social stratification and generic as well as professional stratification might coincide but essentially the social stratification is completely autonomous and peculiar to itself.

In Bakhtinian view, though authoritative words have power attached themselves, we make them as our own. These words have already had its authority

acknowledged in the past and so there is no choice between other possible discourses. There is no possibility of variations due to its fixed context framing. There is a choice of either totally accepted or rejected. In epic there is no chance of representation due to its exclusive nature. So that, novel is contained with social language and they do not exclude each other and are not subordinated to the unifying authorial discourse.

The novel displays the intersection of these languages with each other in the form of internally persuasive discourse. Internally persuasive discourse is half-ours and half-someone else's. The nature of persuasive discourse is to grow and change. It is not confined nor does it remain the same. Internally persuasive discourse is structured in an open, able to develop new ways to mean. The novel queries the authoritative discourses and makes the things that were once unquestioned open to interpretation. Bakhtinian view is why novels not only function through heteroglossia but also must promote it.

This novel challenges the traditional dominant aspect that searches pure, impersonal, and one to one correspondence between words and the object. The novel is the genre of others for Bakhtin as it is rich in dialogic, polyphonic, multivocal and heteroglossic aspect. The subversion of the single authority of the text through the means of dialogic form is the Bakhtinian thought of dialogism. The internal and external dialogism inside the particular language is celebrated by the Bakhtinian thought whereas the notion of finding reality in a unitary form is challenged. Llosa represents various characters to visualize the real ground of the social structure. The presentation of the characters from all walks of life along with their own story makes this novel a 'bowl of salad' regarding social structure and the linguistic variations.

Llosa represents the multiple stories of the characters in the society. The broken relation of Elianita and her elopement with Red Autunez for just a material

cause, arresting the savage by the police officer Sergeant Lituma and his indecisive behavior, multiple interpretation and multiple truths from Sarita and Tello's story, a story of a businessman who has risen from rags to riches but mentality is too congested, a story of Lucho Abril Morroquin and his psychological disorder, the fear of Rosa to save her virtue, story of Reverend Father who was the product of the rape etc. are not only the factors to make this novel rather a irreducible social components.

The characters of Llosa repeatedly uses the sensual connotation sometimes explicitly violating the social norms provides the flavor of 'carnival' as Bakhtin defines it as one of the important aspects of novelistic genre. This novel explores the various examples of sensuality on the characters like, Reverend Father, Nancy, the narrator himself, Laura and Teresa etc. Whether the characters are from this novel or the radio operas, the characters violate the social rules and other normative values of tradition so that lead to the carnival experience. The characters involve in the incestuous relation to the flirting in the public spaces and some of them enjoy pornography and entertains more than a single relation. Reverend Father who has to be the ideal person of the society himself is a product of rape.

The narrator himself engages in the relationship which is against the social norms and values. He violates the social norms repeatedly by involving in outdoor sensual activities. The narrator uses the detail information of his sensuality in words which is also against the so called subject matter of the literary creation. The narrator expresses: "I made no effort to hide the desire that she aroused on me; as we danced, my lips nuzzled her neck, my tongue stole into her mouth and slipped her saliva, I held her very close so as to feel her breasts, her belly, and her thighs, and then, back at the table, under cover of the darkness, I fondled her legs and breasts." (216). In these lines Llosa unfolds the sensuality of the central character and his 'indecent' behaviors.

Sometimes Mario finds his act of having relation with ‘un-matching’ and ‘bloodline’ as unjustifiable to the social tradition so he says: “Me in love with Aunt Julia! What a scandal, Marito!” (184). But it is just for a few minutes and later he enjoys the relation with Aunt Julie, a divorcee who is 13 years older than the narrator. The novel further exposes sensual and sexually bias statement by another character Javier who says, ‘In every vagina an artist is buried. What pleasure is there in reproducing?’ (173).

Similarly, breaking the canon is also seen by the Arevala, a junior cop who bravely suggests his officer for what to do with the black ‘savage’ they found. He shows his anger saying, ‘In other words, you approve of our having to take him out someplace and shoot him because he’s a savage. . .’ (86). In these lines Arevala explicitly shows his denial towards the activity of the officials to impose unnecessary pressure and unwanted action against the savage. Same sense of breaking canon is visible on the Laura and Teresa.

Generally, pornography is not celebrated in the traditional epics but the Bakhtinian novel is not only a novel but also a carnival so that characters enjoy it. In the novel ‘Laura and Teresa knew that they had been photographed [nude], that the photograph was going to be published, and were even delighted. . .’ (163). The celebration of a love relation with more than a single partner is another anticanonical example in the novel.

Though not on a single time, the characters in Llosa’s novel have engaged in more than a single relation which is not a ‘noble’ character of the traditional norms of ‘literature’. The characters do have engaged to more than a single partners as the following line explores; “little Nancy had by turns taken up with and thrown over half a dozen boys from Miraflores, and Javier, too, had had several steady girlfriends.”

(178). Bakhtin defines all the breaking of social hierarchy as a carnival nature thereby exists in the novel.

In terms of carnival nature of novel Bakhtin remarks:

Within the carnival there exists a heightened sense of sensual, bodily unity and community. In other words, there is an unruly biological and social exchange that drives its expressive qualities . . . . the grotesque is not “far removed from the primitive community’s ritual laughter”, which creates a suspension of all hierarchical precedence. (*Rabelais and His World* (47))

In the above lines Bakhtin clearly states that the nature of novel is of a carnival where multiple voices are welcomed together with their particular characteristics. As the Bakhtinian lines express the language and behavior of the novel as such of carnival is full of expression of sensuality and communion that is far from the ‘rational rules’ of the social system. The lines also clarifies that the hierarchical relation of the ‘tradition’ is swept away where equality prevails in the modern novels. In this way, the use of unruly relationship between Marioo and Aunt Julia, the effacement of hierarchy between police officer and the junior, prioritization of sensual relation by Javier and negligence of nudity and the previous multiple relations makes this novel a carnival.

In a single case there exists the multiple thoughts and that is only possible due to the dialogic nature of the novel. In *Aunt Julia and the Scripture*, Llosa presents internal and external dialogues to represent the real conflicting social as well as psychological structure. The dialogue inside a character him/herself is the other important aspect of dialogism. In this novel there are multiple examples regarding the multiple voices regarding the same issue. The first dilemma in the character caused by

the internal dialogism and secondly the conflict regarding the dialogues between characters. In this novel the case of 'the black savage' creates the dialogues as well as conflict in both levels. One of which is due to his two voiced self that is caused by whether to implement the official order or the order of the self. The sergeant Lituma becomes indecisive because he could not decide what to do due to the dialogic context. The text clearly pictures his real mental situation:

You heard the lieutenant', Lituma answered. 'The Guardia Civil can't encourage the breaking of the law. And if you let this character loose in the middle of the city, the only way he can survive is to steal. Or else he'll just die like a dog. We're really doing him a favor. He'll kick off in a second if we shoot him. That's better than dying slowly, inch by inch, from hunger, cold, loneliness, sadness. (86)

Lituma tries to convince himself and to the lieutenant that the planned killing of the unknown bare naked black boy is not against his welfare. The life that is destined for the miserable death is not better than the death caused by a bullet. But in a few minutes his perception changes and he adds:

'We're going to leave it at the garbage dump so the city sanitation trucks will find it, take it to the morgue, and give it to the med school for students to autopsy,' Lituma said angrily. And he seems firm amidst the continually disturbed mentality. He reminds his junior Arevalo saying, 'You heard the instructions, Arevalo; don't make me repeat them.' (87)

Showing his anger, Sergeant speaks the above lines to implement the official order to kill a poor black boy. These lines are his statement on his preparedness for killing the

savage boy for nothing. He, here seems to be winning the dialogue with his junior.

But the dialogic interaction inside him still continues.

The internal conflict inside Lituma leads the chapter to the incomplete story because he could not kill him. As the text clearly suggests; “Are you daring to suggest to me that I disobey my superior’s orders and then lie to them on top of it?” the sergeant boomed, his voice shaking. His right hand pointed the gun barrel at the black’s temple.” (88) But the internal conflict inside the officer does not permit him to shoot. The text further informs, “But two, three, several seconds went by and he didn’t shoot.” (88). The chapter ends with the jumble of questions and open-endedness. “How would this tragedy of EI Callao end?” (89). Nor the sergeant kills nor does he leave him. In this regard Bakhtin says that the epic welcomes the diversity. The unfinished chapter and the story let the readers enter into it and find the solution of their own version which only can respect the heterogeneity of the social feature.

The novel can be defined as a diversity of social speech types (sometimes even a diversity of languages) and a diversity of individual voices, artistically organized [ . . . ]. With all its themes, the totality of the world of objects and ideas depicted and expressed in it, by means of the social diversity of speech types and by the differing individual voices that flourish under such conditions. It [ . . . ] unities with whose help heteroglossia can enter the novel; each of them permits a multiplicity of social voices and a wide variety of their links and interrelationship. (*The Dialogic Imagination* 99)

As the society is not full of reconciliation Bakhtin advocates for the prosaic works not having the claim of single truth. The characters like Lituma are the representative

characters of the modern society where searching of accepting one sided way become a tuff job.

Open-endedness is the feature that accepts the readers' direct participation inside the text and respects their perspectives inside a text. *Aunt Julia and the scriptwriter* deals with multiple layers of incompleteness and open-endedness of the text that is also an important aspect of Bakhtinian dialogism. Against the search of singular interpretation of the past epic world the modern prose like this novel dismantles the singular authority of a singular personality over a text and its meaning.

There are multiple chapters that has not been finalized inside this novel whether it be the case of Sergeant Lituma or it be the case of Sarita and Tello are the representative stories that have no final solution in this novel. Dr. Don Pedro Barreda being a magistrate finds Tello as rapist but Tello does not accept the guilt. The chapter ends with the multiple questions. The text ends on incompleteness and open-endedness as text writes:

Was Don Federico Tellez Unzategui, the indefatigable executioner of the rodents of Peru, dead? Had parricide, epithalamicide, been committed? Or was he merely stunned- this husband and father who lay, amid a disorder without precedent, beneath the dining-room table as his family, having swiftly packed their personal belongings, abandoned their home and fireside in exultation? How would this unfortunate affair in the Barranco district end? (165-66)

In forth chapter of the novel, the story of a savage Black found in the city and he is taken to the police station and the senior official decides to shoot him and the responsibility is given to Seargent Lituma and his assistant. But the Sergent becomes unable to decide whether to kill or leave the child. Within their undecidable situation

the chapter ends and the floor becomes open for the common readers as the chapter ends with jumble of questions:

Would he do so? Would he obey? Would the Shot ring out? Would the dead body of the mysterious immigrant roll over onto the heap of unidentifiable rotting garbage? Or would his life be spread, would he flee, blindly, wildly, along the beaches beyond the city, as an irreproachable sergeant stood there, amid the putrid stench and the surge of the waves, confused and sad at heart at having failed to do his duty? How would this tragedy of El Callao end? (89)

These lines at the end of the chapter makes readers more active and together contribute for the multiple solutions.

This open-ended feature of novel welcomes the multiple perspectives in the text so that it becomes more inclusive. Open-endedness is that feature that opens the floor to have a dialogue and interaction between the text and the reader, writer and the text, text and the characters and writer and the readers which is an essential aspect of dialogism and well praised aspect of Bakhtinian prose.

In the open-ended aspect of modern prose, Bakhtin remarks:

. . . the epic past is absolute and complete. It is as closed as a circle; inside it everything is finished, already over. There is no place in the epic world for open-endedness indecision and indeterminacy. There are no loopholes in it through which we glimpse the future, it suffices onto itself, neither supposing any continuation nor requiring it. (*Epic and Novel* 844)

Above lines bring forth the ideas of the open-endedness as another essential dialogic feature that is prevalent in Llosa's *Aunt Julia and the Scriptwriter*. The open-

endedness brings the possibility of multiple perspectives to discuss. Bakhtin juxtaposes the difference between modern dialogic texts and the traditional epic genre where the previous respects the particularity and respects the multiplicity and the latter searches the unifying theme and 'grand narratives'. For Bakhtin, the epic in the past were written within the fixed subject matter and multiplicity and diversity were disregarded on them. Furthermore, Bakhtin claims that there are no spots for the possibility of the future in the epic genre whereas the modern novels are the incidents of the real time that is day to day life of all people. Bakhtin promotes the multiplicity as well as openended as the important aspects of modern text because the life is not over and concluded. Every incident in the society for Bakhtin are incomplete and process of becoming.

The traditional norms of completion as well as a 'well defined' subject of the epic are challenged by the *Aunt Julia and the Scriptwriter* as the text shows the disrupted chronology and diverse subject matters. The novel carries the stories of various met fictions in the form of radio operas where day to day life of common people in Lima is visibly portrayed. There is no polish in the day to day voice of the characters so that they represent the real moments of their life. The story of deception in the relationship between Red Autunez and Elianita for the material cause is one of its examples. The unnatural relation between the narrator and Aunt Julia and the behavior against a black 'savage' are other realities of the society. The congested psychology of Don Federico Trllez Unzategui that leads the family split is another representative story of the time that a novel can only carry for Bakhtin. The stories are not chronically arranged and the story of one has nothing to do with another story. As Bakhtinian view this novel does not think about any adequate morals rather it is only the picture of present. Bakhtin remarks:

The novel comes into contact with the spontaneity of the inconclusive present; this is what keeps the genre from congealing. The novelist is drawn toward everything that is not yet completed. He may turn up on the field of representation in any authorial pose, he may depict real moments from his own life or make allusions to them. . . . After all, the boundaries between fiction and nonfiction, between literature and non literature, are not laid up in heaven. Every specific situation is historical. And the growth of literature is not merely development and change within the fixed boundaries of any given definition; the boundaries themselves are constantly changing. ('The Novel Is Not Dead Despite Critics')

In these lines Bakhtin's view takes novel as an incomplete text because it accepts the multiple aspects and denies single authoritative position of the author. The demarcation between literature and non-literature as well as other generic boundaries are disrupted by the modern novelistic genre.

The subject matter of love that was traditionally considered as 'trivial' is taken as a rulling subject matter along with comic flavor. On the traditional texts all the characters has to play unifying role as defined by the author through the central character but the modern Bakhtinian text has dismantled the unique authorial voice and the multiple voices come into existence. In this text Llosa represents the sexual and love affairs as main plot of the novel where sexual adventure, unequal love relationship and use of sexual taboos becomes unalignable parts. The multiple perspectives of the character is also celebrated. The love story of Aunt Julia and Mario, sexual commentary of Javier are some of the examples. Javier tells Mario that to attach the girl is a matter of catch as he says, "Ah, I get it, you want to keep your

deep dark secrets to yourself. Well, the hell with you, then. What's more, you're a bastard: I tell you everything about what's going on between me and Nancy and you won't tell me one thing about the catch you've made (135).” Not only this he too says the love relation is not other than a game, he further says, “‘I take it that this whole thing is only a game. But even so, don't forget that you and I are still just kids,’ (136)”.

Mario also regards the serious action of pregnant as a trivial matter and says, “‘If I get pregnant, I swear to you I'll get an abortion, (136)’” Bakhtin finds that modern novels of Dostovsky have the capability to portray the social diversity and reject the monologic autocracy of traditional epic genre, as he proclaims:

He has rejected the monologic form of the traditional novel in which characters' voices, viewpoints, philosophies and the diversity of their social worlds are all objects of an encompassing authorial knowledge, and thus subordinated to that unified, monologic artistic design. In such a novel the authorial word is always the final word. Dostoevsky rejects this authorial position above his characters: ‘in his works hero appears whose voice is constructed exactly like the voice of the author himself . . . it sounds, as it were, alongside the author's word.’ (*Problems of Dostoevsky's Poetics* 88)

In this way Bakhtin affirms the use of diversified issues in the text and the opposition of the single sided authoritative position of epic genre. The voice inside the novels of Dostovsky is not monologic rather it is polyphonic and the finality of the authorial voice is challenged.

The canonical aura of literary creation is challenged as the text is taken as rewriting and not a serious task. The narrator of the novel as a radio news editor

describes his job as; “I had a job with a pompous-sounding title, a modest salary, duties as a plagiarist, and flexible working hours: News Director of Radio Panamericana. It consisted of cutting out interesting news items that appeared in the daily papers and rewriting them slightly so that they could be read on the air during the newscasts.” (1).

The narrator clearly portrays his task as nothing as pompous-sounding title rather a cut and paste task. He is ready to blame himself as a plagiarist and there remains not a single voice and authenticity neither of authorial nor of the linguistic. In this sense the job of Mario is anticanonical since it breaks the traditional authenticity of singularity of the author over a text and exposes the text as ‘mere’ reproduction not a creation.

In the same manner, the selling price of those serials is also a comic and in a sense attack against the authorial authenticity and the autocratic nature of epic genre. The novel writes:

... in the worst of cases, he made up his mind by taking a look at the titles or simply by tossing a coin. The serials were sold by weight because that was a less tricky formula than going by number of pages or words, since that was the only thing one could verify precisely.

‘Obviously, if there’s not enough time to read them, there’s even less time to count all those words,’ Javier said. (4-5)

These lines explore the reality of the text that is just taken as a matter not a sacred thing to be worshipped. The serials written for radio operas were sold without valuing their words and message but just seeing its volume. In this sense *Aunt Julia and the Scriptwriter* is a text that explores the real value by just opposing to the previously celebrated authenticity and authority of the text. As Bakhtin in *The Dialogic*

*Imaginatton* clearly states; “Language is not an abstract system of normative forms but rather a concrete heteroglot conception of the world. All words have the “taste” of a profession, a genre, a tendency, a party, a particular work, a particular person, a generation, an age group, the day and hour” (108).

In these lines Bakhtin states that each and every word is colored by the sociopolitical context so he questions the originality and organic aspect of the text. He is of the idea that there is no single meaning of the text as it has the ‘taste’ of multiple professions, genre, tendency, generation and many more aspects combined together.

In this regard, Bakhtin further states; “Language is not a neutral medium that passes freely and easily into the private intentions of others. Expropriating it, forcing it to submit to one’s own intentions and accents, is a difficult and complicated process.” (*Discourse in the Novel* 108).

As one of the significant aspects of the Bakhtinian prose *Aunt Julia and the Scriptwriter* is inclusive to the layers of stories weaved inside a single novel, use of the characters from multiple nations and the cultural background, use of linguistic aspects from different social strata make this novel a Bakhtinian novel. This novel promotes the representational aspect due to its nature of representing the various languages, characters from multiple nationalities, introduction of the multiple subjects and characters from various professions and attitudes. Bakhtin claims that the representation of multiple voices is an elemental necessity of prose text.

As he writes “A text that honors the basic conditions of heteroglossia has the ability to depict a range of social dialects, and thereby create a fictional world laden with ‘realistic’ and socially diverse language communities, conflicting world views, and the sort of inflectional meaning that is a natural result of human dialogue.” (*The Dialogic Imagination* 93). In these lines he advocates that the natural qualities of the

human dialogues are not smooth, monological and singular voiced rather it is full of conflicts, multiplicity and the dialogic. Bakhtin further proclaims the prose or the fictional world is laden by the realistic nature of social diversity which is full of dialogic in nature. The two forces inside a text is defined as two technical terms by Bakhtin, namely, Centrifugal and Centripetal. Bakhtinian view is always with the diversified representation thus opposite to the singularity in representation:

. . .A unitary language is not something that is given [dan], but is in its very essence something that must be posited [zadan]-at every moment in the life of a language it opposes the realities of heteroglossia [raznorecie], but at the same time the [sophisticated] ideal [or primitive delusion] of a single, holistic language makes the actuality of its presence felt as a force resisting an absolute heteroglot state; it posits definite boundaries for limiting the potential chaos of variety, thus guaranteeing a more or less maximal mutual understanding.... (*The Dialogic Imagination 12*)

In these lines Bakhtin envisions that the singularity of one-sidedness in the interpretation and representation in the text tries to limit the potential chaos of the society. The nature of such texts is to definite the boundaries for the textual creation.

In the same way, Bakhtin advocates the centrifugal force containing inside the text to promote the diversity and multiplicity in the perspectives.

In this regard, Bakhtinian thought states:

The two contending tendencies are not of equal force, and each has a different kind of reality attaching to it: centrifugal forces are clearly more powerful and ubiquitous-theirs is the reality of actual articulation. They are always in praesentia; they determine the way we actually

experience language as we use it-and are used by it-in the dense particularity of our everyday lives. Unifying, centripetal forces are less powerful and have a complex ontological status. Their relation to centrifugal operations is akin to the interworking that anthropologists nominate as the activity of culture in modeling a completely different order called nature. (*The Dialogic Imagination* 12)

Bakhtin here defines the centripetal and centrifugal aspects of the text where he is of the idea that the prose should have the qualities of two forces one is unifying and the other is the diversifying among which the latter is more powerful. He states that the language of the prose is the language of day to day communication. Bakhtin also reveals the complex ontological status of the centripetal force inside the text. By these statements he advocates the diversity inside a text and use of multiple aspects.

Subverting the single authority of novelistic genre this novel highlights the multiplicity of voices from the different perspectives. The characters in the novel vary from native to foreign land, lower to middle class, male and female with the different socio-cultural backgrounds are brought together. The novel has no speaker with single authoritative position. The main plot itself moves forward with many subplots that represent multiple characters of the society-Lima. Llosa has challenged monologic discourse by representing social diversity in the novel. It also analyzes the variety of perspectives along with disrupted chronology of other plot which makes the decentralized and un-finalized structure of the novel. The structure of the novel agrees to the complexity and diversity of the social reality.

### **III. *Aunt Julia and the Scriptwriter* as a Bakhtinian Dialogic Novel**

Mario Vartgas Llosa's *Aunt Julia and the Scriptwriter* deals with the various Bakhtinian aspects of modern prose genre where multiplicity, diversity, particularity as well the perspectives of the readers have space to interact inside the text. The use of dozens stories inside a single novel, use of the sexually colored words together with multiple romance scenes makes the story outside the traditional canon.

As Bakhtin believes in the real life like characters that can carry the essence of the context, this novel has depicted a real picture of the society. The love story of Marito itself challenges the norms of the society which celebrates the incestuous relation with his far relative with the difference of 13 years of age. The projecting the incestuous love affair of Mario -though it is quite unacceptable in the society- Llosa is successful in contextualizing the novel to real life.

The society is never full of reconciliation. Bakhtin advocates for the novelistic plot without reconciliation as it is the real nature of the society. This novel is Bakhtinian in a sense that it includes multiple layers of the stories in a single plot. Moreover, this novel also includes the open-ended chapters to refer the social reality of multiple truths. Lituma like characters presented in the novel to justify the social beings of the modern age who are trying to select wither one of the two options but they fail to do so. The open-endedness in *Aunt Julie and the Scriptwriter* invites the readers to enter into the text and challenge the concept of uniformity in the truth.

Inclusion of dozens of stories and use of nationalities for example, Bolivia, Peru, Argentina etc. along with characters from higher to the lowest strata make this novel a heteroglossic novel.

*Aunt Julie and the Scriptwriter* celebrates the diversified issues in the text that opposes the single authoritative position of epic genre. This novel is not a monologic rather it is polyphonic and finality of the authorial voice is challenged.

Literary text that was taken as an object judged under canonical terms is opposed in *Aunt Julie and the Scriptwriter*. The narrator of the novel defines his writing as rewriting and not a serious job. That is why Marito, the radio news writer clearly informs his job just like a plagiarist and nothing new.

*Aunt Julie and the Scriptwriter* possess carnival nature. As a carnival is full of sensuality and communion, this novel subverts hierarchical relation an object the 'rational rule'. The anti-canonical sensual relation between Julia and Marito, effacement of hierarchical relation between seniors and juniors, Javior's priority of sensual relation, and negligence of nudity makes this novel a carnival.

*Aunt Julie and the Scriptwriter* presents internal as well as external dialogues to represent the social and psychological structure. In the novel the incident of 'the black savage' invites the dialogues as well as conflict in both levels. Lituma becomes indecisive since he could not decide what to do due to the dialogic context. He tries to kill the naked boy but there comes the multiple voices inside his mind. The series of mental as well as social dialogic feature leads to the unfinished chapter.

The canon of completion as well as a 'well defined' subject of the epic are challenged by *Aunt Julia and the Scriptwriter* as this text projects the discontinued chronology and variety of subject matters. This novel presents a layer of plots in form of radio operas where common people's daily life is projected. To represent the real voice and the moments of people's life there is no polish in voice and characteristics of the characters. One example is of Red Autunez and Elianita who involve in

deception in the relationship for the material cause. The unnatural relation between the narrator and Aunt Julia and the behavior against a black 'savage' are other realities of the society. Similarly, the psychology of Don Federico Trlez Unzategui that leads the family split is another representative story of the time. As Bakhtinian novel can only carry the real disjoined scenario of the society, the varieties of stories in *Aunt Julia and the Scriptwriter* are not arranged chronically and the story of one has nothing to do with another story. In the line of Bakhtinian claim, *Aunt Julia and the Scriptwriter* also novel does not think about any adequate morals rather it is only the picture of social reality.

Summing up, celebration of diversity, inclusion of multiple social realities, space for readers' interpretation through open-endedness, use of the 'trivial' characters and the story of day to day life make this novel a Bakhtinian novel.

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