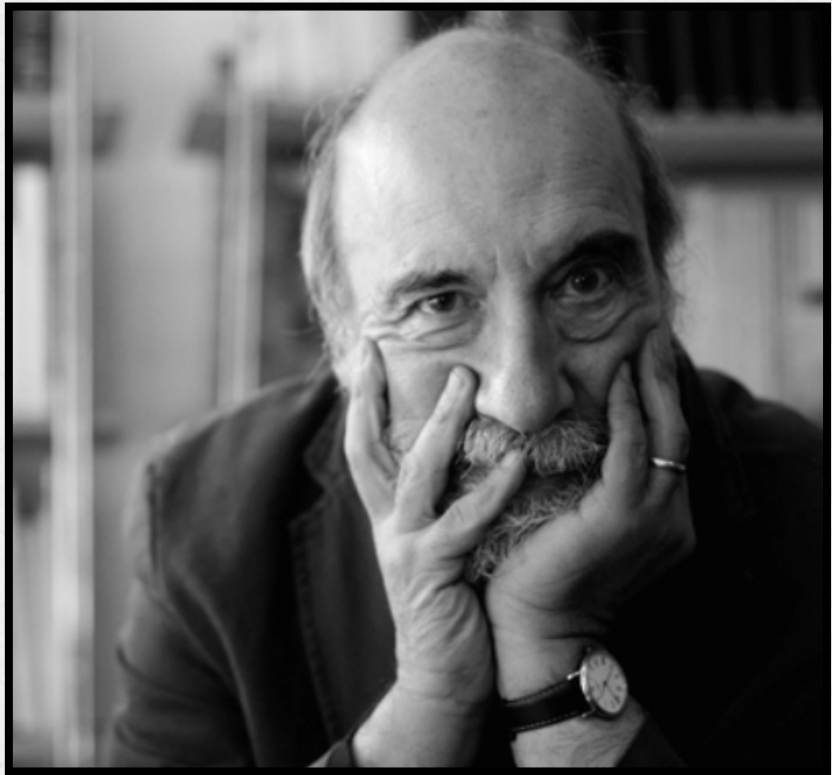


VOICES: Exploring Diasporic Narratives in Unison

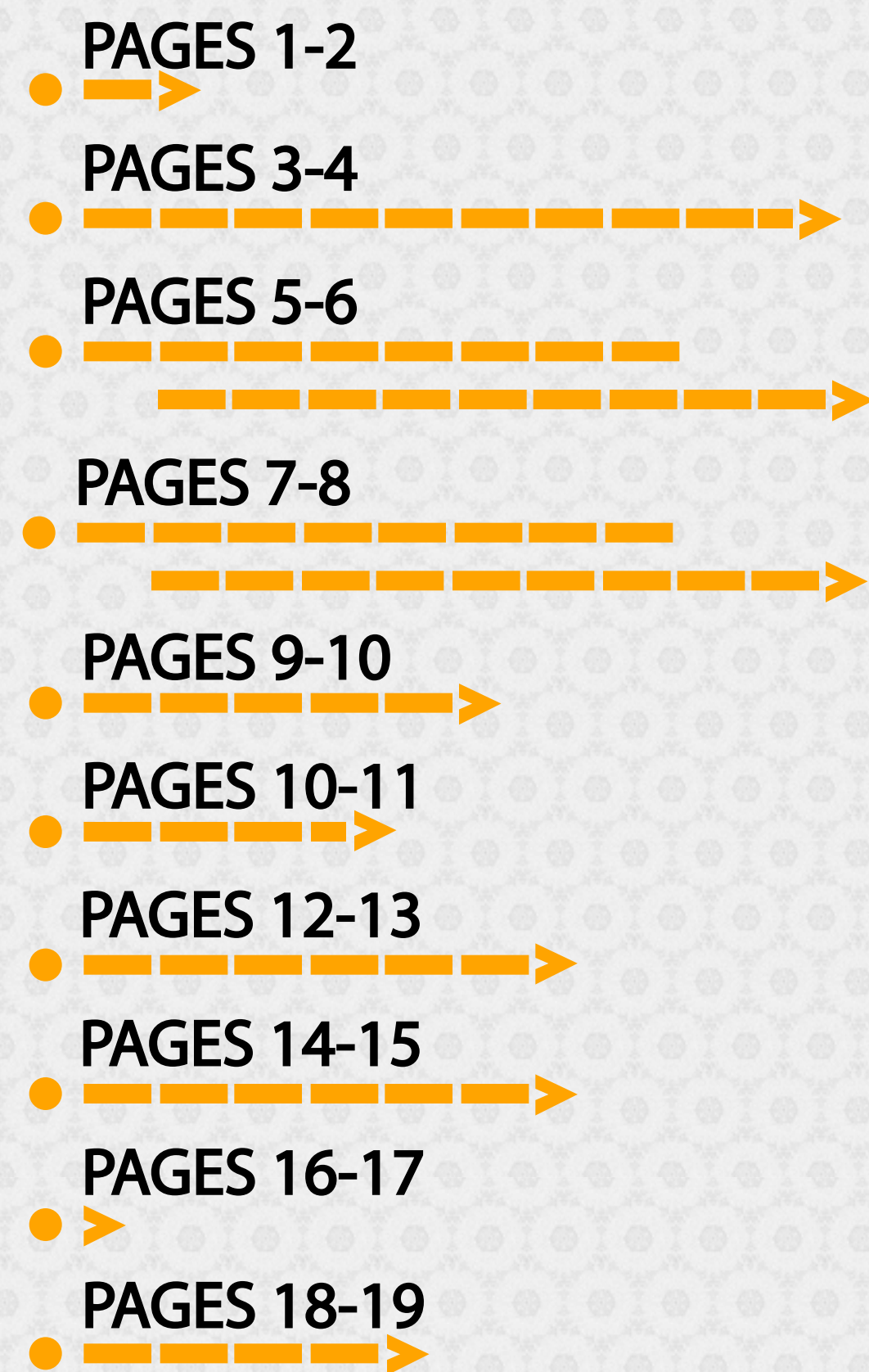
Gavin Perlman Madison Prien Joshua Dweck



SONG FOR HIS DISAPPEARED LOVE: DIFFERENT VOICES IN HARMONY

Zurita's "song" discusses a work of poetry that explores the Pinochet regime and the oppression, murder, and terror that has haunted Chileans since 1973 till today. Yet in this nineteen page collections of poems, one individually written piece becomes the "song" of a nation: one that cries out for hope and the need for the past to be a refusal to simply cover up the sins of a tyrannical regime. It is this collective song that distinct voices (ranging from feminine to masculine inter tangled) sing the same refrain "Stuck to the rocks, to the sea and the mountains / Stuck, stuck, to the rocks the sea and the mountains." This refrain becomes the chorus of the "song" sung by feminine voices like "I come crying. I smoke and I get the boys really hot," and juxtaposed with masculine tones like "Look you have a nice ass." Yet there is not just two individuals voices, there are arguably over a hundred. This can be seen in Zurita's poetic form of using dashes to separate lines and by the use of "niche" to create commonality. Each line, for example "- I saw it all as they beat me, but I swerved and my guard could not restrain me." followed by "-There I saw colors and I saw the true God screaming from inside the," is found to be two distinct voices that all tell the same, coalesced anecdote. The same can be said for the niches likewise seen in "Araucan niche. They were found in Barracks 13," and "USA Niche. Found in Barracks 12." Ultimately, as Thomas Wright and Rody Zúñiga argue, "These and myriad other legacies of a sudden, violent, forced uprooting profoundly affected the exiles, compounding the challenges of adaptation. They arrived with dreams smashed, families torn apart, careers destroyed." It is this sense of hopelessness that allows Zurita's poesy to become the single cry for a nation stricken by grief that is sang into finality in "I sang the song of the old concrete sheds. It was filled with hundreds of niches, one over the other. There is a country in each one."

FREQUENCY OF VOICES IN SONG FOR HIS DISAPPEARED LOVE



INTRODUCTION

A resistance to explain and a refusal to identify individualism are means to unite countries, ethnicities, and bodies of persons who have become displaced in their homes and infinitely the globalized world. Raúl Zurita's *Song for His Disappeared Love* and Divya Victor's *Kith* weave confronting narratives and linear repetition of pronouns to unify their individual experiences with the political and social oppression of entire entities. This individual struggle written by a single person become a "song" for Chile to remember "los desaparecidos" and for Victor's *Kith* a cultural identity to unite diasporic Indian women. To represent this refusal to forget the narratives of the innocently murdered Chileans and eugenically "dead," we created the visuals of word frequency bubbles to represent the plethora of pronouns found in the works. Pronouns become a sense of unity to represent that the first person does not overtake the account that these books are more inclusive than exclusive. Furthermore, to represent the surfeit of different narratives in *Kith* and voices in *Song for His Disappeared Love* "timelines" for each represent the amount of times voices switch on a single page in Zurita's versus Victor's chapters.



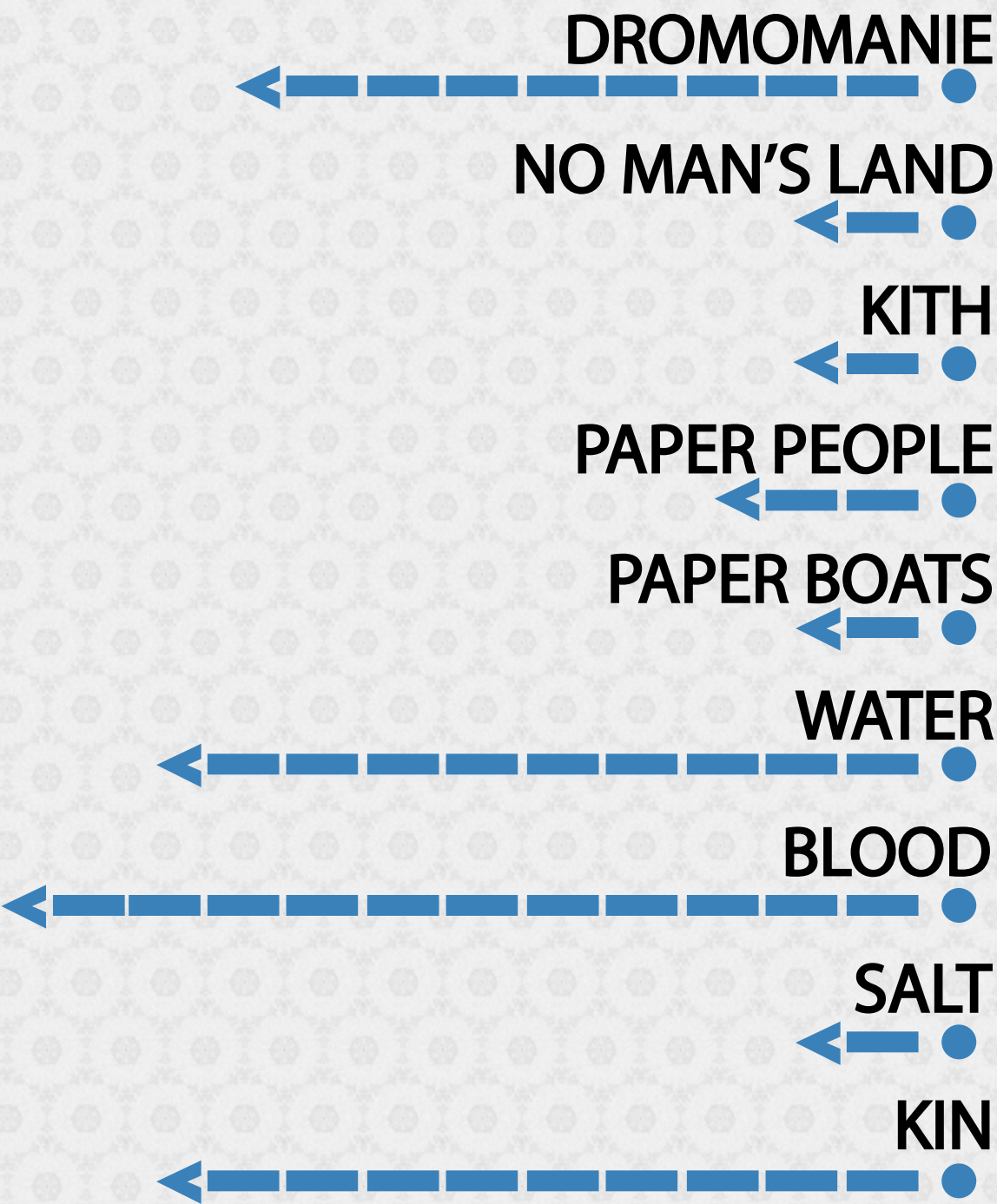
FREQUENCY BUBBLES OF PRONOUNS AND WORDS OF UNITY IN *KITH* (INDIA) AND *SONG FOR HIS DISAPPEARED LOVE* (CHILE)



KITH: SYNCHRONIZATION OF STORIES

In terms of both works, "the major role of repetitions is to recall the same object. If this is true, each recurring word form will evoke the same referent in reality" (Tarasheva 13). This mode of repetition, found in the use of simplistic structure of repeating like narratives of Indian persons and again the repetition of like pronouns, helps to create the universality of mistreatment of minorities in a larger prospect. For example, Victor repeats "in one such case a woman" (Victor 11) and then again on the next page "in one such case a man" (Victor 12). This same form to repeat a common story becomes the main mode for Victor's exploration of the modern Indian who faces inherited racism. Yet the narrative is not subject to just a discussion of Victor's personal experiences either as she explores her definition of "kith." She explores this via the use of a lavish male from three hundred centuries ago described in "John Singleton Copley's oil painting, Watson and the Shark, is a visual report of an incident that did and did not take place (Victor 119). This narrative builds upon the distortion of race and the context it plays in the poet's own life. Furthermore, this repetition can be seen again when arguably, like "Song," when instead of using niches as vessels to tell voices' stories, Victor enlists the alphabet to organize her anecdotes via letters from a to w. For example, in "H is for Her Hair" Victor uses to open her definition of Kith in the form of Indian hair as "Kith hair speckles the sink after a mustache has been trimmed" (Victor 199). This experience is emphasized by the use of correlating stories about "kith hair" seen in "Age 11, Singapore. A Eurasian classmate complains to the teacher that kithchild's hair is too big" (Victor 199) following with "Age 38, Baltimore. Mother standing in a PayLess Shoe Store has her thick, waist-long braid touched and pulled by a white woman" (Victor 200). These several versions of ultimately the same form of discrimination become means that Victor explores her own placement in her being of a diasporic Indian woman in the western world.

FREQUENCY OF DIFFERENT NARRATIVES IN KITH



CONCLUSION

Both works find the use of pronouns as means of unity their intentional audience: the person displaced or affected by the tragedy they are attempting confront through and interpersonal and inclusive storyline. Words like "we," "our," "country" become integral to including all, and account the refusal to have explain the necessity of the themes of the collections. Most direct is the use of "you" in both whose impact describes "since empiric readers are reading the text, addresses by the narrator to his or her naratees' lend themselves to a reading in which the actual, empirical reader feels personally addressed. The you is then taken to have immediate relevance to the real author – real reader circuit of communication" (Gardelle and Sorlin). This personal touch allows the reader to connect to both, and become entangled in the inner-narratives of both Zurita and Victor. The use of repetition and the synchronicity of associative themes become the way in which they make impact: empathetic imagism with a direct relevance to the audience.

ZURITA'S TIMELINE

This timeline moves through the book in chronological order from top to bottom as indicated by the pages. Each arrow represents two pages in the book. Each box within the arrow represents two distinct voices. Each new line on pages 5-8 is a single voice as each line is separated with a dash, dictating Zurita's intention for this to be a single voice. Zurita takes on several different voices in *Song for His Disappeared Love* to show the synchronicity that is created when multiple voices coexist on nearly every single page.

VICTOR'S TIMELINE

This timeline moves through the book in chronological order from top to bottom as indicated by the chapter titles. Each arrow represents a chapter in the book. Each box within the arrow represents a different narrative. Victor utilizes different narratives in *Kith* to create a sort of unity that makes her struggle as an Indian women immigrant universal to diasporic communities. These narratives are defined by us a different examples of incidents of racism, cultural disparity, or familiarity.