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The Body in Pain, the Ideals in Vain

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ABSTRACT

Cuba: My Revolution, a graphic novel by Inverna Lockpez (2010) and Persepolis by Marjane Satrapi (2003, 2004) depict the story of the Cuban and Iranian Revolutions through the eyes of their respective female protagonists. The semiautobiographical or roman à clef Cuba: My Revolution portrays Sonya's life, a 17-year-old girl, in the revolutionary Cuba. Sonya, torn between her advocacy for the revolution and her dreams of becoming an artist, decides to become a surgeon to "serve the people". The biographical novel by Satrapi narrates her own childhood as a ten-year-old girl in Iran of 1980s. The reader witnesses Marji's transformation to an adult along with the country's political changes. Although in the first place the two characters, particularly Sonya, greet the changes with optimism, soon the revolutionary illusion is replaced with disenchantment. The so-called disillusion is depicted in dialogues and the illustrations, inter alia. This paper aims to analyze the transformation of body of main female characters as a way in which failure of revolutionary ideals are shown. The essence of these two graphic novels can be condensed into three points: first, impact of revolutionary regimes on female bodies; and then, their disenchantment from the promised ideas. Finally, both novels emphasized decline of the revolution from the angle of bodily transformation.

Keywords: Cuban revolution, graphic novel, gender studies, Iranian revolution.
JEL Codes: D74, Y92, N45, N46.

1. Introduction

The graphic novels *Cuba: My Revolution* by Inverna Lockpez (2010) and *Persepolis* by Marjane Satrapi (2003, 2004) depict the Cuban and Iranian Revolutions, respectively, through the eyes of young female protagonists. The semiautobiographical, or roman à clef, *Cuba: My Revolution* portrays the life of Sonya, a 17-year-old girl living in revolutionary Cuba. Sonya, a medical student, evinces a strong desire to become a painter. Torn between her advocacy for the revolution and her dreams of becoming an artist, Sonya decides to become a surgeon to "serve the people." After joining the militia, she voluntarily serves in the Bay of Pigs. There she meets her high school boyfriend who is now an enemy guerilla and

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is critically injured. After treating her wounded friend, Sonya is accused of treason and conspiracy with the enemy and is tortured by her fellow comrades. Although Sonya's imprisonment and torture generate a lot of doubts and questions for her, she continues supporting Castro's regime and ideals. Sonya's mother and stepfather try every single possible way to get out of Cuba, while she stands at a crossroads and is faced with a difficult choice: accompany her family or stay in Cuba and embrace her desire to become an artist. When Sonya realizes that the unilateral regime of Castro truncates the possible unfolding of her efforts, she decides to leave Cuba for the United States.

Marjane Satrapi's two-part biographical novel, hereafter referred to as *Persepolis I* and *Persepolis II*, narrates the author's own childhood as a ten-year-old girl in 1980s Iran. Readers witness Marji's transformation into adulthood against a backdrop of political change in her home country. In nineteen chapters, Satrapi depicts the rise of a fundamentalist regime and the daily life and struggles of a leftist family during the revolution. Marji has to live under the rubric of a regime that casts a long shadow over her freedom. Ebi and Taji, Marji's parents, send their rebellious daughter to Vienna to protect her from encroaching fundamentalism. Even in Vienna, though, Marji faces many challenges as she integrates into a completely new culture.

These two characters, particularly Sonya, greet the abovementioned changes with optimism. Of much relevance in this context are Lauren Berlant's (2000) observations of social transformation in terms of sentimentality. When citizens do not feel good about the system or feel the pain of a failed democracy, they will identify themselves with pain (p. 35), which is the starting point of formation of a revolutionary conscience, or what Sara Ahmed (2010) calls "out-of-skin" (p. 169), when a person allows sociopolitical stress to get under his or her skin. Sonya does not feel good about the current circumstances, but soon her revolutionary illusion is replaced with disenchantment. The Iranian Revolution, Che Guevara's manifesto of *hombre nuevo*, and speeches of Fidel Castro during and after the Cuban Revolution focus, more than anything, on what Ahmed calls "the promise of happiness" (p. 14). People "are directed by [the] promise of happiness, as the promise that happiness is what follows if we do this or that. The promise of happiness is what makes certain objects proximate, affecting how the world gathers around us" (p. 14). As argued by Ahmed, the promise of happiness engages people on a particular common path (p. 32). In both Iran and Cuba, sacrifice, love for country, and hope are the most important elements that construct the path to happiness. The protagonists of *Cuba: My Revolution* and *Persepolis* seem eager supporters of Karl Marx, Fidel Castro, Che Guevara, and the land of happiness. The utopian project is presented "as if we might find happiness by following these paths" (Ahmed, 2010, p. 160). Nevertheless, the reader is able to see the process of disillusionment throughout the novels.

Although this disillusion is depicted in dialogues and illustrations, inter alia, this paper aims to analyze the transformation of the bodies of main characters as a way in which the failure of revolutionary ideals is shown. By body, in this paper, I mean something more than the physical being of a person. The body, I argue, serves as a major source of meaning to the protagonists in the two graphics novels studied in this paper. Indeed, the body as a major source of perception allows Marji and Sonya to understand their countries and come to grips with changing ideals and new realities. I shall unfold the decline of the revolutions through a lens of embodiment and bodily transformation. It is my intention to consider the bodily basis of dystopia as a primary approach toward a thorough study of the Cuban and Iranian Revolutions.

Based on Julia Kristeva's theory of the abject body and taking into account the fitness of her theory for this study, I propose the following: The bodies of Sonya and Marji become abject bodies that spew waste, such as vomit, blood, and tears, when their disarticulated bodies struggle against the symbolic order of society. As Kristeva suggests, abjection is a reaction to a threatening distinction between subject and object or even self and the other. The abject body is born when the boundaries between inside and outside are dissolved. I will argue below that the tears on Sonya's face and the vomit of Marji testify to the transgression of abject bodies of protagonists. Tears and vomit of the protagonists, then, are bodily responses to bodily cycles of incorporation, depletion, and exclusion (Fletcher & Benjamin, 2012, p. 88).

Forays into the human body can yield great implications, therefore this paper next includes a brief literature review. Studying two books separately has allowed me to establish important aspects of each book independently. In the methodology section, common elements, such as body, emotional

perception, and disillusion, are comparatively analyzed and reveal the impact of revolutionary regimes on female bodies and their disenchantment from promised ideas. Both authors believe that physical pain is in direct relationship with mental trauma, and both novels emphasize the role of the body in the decline of revolutionary ideals. The complete findings are presented in the conclusion section.

This essay aims to contribute to current research on gender studies and the role of the body in revolution and transnational studies. In the following sections, I will provide historical background on the social and political changes in Iran and Cuba. I will take into consideration image analysis and content analysis to determine the intensity of aggressive politics in the aforementioned countries. I will round out my argument with a summary of bodily and emotional implications of revolutionary regimes.

2. Literature review

One of the objectives of this essay is to argue for a more sophisticated reflection on somatic studies and their manifestation in revolutionary eras. In support of this, Mitra C. Emad (2006) engaged in Barthes' notion of mythology by analyzing Wonder Woman as the symbol of America. Based on Emad's argument, Wonder Woman's body functions as a cultural artifact that "represents specific gendered nationalisms with meanings that delineate an uneasy, often oppositional, blending of the separate spheres of femininity and nation" (p.955). Matthew J. Costello (2009) analyzed the Cold War and its representation in superhero comic books by drawing on Judith Butler and the Levinasian notion of the face. Joseph Darda (2013) underpinned his study on the notion of the face in the representation of the other and concluded that an autographical book, such as *Persepolis*, tries to "press us to recognize the precariousness and complex personhood of someone made unfamiliar" (p.49). Aldama and González's (2016) analysis of *Cuba: My Revolution* highlights the revolutionary failures and states that "brown and grey lines" along with "regular and irregular panel layouts" indicate Lockpez's protagonist's disillusionment with Castro's ideals (p. 7). Similarly, Sandra M. Cox (2017) focused on visual techniques, such as "tri-color format and askew paneling," "contrasting red and grey tones," "heightened contrast of the greyscale," and "the use of red" (p. 25) in underlining Sonya's physical and emotional pain and helplessness. Despite a number of works on *Persepolis* and *Cuba: My Revolution*, the body in dialogue with revolution has fallen out of academic fashion. I aim to remedy this limitation by making a detailed account of social changes in Iran ad Cuba through the disembodiment of my two protagonists.

3. Methodology

I believe that, despite the large amount of material written about Iranian and Cuban revolutions in different terms, a rather limited space has been dedicated to the topic of women. Moreover, the aftermath of those revolutions and their similarities have not been directly examined through a detailed study. This is why I have decided to choose two novels where I can analyze women's participation in the revolutionary movements, the outcomes of those movements, and their respective impacts on people's lives.

Structurally, this paper is divided into two roughly parallel parts, one focusing on *Persepolis* and the Iranian Revolution and the other focusing on *Cuba: My Revolution*. First, each of these graphic novels is analyzed independently. Although each part can work separately, my approach looks for the moments where they can be compared in terms of three important elements: body, emotional perception, and disillusion with revolutionary utopia. Next, I bring together common approaches of the two novels. The images, in sync with words, lead us to a better visualization of the bodily transformation of the characters. Each section includes at least one image from the respective books. To conclude, I summarize the romanticized images of revolution that loomed large for many people at the beginning of these movements, acquired the measure of myth. However, as discussed throughout the paper, what is left for Sonya and Marji is a spiral of fear and fury represented in their physical and emotional appearances, inter alia.

4. Eight years of bodily transformation: Then Sonya, now a black panther

Bruno Latour (2004) conducted a survey in which he asked participants to write down the antonym of the word "body." Apart from "antibody" and "nobody," "unaffected" and "death" were

the most arresting answers. He concluded that "to have a body is to learn to be affected, meaning 'effectuated,' moved, put into motion by other entities, humans or nonhumans. If you are not engaged in this learning you become insensitive, dumb, you drop dead" (p. 205). By the same token, Merleau-Ponty's (2013) notion of embodiment is pertinent here, as he described how we cannot perceive anything independent of our bodies. Although we do not think with our bodies, their role in the construction of the perception continues to be of overwhelming importance. Basically, Merleau-Ponty believes that our perceptions of the world are embodied (p. 56). The body has been critically read for a variety of purposes; I opt to analyze the body as a dynamic entity by which we learn to become sensitive to the world around us (Latour, 2004, p. 206). In my reading of *Cuba: My Revolution* and *Persepolis*, the body constitutes the "being-in- the world" of the characters:

> We cannot understand the meaning and form of objects without reference to the bodily powers through which we engage them-our sense, motility, language, desires. The lived body is not just one thing *in* the world, but a way in which the world comes to be. (Leder, 1992, p. 25)

As Lillian Guerra (2012) writes, in 1960, hiking Pico Turquino, Cuba's highest point, became a requirement for getting a job in Cuba's foreign service and was also an important requirement for the graduation of socialist teachers (p. 140). The new regime was seeking to introduce a different chapter in people's cultural values, and this new ritual of hiking was essentially corporal: "Exerting one's body, suffering hunger, cold, or hardship" and "sweating without a bath" became honorable characteristics of climbers (Guerra, 2012, p. 140). Fidel Castro, in pursuit of his own goals to transform the moral foundation of society, asserted new cultural values. A fresh look at the voluntary work in the fields reveals a definite corporal dimension in addition to the moral one. The role of the body and its commitment to revolutionary ideas is obvious in the aforementioned acts, which I use as a prelude to trace the role of the body in the historical context of Cuba. With this information in mind, I turn back to Lockpez's graphic novel as a more specific model for fleshing out the role of the body in greater detail.

Cuba: My Revolution begins in 1958 and closes in 1966. The course of this eight years of Sonya's life, full of ups and downs, is clearly noticeable in the protagonist's transformation in terms of body, anatomy, and facial expression. On December 31, 1958, the graphic novel starts with black and white drawings and only one character in a red dress (see Fig. 1).

Figure 1: Sonya in a red dress with her step-father in the bechground.

Sonya, in a lovely red dress, high heels, and bold red lipstick appears stylish and traditionally feminine. Interestingly, this image is the only one where Sonya's face violates the limits of the frame, as if she has the ability to pass out of the frame. Later on, in 1961, the very bright and radiant Sonya, wrongly accused of treason, is captured and tortured by the very same people she admires. Sonya's body undergoes major transformation: Her red lips and dress have been exchanged for red scars on her face. The body transformation makes vivid what has happened in prison. The short hair of Sonya, instead of her original mass, and the radical weight loss indicate a definite mental crisis. The masculine body of power has completely broken the feminine body of Sonya and now, as Sonya's mother says, she looks like a boy. When in the prison, it is the body that constitutes her major sense of location. Her physical and physiological pain remind Sonya of this. Her first reaction in front of the guard is to feel shame. Her naked body is attacked several times with cold and hot water. Sonya's affects are originated in her body's encounter with the world (Freund, 1990, p. 458). The contact between Sonya's body and water provides her with a perceptual system about her environment (Gibson, 1966, p. 97) by which she understands that she is in prison and being tortured. Her understanding of the situation depends on the "embodied understanding of the situation" (Lakoff

& Johnson, 1999, p. 102). Later, Sonya's sense of smell provides her with a particularly remarkable understanding of the situation and its gravity: "I smear it with shit. I like my smell" (Lockpez, 2010; see Fig. 2). It is the shame and pain in her body that gradually turn her away from herself and into something else: She becomes, in her imagination, a black panther with growing fur who slings shit at the guard. Sonya's suffering and anger materialize as a wild animal, and everything in the room becomes an externalization of Sonya's feelings (Scarry, 1987, p. 55). Sonya's emotions are expressed somatically when her body, figuratively, becomes the body of a furious black panther. The animal-body of Sonya represents a violent stage in her life that is completely somatic. Her social, human life becomes isolated and dehumanized in prison. She becomes an abject body that does not shy away from smelling her own feces. This is what I call the painful resistance of Sonya. The abject-black panther body, as argued by Kristeva, helps Sonya feel free of her own pain. Compared to Figure 1, in Figure 2 Sonya is completely locked into the frame which functions as a prison.

Figure 2: Sony becomes a black panther in the prison.

The change in Sonya's appearance aligns with her suffering, pain, and doubt about the revolution. The physical touch between the torturer and Sonya, the smell of feces and anger, and, eventually, real pain redefine Sonya's emotional bond with the revolution. Sonya's memories of militia and camp are entangled with mental and physical pain, illustrated by her nightmares, hand tremors, and distressed eyes. The last illustration of Sonya in 1966 on the plane to the United States is a far cry from her first appearance in the novel (see Fig. 3). The reader is able to recognize a fundamental convergence between Sonya's disillusionment and her facial expression. Sonya's body becomes the ultimate embodiment of the Cuban Revolution's history. Sonya's face creates an ancillary form of knowledge-production for the reader that is able to track her suffering, disappointment, and anger. As Sonya wants to hide the history of her suffering behind sunglasses, so she hides her tearful eyes from direct observation by the reader.


Figure 3: Sony, in tears, leaves Cuba on plane to the United States.

Ironically, the tearful face of Sonya on her way to the land of "freedom" is in contrast to the rest of joyful faces on the plane. In the end, it is the very same body that does not allow her to stay in Cuba. The body's movement, derived from the failure of ideals, moves Sonya away from her beloved Cuba. All that she has experienced physically and psychologically takes her to a state of apathy, an emotionally dysfunctional extreme.

Writer Lockpez, and cartoonist Haspiel find the body useful in depicting the shifting sands of revolutionary politics. In one of her dreams, the imprisoned Sonya sees the gigantic body of her pregnant mother giving birth to "hundreds of little Fidels, each with a wooden leg" (see Fig.4).

This image adds another dimension to my argument: The mother-nation shapes people with particular views and ideological hallmarks. Sonya and others are molded into conformity with the ideals of Fidel Castro. It is displayed, more than anywhere, in the artistic preferences of the state that needs "painters who celebrate" heroes and "interpret the ideas" of the revolutionary leader. The abject body of Sonya that paints something else is trying to save herself from the straitjacket of static, premolded identity.

Figure 4: Hundreds of Fidels are born from Sonya's pregnant mother.

4.1 Hunger Games

In March 1962, Fidel Castro publicly announced that food supplies were one of the most challenging problems that had cropped up in Cuba since the triumph of the revolution. As a result, a system of national rationing was declared in the country (Guerra, 2012). Endless lines of people waiting to receive their portion of food is an important scene in Lockpez's graphic novel. Apparently, people did not need refrigerators anymore, as they received barely enough to live on. On the one hand, Sonya struggles with physical hunger; on the other, her spiritual hunger is even more ravenous. After being released from prison, she still somehow believes in the revolution and needs to prove the correctness of her beliefs. The mind and the body of too many people, among them Sonya, were knitted together at a time when it appears that they were entirely separated. Disillusionment is a process that develops through the failure of desired ideals in conjunction with the decline in physical strength of the Cuban citizens.

Figure 5: Persepolis I starts with fragmented frames in the first chapter, "The Veil" (3).

4.2 A fragmented marji

Marjane Satrapi depicts the story of Marji, daughter of a leftist family in Teheran, in the course of the Iranian Revolution, Iran-Iraq war, and later in exile. Satrapi is able to grasp the significant role played by the body in creating the new regime. Marji is a very curious girl who desires to be the last prophet of God. When she says that to other prophets, they reply in amusement, "A *woman*? [emphasis added]" (Satrapi, 2003, p. 5). The first corollary of this statement unearths the relevance of gender in *Persepolis*. Marji's family has gone through a lot in the revolution and its aftermath. She reads *Dialectic Materialism* and pretends to be Che Guevara or Fidel Castro while playing with her friends. Soon, the new regime enforces Islamic rules on dress and social communications. Marji's French school is abolished, and she has to wear a veil.

The illustrative title of the first chapter of Satrapi's novel, "The Veil," puts emphasis on the utilization and operation of the female body in the formation of the Iranian Revolution. I link Marji's experience of disembodiment to her constant negotiation with the new regime, which disrupted many social norms. As Chute (2008) notes, in some frames Marji is not pictured completely (see Fig.5).

Satrapi uses tactics of spacing and fragmentation in her presentation of Marji's body, as she does not understand why she has to cover herself. The notion of fragmentation is inextricably entangled with disruptions in Marji's life in the wake of the revolution:

Here Satrapi uses spacing within the pictorial frame as the disruption of her own characterological presence. We do in fact, clearly, 'see' her—just not all of her—but her self-presentation as fragmented, cut, disembodied, and divided between frames indicates the psychological condition suggested by the chapter's title, "The Veil." (Chute, 2008, p. 96)

From the very first pages, the author draws attention to the instrumentality of the body in the indoctrination of the people. By the same token, when the connection between people's ideals and the revolution meets an abrupt rupture, Marji's body and those of other women go through a fundamental change. The enforced veil fragments Marji's body, which forces her to live a double life in public and private spaces. Marji's disappointment with the revolution ensues a disjuncture between her threatened body, and consequently forced lifestyle, and the new system of order.

4.3 A threatened body

The body, particularly the feminine body, becomes an essential element in the construction of the hegemonic power of government. The decline of leftist revolutionary ideals reverberates throughout Iranian society, specifically when it comes to girls and women. Marji's experiences in public spaces shows her the other side of the revolutionary reality, and she does not entirely subscribe to the contradictory mainstream ideology. On several occasions Marji is questioned about the way she appears physically in the public space (see Fig. 6). It is an instance where the promised ideals of the revolution are subverted by restricting Marji's choice about her appearance.

Figure 6: Maji faces difficulties with her Western style attire in the public space (Persepolis I, 133)

As Marji puts it, glimpses into women's bodies reveal a lot about their persona and beliefs. Even though it is supposed that all women should respect a particular dress code, the way of wearing the very same veil is a core indicator of their dedication to imposed rules (see Fig. 7).

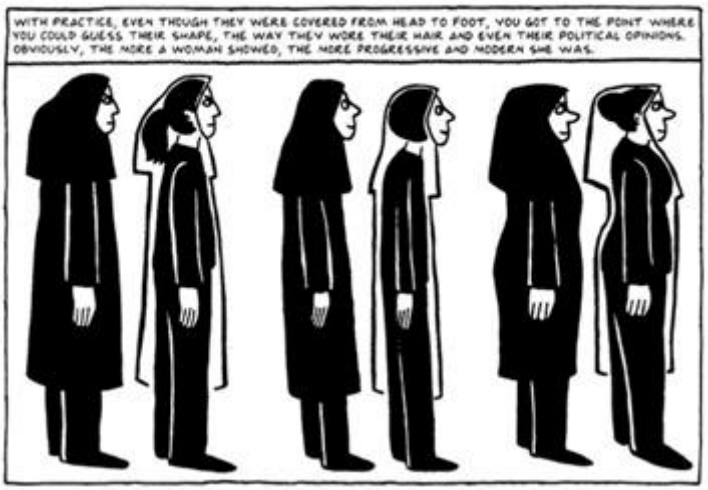

Figure 7: Women challenging the enforced dressed code (Persepolis II, 140).

The reader is able to recognize the sense of fear and fury in Marji and her mother's eyes when it comes to Marji's virginity. The decline of the revolution begins to unfold around what could happen to Marji's body (see Fig. 8). If she is arrested, she will be violated and executed in the prison as an unmarried woman. Based on the institutional rules of the Iranian revolutionary government, all female prisoners should lose their virginity before the execution. To this end, female prisoners are systematically violated by the revolutionary guards. The big, fearful eyes of Marji indicate the most outspoken rejection of the revolution. Throughout Satrapi's novel, the feminine body becomes the site of numerous struggles, which are usually the sour fruits of the revolution. Marji and her mother's bodies are more than ever in danger. This is precisely one of the most important reasons why Marji and her mother, Taji, believe that the revolution failed to meet what might be called revolutionary ideals.

The fear of being raped is so powerful that it can enforce rules on dress. When Taji realizes that she might be raped, she decides to wear a veil to protect her body (see Fig. 9). The horrifying notion of rape almost brings Marji's mother to her knees, and it is the very same fear that makes her to take refuge behind the veil. There is a fundamental compatibility between body and social norms. Taji's body processes the radical changes spawned by the new system and decides to react. She cries, expresses her panic, and nearly vomits from fear. The female body in Revolutionary Iran is given the dual role of culprit and redeemer. Rape subtly alludes to the threat of bodies, such as Marji and Taji's, which are in the need of being tamed. The fear of losing one's virginity and being raped is able to generate emotions in Marji and Taji, which shape their perception of the revolution. The conscious bodies of Taji and Marji save themselves by conforming, just publicly, with the corporal dictates of the system. This manipulation of the body leads to "self-discipline of the mind" (Derbel, 2017, p. 159). It is then Taji and Marji's bodies gradually lose their individuality and become state properties (Synnott, 2002, p. 2). Although the system puts Marji and Taji through a process of purification, the very same bodies keep living completely different lives in the private space.

Figure 8: The mother warns Marji about what might happen to her body (Persepolis I, 145).

Figure 9: The mother explains what has happened to her with two bearded men, (Persepolis I, 74)

4.4 A body, a martyr, and a revolution

In a drawing very similar to Lockpez's novel (see Fig. 2.), Marji imagines the body of society as a female lying down in pain. Marji remembers the revolutionary slogan, "To die a martyr is to inject blood into the veins of the society" (Satrapi, 2003, p. 115). It seems that the sick Iranian body is resurrected by injecting revolutionary fever. The martyrdom animates and emboldens the dying body of the nation. In the end, the two bodies create similar citizens

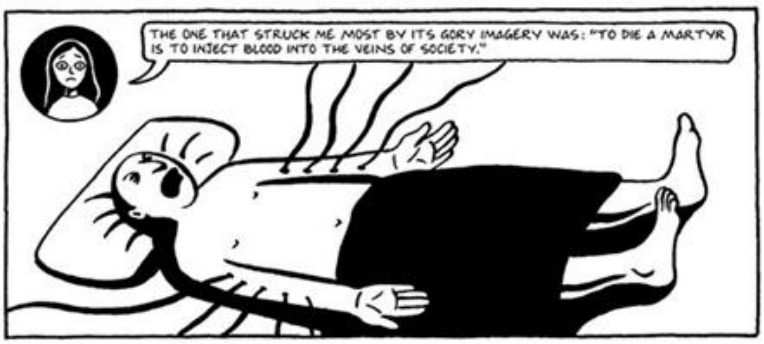

Figure 10: Marji imagining the society as a lying body in need blood into its veins. (Persepolis I, 115)

(see Fig. 10 above). In Satrapi's drawing, the body of Iran is profoundly in pain and shouting as nine black lines inject blood into her veins. Both the Iranian and Cuban images portray an exemplary revolutionary way of life in which one sacrifices his or her own life for the cause. The mini Fidels have already lost one leg, and emblematic martyrdom is repeatedly emphasized throughout Satrapi's novel.

5. Conclusion

In *Cuba: My Revolution* and *Persepolis*, the body affords insight into the decline of revolutionary ideals in Cuba and Iran, and it is possible to trace some of the stages of these revolutions in these novels. In particular, Satrapi and Lockpez illustrate some of the ideological implications that resulted from repressive politics and led to the disenchantment of the main characters. Scholars usually accord primacy to the destabilizing outcomes of the revolutions: those consequences that lead to people's disillusion. I believe that the body and its transformation in the course of revolution, has not received due scholarly attention. When Sonya's and Marji's bodies are in pain, their minds are in pain as well. Sonya's pain in the prison casts doubt on her previous iconization of the revolution. She cries like a wounded animal and remembers the promised ideas of the revolution with physical pain in her whole body.

Persepolis has been the subject of numerous studies. However, the prominent place of the body remains overlooked. The body of Marji and other citizens, particularly women, is a useful device by which the government exercises a decisive influence in shaping its foundations. In the relatively newly established religious rituals, Marji and her friends are required to beat their breasts (see Fig.11). The new rituals contain kernels of physical actions. The distressed and sad eyes of the students reveal the essence of their feelings toward these imposed corporal rituals.

Figure 11: Marji and her friends observe religious rituals at school, (Persepolis I, 96).

Gradually, the gulf between revolution, Sonya, and Marji becomes a great deal wider. The Iranian Revolution puts a particular stamp on Marji's body and threatens her with sexual assault. Sonya leaves Cuba with healed wounds, but her torture and hunger have a transforming effect on her emotional connection to the revolution.

My hope for this essay was to fashion a dialectical account between revolutionary change and the body. I provided various instances where the body's texture was affected by the regime's politics and failed promises of happiness. The softness, brightness, and quality of Marji's and Sonya's bodies were affected by torture, compulsory hijab, and hunger. Therefore, the texture of the body became a historical archive and *texxture*[2] of characters and revolutions. "Texxture is the kind of texture that is dense with offered information about how, substantively, historically, materially, it came into being" (Sedgwick & Frank, 2003, p. 14). The pain and scars on Sonya's face reveal the texxture, that is to say the history, of her revolutionary fever and eventually her transformation into a disappointed citizen. Borrowing the concept of wounded attachment from the left-critical theorist Wendy Brown (1993), it is the emotional and physical injuries and pain that hurt the attachments of Sonya and Marji to the values of their new regimes. Dystopia ensues not just from the decline of revolutionary ideology but also from a disjuncture between the character's corporeality and the promised land.

[2] This concept originally was developed by Renu Bora in "Outing Texture."

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