

**Dr. Anand's 'Bio-text':  
A Manifestation of Creative and Circumstantial Consciousness**

**Dr. Poonam Dwivedi, Ph.D.**

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**Abstract**

Dr. Anand has propounded a novel theory of 'biotext' in the world of literary criticism and it entails the creative consciousness of a person. The process of ideological conception and its textual production becomes an entity in the virtual world. The kite and string metaphor, past, present and future co-relation and co-ordination of human mind in the triad world of Time, transports the reader to another world of theory in pragmatics. Dr. Anand's perceptions of thesis, anti-thesis and synthesis, three dimensional aspect of writing, involvement of the reader in the writing and his/her reciprocity, have been discussed in the article. The innovative interregnum of Third Space has a significant place and moment's multilateral dynamics in life and death have undertones of biotext as illustrated by the birth of biographical sketches. The discovery of biotext is epical as delineated in the Indian context of twin epics of Asian ethos. Dr. Anand has entirely changed the gambit of criticism by formalizing a theory of his own; of biotext which is real as existentialism and composed of synthetic structuralism. The circumstantial consciousness and creative consciousness blend together to weave a web in which kites do have free flight but the space is limited and the time determines the flight of imagination of human beings.

**Key words:** biotext, ideological conception, metaphor, third space, ethos, existentialism, synthetic structuralism, circumstantial consciousness, creative consciousness Anand

**Introduction**

The whole creation is manifestation of the Supreme Consciousness which flows perennially into the human mind to outpour in creative consciousness. The creative consciousness is always synchronized with the circumstantial consciousness. The subjectivity and objectivity in human mind is reflected in the writings of any author, effectually reflected in the mind of the reader, hence a confluence of text, context and reader takes place. Dr. J.S. Anand

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has exotically theorized it as 'biotext' in which a body and mind of the writer merge in the text and in turn which is also a wide spread canvas of the circumstances concised by the writer.

No one can question the wisdom of Dr. Anand's assertion that "The great body of literature created till date relates itself not only to man, but to his social movements as well, which underlines the fact that creation is man-centric and man is society-specific," although it appears difficult to agree with his position that "Nobody can create anything out of nothingness." The 'nothingness' is also a thing to be contemplated. The vacuum sucks in the thoughts of eternal thoughts of entirety. In the process, the saints and sages have been delving in the secluded places to catch the ideas floating in the universe. The great men think alike emerges from the fact of this phenomenon. But paradoxically, the floating ideas are essentially born out of the experiences of the realism which were hurled in the space and time by the individuals. The 'biotext' of Dr. Anand again surfaces to tell us the historicity of such textual ideas, its inked manifestation, oral traditions and proverbial lingual lineage.

Dr. Anand has beautifully presented the process of ideological conception and its textual production called entity in the virtual world.

"The fact is that the creator is as much a by-product of his circumstances as is the reader; and then, the text which passes from generation to generation also develops its own distinct existence independent of the creator or the reader. All this makes a text a complex unyielding entity which poses a formidable challenge to the literary world, on one side of which is the creator, and on the other end, the reader."

It will not be overreach to claim that the birth of gospels, sermonic sacred books and scriptures have also undergone this incubation, labour pains of social onslaughts and then actualization of their great personification and legal entity as well to be venerated, interpreted, researched and looked for inspirational demi-gods for betterment of humanity.

### **Birth of Biographical Sketches**

There is no place in the world where the biographical sketches are not drawn in paintings, writings, on the rocks, minarets, and whatever the material is available for art and craft as per the space, time and circumstances. Dr. Anand quotes S.T. Coleridge's *Biographia Literaria* which has recorded the biographical details of literary personalities, along with their creations. Dr. Anand's observation that "Every text is imbued with the bio-text" is hallmark of the literary criticism emanating from a fertile mind. He is not off the mark when he asserts that every piece of literary text has a biographical spectrum, and, therefore, he believes that a text must have a *Literaria Biographia* on the pattern on S. T. Coleridge's *Biographia Literaria*, the difference between the two being that one [Coleridge's] focuses on the author's biography, while the second [of Anand's conception] focuses on the biography of the literary text.

Even the imagination of the writer is laced with the circumstantial metaphors, lingual and colloquial effectualities and realities. Rustic and sophisticated imagery is borne out of the circumstances. The writers having habitats in the corridors of powers in the olden days breathed the regal poetry, studded with words of loyalty and royalty. The commoner and wandering saints and 'fakirs' had the blend and concoction of popular lores and language of the streets. But the writings had never been divorced from its 'biotextuality.'

The matchless use of metaphorical contention by Dr. Anand to buttress the point is exceptional, when he says:

"The rationale for such a contention is that, whatever his mental powers, and however high his imagination, after all, a kite has a string, and somebody is flying it. In other words, the writer who is creating such stuff is himself the creation of certain circumstances, and he is rooted in a certain societal reality. He may have the poetic genius to transcend that reality, and create a new world of his wishes, still, it would not be altogether impossible to deconstruct that utopia, and find out its linkages with the temporal world."

Nobody can discard the objectivity in the world. The circumstances do affect the human mind. To transcend the realm of realism is impossible with the strongest of the support of strings

to climb. The flight of imagination has been compared to a 'kite' by Dr. Anand, which has a string in the hands of the writer. The string in the human mind may be remote, wireless, cordless but still the imagination has time and space effect. The circumstantial consciousness and creative consciousness blend together to weave a web in which kites do have free flight but the space is limited and the time determines the flight.

Time has been divided into three parts by the human mind to decipher exactness and reality. The pragmatic division of time has made us aware of the difference between the creativity and non-creativity, value of time and space. The childhood memories and memorabilia of the youth do dangle with the persona of a person throughout his/her life. The human mind has manifestation born out of such recollection of experiences as delineated on the screen of mind.

### **The Undertones of Bio-text**

Dr. Anand delves deep into the dynamics of writer's mind to fathom the tapestry of petals, thorns, pearls and shells, which has the basis and constitutes bed to germinate the bio-text. Without the fertility of the bed and the gauging the manure and seedling and its environs, in other words, the human body and mind, its circumstances, the influence of the books, paintings, sculptures, parenting, friendship, theosophical showers have indelible effect on the outpour of the writer. Dr. Anand again is at his best when he simply astounds the critics by saying:

“The major question, therefore, is that every creation, fictional or otherwise, has a basis in reality, and the text is imbued with the bio-text. The idea that the experience of the writer becomes the canvas on which he paints his ideas, lends further credence to this idea that there is a subtext under the text, and this subtext is, in fact, the bio-text, which informs the entire body of literature.”

### **The Epical Consciousness**

The epical consciousness constitutes Asia's aesthetics, imagination, metaphorical, mythical, legendary and valour tales to up bring progeny generation to generation. It is historicity mixed with the imagery of bravery, prowess, royalty and inspirational legendary tales to tell and mesmerize the folks. There are so many Ramayanas starting from Balmiki's text and context.

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Tulsidas has different beginning and ending and in-between eulogized the characters as lords of divinity, whereas Balmiki sticks to the reality of manliness in the character and avoids more or less the element of divinity. The writer's personal perception and strong relishment creeps in the writings and the same forms part of the history created by literature.

Literature is a sensible and aesthetic cascading of the history and not dry and dreary chronological rendition of events. Dr. Anand has candidly elaborated the point:

“It is history which receives a poetic treatment, after which, the writer's additions, change it into an aesthetic experience. History, when read, gives us joy, but when a story is read, it gives a different kind of joy, although both these genres have a plot full of incidents only. One more idea can be incorporated here. History is natural selection, whereas story or a literary creation is a conscious selection of the writer, and this consciousness, in fact, is the real creative or esemplastic power, also christened as imagination, which moves an event from its historical spectacle, to a make-shift encampment [imagination] where genres like poetry, prose and fiction are mass-produced.”

The creative consciousness may be processed by circumstantial incidental happening as in Balmiki's Ramayana, the episode of shooting a bird-in-love by the hunter augments the pathos in poet's sensibilities and he utters “Ma Nishad.....” Thus, the epical episodes are set in motion. Incidental, accidental and coincidental happenings are nothing except the exploring of the self-participation in the films, poems, epical characters, stories and dramatic performances. The audience weeps, laughs, regrets and hails due to the mental synchronization with the bio-text as the textual personization has entered the minds and body of the reader or audience.

### **Intrinsic and Inherent Substance of the Story**

Dr. Anand's work ‘Confessions of a Corpse’ [short stories] has a story in which the protagonist was known to the author, but fictionalized to be dead in the story. The death is imaginary phenomenon and not actual in reality. So to conclude a story the writer imagines the end the way he wants to conclude. To arouse pathos, to have comparative and symbolic

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presentation, to do poetic justice, to leave the reader to conclude in his own manner, these are various endings at the command of his ingenuity of brain. Intrinsic studies are required to gauge the inherent sensibilities of the writer. Even the symbolism has a personal touch, social bearing and psychological aperture. Deconstruction of the structural edifice of writing can be done by entering the mind of the writer and understanding the dynamics and wave length at which it was working at that particular time keeping in view the circumstances.

### **The Reciprocity of the Receptive Reader**

The text and the context are gone with the writer and the new generations are to interpret the biotext. Even the contemporaries of a writer may interpret the biotext differently than the writer himself. The creative and circumstantial manifestation of the interpreter may be different due to various factors. The affiliations, allegiance and vengeance may be the reasons. Dr. Anand is well aware of such reciprocal interpretation of the receptive reader who is always **at** liberty to appreciate, criticize and interpret the biotext in his own way.

“The interpretation of the text is at the most a protean process in which there is nothing constant except change. In fact, the creation of text is the result of a creative moment, which, once passed, may not be replayed. In the same way, the interpretation of the text is also a by-product of a particular moment, in which, personal, political and social factors are at play, and this moment of interpretative creativity may never repeat itself, rendering the creative and interpretative processes highly endemic to the author or reader’s biographical credentials, and cultural setting at the momentous moment of creativity or interpretation.”

### **Three Dimensional Aspects of Writings**

The conception of an idea is nurtured as text in the contextual circumstances and thus, an entity called the writings of an author becomes reality. It has the potential to be projected as future entity since it is always pregnant with new ideas to be taken forward by its reader/futuristic authors. A relay race of ideas goes on like the moment studded in a string, electric current flowing in a wire, watery droplets weaved in a stream, all cascade towards the ocean of thoughts. Similarly, the pretext, text and context blend together to have trajectory of

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futuristic triad. These are independent from each other, there is intrinsic relationship, interdependence but not total subjugation as biotext has its vital role to play. Roghayeh Farsi, has rightly said:

“Text itself is not an independent entity as it evolves out of interrelationships between author/reader and context. Text is the product of contextual demands and author’s/reader’s responses. Taking these points into consideration, Anand draws on the Deleuzian time notion which is based on the three passive syntheses of past, present, and future. Biotext is similarly argued to have grown out of the three passive syntheses of context (past), author/reader (present), and text (future). While Deleuze’s time notion is less concerned with the politico-historical aspects of the event, biotext is highly political and historicizing.”

### **J. S. Anand’s Biotext and Critics**

A cursory view of the formalists, contextualists and other school of critics is taken on board to gauge the intensity and intrinsic value of the theory of Dr. Anand. It becomes crystal clear that the schools of thought hitherto flourished shall be termed lopsided or one-eyed king in the realm of the blind. Dr. Anand has given us a wholesome and comprehensive peep into the arena of criticism. The metaphor used by Dr. Anand to bring home the meaning of the postulation of this theorization has been appreciated as: “This Indian critic metaphorically compares the unavoidable relation between the poet and the context to a flying kite and its string and writes: “the writer is himself the creation of certain circumstances, and he is rooted in certain societal reality” (Personal email, 2013, p. 1).”

His comprehensive rendering has been appreciated and differentiated from the hackneyed track of critics. The touchstones and milestones set by the critics all over the world have limitations and the writings have to have such halts and hurdles to pass. But Anand has entirely changed the gambit of criticism by formalizing a theory of his own; of biotext which is real as existentialism and composed of synthetic structuralism. It is aptly remarked:

“While Formalists textualize the text by setting aside the context and focusing on the aesthetic features, the reader-response critics valorize the reader over text and author. Contextualists pay the least attention to either reader or text *per se* and approach text as a political phenomenon for or against context. Therefore, they subjectify the author and politicize his/her work. Anand tries to include all these diverse dimensions in his theory of biotext without abiding by any one. He argues that biotext has a synthetic structure and for this feature it retains different dimensions.”

### **J. S. Anand’s Dynamics of Time and Thought Process**

Biotext is the feature which encourages the present comparison of Anand to Deleuze. In a personal email, Anand writes,

“Whatever flows into the text is actually the result of a long process, of association and dissociation, sifting and filtering, all going on at the same time. The creative process does not wait for artificial tools to be applied to a work of art. A work of art is the creation in the bio-tanical garden of life [ . . . ] the whole cosmos is filtered through the poet’s consciousness at the time of creation.”  
(2013, p. 5)

### **Moment’s Multilateral Dynamics in Life and Death**

Dr. Anand has developed his thesis independently of the already established premises of postulations of Deleuze, where ‘death lies with the same and sameness, whereas life is for the different and difference.’ In biotext there is interwoven relationship of before and after, and the cut itself is bio to result into biotext. The past and future have inter-se relationship and these are riveted with the present bio of individuality. There is no death as the moments die or submerge to emerge again to merge further to make a chain of events. The eventual outcome is biotext. The comparative study of Deleuze enlightens us to have more peeps into the gravity of mind with which Anand has woven the tapestry of his innovative thesis of criticism.



“Deleuze’s account of the third synthesis rests on individual dramas, especially Hamlet from which he got the notion of caesura or cut in time. Deleuze features this synthesis with the caesura, then its assembly, its ordering into infinitely multiple series of “before” and “after” the cut, and the difference between the time before the cut and the time after the cut. In Deleuze’s notion of the third synthesis, an unclassifiable, disorienting time erupts, which Deleuze calls “the event”. The event establishes an incommensurable “before” and “after” marked by asymmetry: “We may define the order of time as this purely formal distribution of the unequal in the function of a caesura” (as cited in Bogue, 2010, p. 41).”

Ronald Bogue has gleaned three paradoxes in the theory which Dr. Anand dwells on: that is the virtual past which is simultaneous with the present (Bogue, 2010, p. 39), second ‘that the past coexists with itself’ (2010, p. 39) and the third paradox is, in Bogue’s analysis, ‘that the past pre-exists every present moment’ (2010, p. 39).

### **The Interregnum of Third Space**

The spatial interregnum in-between the duo of past and present, text and context, thought and action, seedling and sprouting has been gauged in its finesse by Dr. Anand and beautifully it has been elaborated with illustrations, metaphors and simply wonderful comparative analysis in a scientific manner. In Anand’s thesis of biotext and third space, the literature with all its might and flight of fancy merges in the pragmatic realm of scientific explorations. The critic has quoted email of Dr. Anand to bring home the point under discussion:

“The last but not the least important feature of biotextuality is the affinity that Anand accords to his notion by modeling and naming it Third Space after his postcolonial predecessor, Homi K. Bhabha. In a personal email, he talks of biotext as the Third Space which like the Bhabhalian notion, is virtual, hence unrepresentable, and protean, hence multiple.

Biotext opens new horizons on the freer maneuver of literary critics and besides it lacks the limitations of the other approaches. In a way, the processive and processual base of biotext renders it an eclectic lens which like the schizophrenic is always on move, on shift, and in change, hence its fluidity, flexibility and all-inclusiveness. Such fluidity helps biotext escape the clichéd or institutionalized forms of reading and at the same time leaves its footprints in every other approach. In Anand’s apt words, biotext “informs the entire body of literature” (2013, p. 2).”

## **Conclusion**

### **Thesis, Anti-thesis and Synthesis**

Every creative consciousness outpours some thesis in the shape of theorism born out of its own and collective circumstantial consciousness, but slowly it has to meet its anti-thesis with the dynamics of time and space. The anti-thesis basically is also a form of thesis but it is born out of reaction to the thesis of the past and comes in a modified state to supersede the dogmatics and traditions of the earlier thesis. The action and reaction in thoughts and action, in the contexts and texts would not stop until and unless the arrival of synthesis on the stage to douse the flame of antagonism inflaming with the anti-thesis.

The philosophy of such thesis has been remarkably described as “This transcendental condition is characterized by the model of individuation, taken from the philosopher Simondon. Individuation is a process of actualization which emerges from a metastable site which is itself marked with “a line of continuous variation”, hence multiplicity.”

Let hundreds of flowers bloom in the garden of creative consciousness nurtured by the individuality, nursed by the circumstantial consciousness and its multiplication must not stop to have unified humanity in diversity at its embedded roots.

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