

‘Bad Girl- A Distorted Character with Dystopian Perspective’

Received: 24 October 2022, **Revised:** 26 November 2022, **Accepted:** 28 December 2022

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Keywords

Wound, Corruption, sexuality, Obsession.

Abstract

One of the most well-known themes in modern literature is dystopia. But it also represents one of the most significant political between the 19th and 20th centuries of thought. The past, present, and future are intermingled in the dystopian book to emphasize the wounds, worries, and anxieties of society and politics. In reality, the narrative plane in each dystopian story is projected into the future in order to look back at the past and present. This research paper focuses on the dreadful condition of the protagonist in the novel ‘The Bad Girl’ written by Mario Vargas Llosa, which is homologous to the dystopian themes. It also presents the interrelationship between dystopia and society. reality of current era Therefore, dystopia is nothing more than an attempt to remember the future and picture the past.

1. Introduction

Dystopian fiction is one of the most prominent genres in the world of literature. It educates the people to look around and find the major problems of the society. It starts with the writings of Aldous Huxley and George Orwell. It is marked by the two big happenings of the society: the great suppression by dictatorial government and communism along with the development of scientific technology and the publication of the world-famous books *Brave New World* and *Nineteen Eighty-Four*. These are considered dystopian fiction’s masterpieces till yet as they have highly influenced other writers. About the *Brave New World* it is given that it, ‘seems to imply that the conflicts within human nature are worth preserving, since they make us interesting, heroic, and tragic, Huxley himself was committed to treating mental and emotional illness by any means necessary.’ (Buchnan 2016) Long before the major dystopian era Johnathan Swift wrote *Gulliver’s Travel* that influenced future dystopian fiction. This

ironical novel relates the narrative of a sea traveler who hits strange kingdoms where dwarfs, giants, mad people were living. In reality utopian and dystopian are idiotic states. One of the earliest dystopian novels written is in 1993, *The Giver* by Lois Lowry is about a perfect society in which each and every choices are made as per our requirements. The story is set after the devastation period that destroys the earth and pushes in a new way of living where individuality is demoralized and the citizens tends to corrupt them by the dystopian society. The idea of ‘*All Is Well*’ is given to all the citizens so they feel that everything is going well.

These dystopian societies have a protagonist whose vision is focused on goodness and their role is to make other citizens to analyze the right and wrong condition for their own betterment. For example some of the works which commented on the Victoriana society, ‘Hardy’s assault on Victorian morality was anticipated by Samuel Butler (1835-1902), the author of *Erewhon* (1873), a dystopian novel.’ (Alexander 2000). During the

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1960s, 'Boom Phenomena' came in the Latin American visible for the first time worldwide which is basically an unexpected burst of literature. But few censurer states that instead of sudden flowering of writers. The Latin American literature was now in the limelight unlike its earlier stage of being unknown to majority of people. It also proves the point that, 'Literature is a mode of communication and it communicates the readers with the realities of the world with view of different intellectuals in order to seek experience and knowledge.' (Awan 2016)

It is mainly focused around four central figures, the so-called : Carlos Fuentes (1928-2012), Julio Cortazar (1914-1984), Gabriel Garcia Marquez (1927-) and Mario Vargas Llosa (1936-) they were all different in writing attitude but one in projecting the Latin America literature boldly. Their novels were somewhat opposed by their society's culture. The Big Four of Latin American writers boom have gone beyond the boundaries of the society in their spirit of experimentation in writing. They have used the most extraordinary language and among all Mario Vargas Llosa is the biggest rebellious man among the four legends in the boom group.

Mario --skillful and fond of literature in Spanish world-- was awarded with the nobel prize in literature in 2010. He made an advanced arrival who caught the attention of society internationally. Above all, one thing sets him apart from the other Boom writers, he has always remained an optimist and whose aim is to a portray a complex picture of contemporary Peru showing an artistic complexity demanding for the societal justice. His novels are often mixes technical experimentation with the findings of the harsh social realities of Latin America. His vision is on the exposure of the complex Peru's corrupt moral social values. Dystopian societies take two forms: for the betterment of world or the society taking on the system of belief or a new government that comes out to be oppressive, tyrannical and inhumane. It starts with veritable desire to save the world and ends up with the harm to humanity's existence. Common themes in dystopian literature is societies regulated by the government existence, corrupt government, the importance of working together to stand up against things that are wrong etc.

2. Reviews:

Looking at the reviews of "The Bad Girl" it appears that many critics have overemphasized the similarities of many books and have accused Vargas Llosa of being repetitious. In contrast to his early 1960s works, which dealt with the issue of corruption and were political in nature, Vargas Llosa changed direction in the 1970s and began using humor. Vargas Llosa changed the course of his literary career with his most recent books by incorporating love and sexuality to portray his new theme: He made amends with The Bad Girl and did so (2007). It was unquestionably a significant change that gave him positive results. Even the female characters in his early works acted like stereotypically submissive and obedient women who served as men's allies or the objects of their sexual desire. Vargas Llosa, however, changes his emphasis in his final four books to a more somber examination of sexual abuse and its effects on victims and even future generations.

The Bad Girl, originally released in 2006 as Travesuras de la Nina Mala, is Vargas Llosa's first love story. It is a story of seemingly unrequited love that spans four decades and three continents, and Edith Grossman translated it from the Spanish. A good boy who fell in love with a terrible girl is the main character of the book Raw. She was nasty to him in return for his sensitive treatment of her. When the good boy's charity was advantageous to her, the wicked girl used it; when it wasn't,. This continued until one of them passed away. In order to test, taunt, and torment Ricardo Somocurcio, the "nice lad" of Miraflores who ardently pursues her, the wicked girl, who is seeking she abandoned him. She also insulted his loyalty and derided his lack of ambition. The bad girl repeatedly deserted the good lad because no matter how many times she betrayed him, he always welcomed her back pleasure and power, emerges in many guises in both likely and odd locations. Eventually, after having her patience tested in every chapter of the book, she accepts Ricardo's love. The protagonist of the story, the wicked girl, and the several masks she dons.

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Brendan Hughes in his essay on the book as "a ghostly swath of the third world diaspora," in addition to being a narrative of failed love. A different city—Lima, Paris, London, Tokyo, or Madrid—is the setting for each chapter. The Peruvian Revolution, the Swinging Sixties, the development of AIDS, etc. serve as the backdrop for how the plot develops. The *Bad Girl* is described by Brendan Hughes in his essay on the book as "a ghostly swath of the third world diaspora," in addition to being a narrative of failed love. A different city—Lima, Paris, London, Tokyo, or Madrid—is the setting for each chapter. It discusses dictatorship in Peru, revolution in Cuba, hippies in London, the dangerous world of prosperous Japanese smugglers, the Italian set designer for theatre in Madrid's Lavapiés area, and more.

It is accurate to say that Luis Reyes' analysis of the book argues that "The author's books are assembly of several storylines, the minimal standard is binary: two stories that run parallel at first but eventually converge and overlap." The bad girl is presented by Vargas Llosa, a master of narrative fiction, with enough ambiguities, puzzles, and ellipses that each chapter of the book can be read as either a fantasy or a reality. The book's chapters are organised chronologically according to Ricardo's life and the history of Peru from the 1950s to the late 1980s. As the recurrence of an obsession, each chapter tells the exact same story—or rather, a variation on the same theme. The Bad girl makes an appearance in each chapter of Ricardo's life; each chapter, she is the target of his sensual urges; and each chapter, the erotic is juxtaposed with a meeting with a character's death or misery. She shows up in Ricardo's life and then vanishes just as mysteriously, with no ability to distinguish between the two. She enters Ricardo's dull reality each time she makes an appearance in the book as though she were a real woman, but she is also a fantasy.

While maintaining constant focus on his core plot, he takes the time to develop engaging secondary stories. The side stories' memorable characters that weave in and out of the book are by far more unforgettable: Yilal, a mute Vietnamese boy who wears a slate around his neck, Paul, a bisexual Peruvian artist who lives somewhat hippie-style in London, Mrs. Stubard, an elderly British woman

who orders paintings of her dogs, and Elena, a Venezuelan paediatrician in Paris who goes above and beyond to help the bad girl are just a few of the characters in the film. so forth.

Few commentators contend that the work is a rewrite (rather than merely a recycling) of the famous novel *Madame Bovary* by French modernist Gustave Flaubert (1856). In reality, a detailed reading of the plot creates the impression that this book is distinct and very dissimilar from *Madame Bovary*. It describes the turbulent connection of two lovers who were ill for four decades against the turbulent political and social transformations that occurred in cities like Lima, Paris, London, Tokyo, and Madrid in the second half of the 20th century. Although the novel is set around significant political events, Ricardo's affections for the "bad girl" are what drive the story's main plot. The book demonstrates Vargas Llosa's progression toward sensual themes by describing scenes that are highly explicit in terms of sexual content. This topic is much more prominent in his novels *Praise of the Stepmother* (1988) and *The Notebooks of Don Rigoberto* (1997). The *Bad Girl* is a notable book, particularly in light of Vargas Llosa's changing understanding of writing. It is possible to interpret the story as a metaphor of the author's connection to literature. Vargas Llosa shows the ability of the writing profession can enrich a person's life in spite of Ricardo's greatest efforts to forget her.

The reader experiences some of the most pivotal times in Vargas Llosa's life as a writer as the two protagonists journey from Lima to Paris, London, Tokyo, and Madrid. The wicked lady changes names and personas throughout these travels, mirroring how his understanding of literature has changed throughout the past five decades of writing. It's also intriguing to notice that Ricardo works as a translator, which may be a sign of another function for the author, particularly in light of the necessity for interpretation (cultural translation) when developing his stories.

In a review, James Lasdun correctly points out Vargas Llosa's vast literary powers, which are assiduously applied to the surface of this story of obsessional love. Ricardo is an interpreter and translator, not a particularly talented artist.

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Nevertheless, there are parallels between his life and Vargas Llosa's. They had the same year of birth, lived largely in the same cities over the same years, and, whether they liked it or not, had lives that were intricately entwined with the ups and downs of Peruvian history.

In the book, Ricardo makes the decision to translate Ivan Bunin, a Russian author. He had started learning Russian initially for practical purposes, but he soon became fascinated with the language, culture, and literature of the country. Ivan Bunin plays a significant role for Ricardo, and Vargas Llosa discusses how he came to be interested in Bunin when asked how he entered the book in an interview. In the 1960s, he read Bunin's French translations with great excitement, he recalled. Ivan Bunin has a complex personality, which is why I found him to be fascinating. He also created novels, but his short tales are true masterworks that are completely apolitical.

However, he himself was intensely political and endured great suffering as a result of his political beliefs. Naturally, the story avoids addressing this topic since Ricardo is utterly apolitical. He is not at all interested in politics. In "Painter of Horses in Swinging London," which centres on the mismatched duo of Juan Barreto, a charcoal portraitist in London, and an elderly woman named Mrs. Stubard, Vargas Llosa convincingly ties the bad girl's prior dramatic departure in Paris to her enigmatic reappearance in London. Ricardo's job sends him to England during the end of the 1960s, when he runs into Juan Barreto, a former classmate. Vargas Llosa exposes London hippy culture with this figure Juan. Juan, a hippie, didn't adhere to the vegetarian philosophy. The middle class or upper classes were home to many hippies. It was understanding of their pacifism, naturism, vegetarianism, and enthusiastic pursuit of a spiritual existence. Their worldview was grounded in sentiment and feeling rather than in thought and reason. Juan invited three of his hippie friends—Rene, Jody, and Aspern—to tea when Mrs. Stubard asked he describe in detail what the hippies were like, where they came from, and the kind of lives they led. The gathering went fairly well until they revealed to Mrs. Stubard that they had formed a love triangle and that their physical contact was an

homage to the Holy Trinity (the Father, the Son, and the Holy Spirit) and an even more fervent way of putting into practise what they had previously discussed. She stared at the trio Juan had brought to her house in confusion. Juan and Mrs. Stubard's friendship developed into something more, and he eventually moved into her home. The hippie movement saw a quick fall and bourgeoisization in 1972. Later, Juan succumbed to an unidentified illness and passed away. After four years, Ricardo and the bad girl reconnect when he meets her in London under the guise of Mrs. David Richardson. He thanked her for making him so happy at the Russell Hotel and for finally letting him know that she was in love with him as well.

But when her husband David Richardson learned that she was already married to Robert Arnoux in Paris, she immediately split from him and boarded a flight to Japan. In the Dragoman episode The Dragoman of Chateau Meguru, the wicked girl's characteristics take on even more horrifying characteristics. Vargas Llosa successfully used the "Chinese box" style in this book by framing or enclosing one narrative within another. Each chapter has a connection to the one before it or the one after it. Each incident and side character has a connection to the main action. The primary character Ricardo is connected to all the other characters in some way. Vargas Llosa uses the "hidden data" strategy as well. He succeeds in using a modernist style that demands reader participation and transforms all novels into detective stories in a cinematic way by withholding information and disclosing it at the most dramatic moment. For instance, in the sixth chapter of Arquimedes, Builder of Breakwaters, the mystery surrounding the evil girl's true identity is only finally solved at the most suitable point in Ricardo's life through her father. When Ricardo finally learned the bad girl's real name, he couldn't help but laugh: "Lily the Chilean girl, Comrade Arlette, Madame Robert Arnoux, Mrs. Richardson, and Madame Ricardo Somocurcio was, in reality, named Otilia." Arquimedes revealed the bad girl's true identity by saying, "Otilita always dreamed about what she didn't have, ever since she was a little girl."

Vargas Llosa stated when the book was published that it was partially based on his life and love. One can only feel sorry for him if that is how all the

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women in his life treated him. If equal love is unattainable, let me be the one who loves more, as W.H. Auden famously said. One can only conclude that Auden must have been correct after reading the book. In comparison to the anguish that the cold-blooded heroine and her shifting companions must endure, the torments that the main character Ricardo, who is madly and completely in love with the evil girl, endures, appear fairly mild. This place is a place of sexual perversion and of survival. She attracts Ricardo's attention with her mambo acrobatics and deep irony. Because of his employment as a translator, he loses track of her, finds her again, and encounters her on other continents. He always runs into the same terrible girl wherever he goes. He wanders through bizarre microcosms while looking for the enigmatic and evil girl, including the new-rich world of horse enthusiasts, London's burgeoning hippie scene, the Japanese underworld, which primarily consists of smuggling aphrodisiacs (drugs that are said to give people a strong desire for sex), and the brilliant Italian theatre sets. Vargas Llosa uses the "hidden data" strategy as well. He succeeds in using a modernist style that demands reader participation and transforms all novels into detective stories in a cinematic way by withholding information and disclosing it at the most dramatic moment. For instance, the mystery surrounding the real identity of the evil girl is only finally solved in the sixth chapter of *Arquimedes, Builder of Breakwaters*, through Ricardo's father, and at the perfect time in Ricardo's life.

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Vargas Llosa's first book to examine the potential for love is *The Bad Girl*. His most recent book, *The Dream of the Celt*, is similarly a tragic retelling of *The Bad Girl*, in which a friendship forms between a jailer and a prisoner with fundamentally opposed convictions. Characters who continuously recreating themselves travel from a utopian world of fantasy to a painful encounter with reality in both works. *The Dream of the Celt* closes with the impression that life is not worth living, in contrast to *The Bad Girl*, which concludes with the prospect of love and the affirmation of life by a character who is about to die. The character comes to a fatalistic acceptance of death after feeling misled in both life and love and unsatisfied with the benefits of friendship. In this sense, Vargas Llosa's most recent two books share the sentiment that revolt or fantastical thinking will not be able to address the root causes of human unhappiness. Rebellious cultures design their own utopias. The sign of a new identity is a new name. The evil lady and Jaguar from *The Time of the Hero* have both forgotten their real names. They have

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adopted new names that denote their status as violators.

This book contains as much explicit sexual content as any other of Vargas Llosa's, but the eroticism is tinged with suffering and melancholy. Vargas Llosa starts to explore a new theme: love, as sexuality and the erotic imagination stop being the primary driving forces of the connection between the novel's two main protagonists. He cleverly develops this theme. Both the bad girl and Ricardo are aware that their inability to have a loving relationship is due to the pain from their distant past. Most authors now regularly write about sexual themes. It's hard to ignore how prevalent sexuality has recently become in writing, at least in Latin America. Due to the societal changes that gave them freedom, the new generation of Latin American writers deals with subjects like adultery, sensuality, sexual transgression, etc., in contrast to the preceding generations. As a result, the sexually liberated woman character is uncommon in Latin American fiction. Few observers agree that the irregularity is caused by writers' intense obsession with Latin American politics. Vargas Llosa argued in "Politics and Literature: A Critical Analysis" Being a writer in Peru or Bolivia also entails taking on a social obligation: in addition to creating your own literary works, you should actively contribute to resolving the social, political, and economic issues in your community. This can be done both through your writing and through your actions.

The notion of sexual conduct leading to self-liberation is present in the Boom novel as well. The first completely realised sexually liberated woman character is Lucrecia, who appears in Vargas Llosa's sensual 1988 novel *In Praise of My Stepmother*. She is the one who, following a passionate sexual session with her stepson, can awaken and feel liberated from the stifling humdrum reality: "One morning, as she opened her eyes, the thought, "I have won sovereignty," occurred to her. She felt lucky and free, but she was unable to express what she had been set free from. In the epigraph of his illustrated book *Erotic Drawings*, Vargas Llosa writes: "Eroticism has its own moral justification since it declares that pleasure is sufficient for me; it is a statement of the individual's sovereignty." In a review, Stephanie Merritt stated that Vargas Llosa

had "effectively conveyed the exquisite pain of sexual fixation and the human capacity for cruelty and crafted a gripping narrative that brimmed with compassion." This is undoubtedly true. Vargas Llosa's ongoing concern with the complexity and peculiarities of regular people is seen in several of his previous books.

3. Conclusion

Mario Vargas Llosa's recent novel *The Bad Girl* centres around a sexually liberated woman who is in search of individual emancipation through transgressions of all social norms. The issue of female sexuality and its relation with woman liberation occupies an important and debatable position in Feminist discourse. Llosa's own attitude to liberated female sexuality had been an ambivalent one. Vargas Llosa explored a new theme of love the bad girl as well as Ricardo are aware that trauma in the distant past is the obstacle to a loving relationship between them. The study aimed that dystopian literature packs a powerful punch. After analysing different aspects of it, its importance in both contemporary society and its relevance in the future cannot be stressed. The possibilities it presented in both developing a sense of ethics but also pressing the rate at which humanity is degenerating is paramount. As the study analysed that dystopian literature more often than not has born out of a utopian imagining, as a result of technological progress. But it was not as simple as a dystopia providing nothing but misery and darkness.

Perhaps it would be more correct to say that, for Vargas Llosa, there are no ordinary people, but that every person has hidden abilities that are waiting for the appropriate situation to activate them. This pattern is continued in *The Bad Girl*, which introduces a heroine that will go down as one of Vargas Llosa's most iconic characters. Vargas Llosa's new theme of human reconciliation is successfully communicated through the progression from a utopic world of fantasy to a harsh confrontation of reality, which is how the main underlying idea in his recent fiction in general and *The Bad Girl* in particular evolves: the sources of human dissatisfaction will not be resolved by rebellion or through fantasy.

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